

BLIND DRAGON

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FADE IN:

INT. OF A HEAVILY SHADOWED ROOM-NIGHT

The room is empty except in the middle of the room there is one old wingback chair. Beside the chair is a small round table. A single candle sitting on the table provides the only light in the room.

A man sits in the chair shrouded in wavering shadows. In the deep darkness near the edge of the room stands a darker shadow.

SHADOW

Why have you summoned me?

MAN

The priests have found him.

SHADOW

Indeed.

MAN

They must be stopped. (beat) He is of the Arcadian bloodline. He is the one.

SHADOW

If he is truly Arcadian then why fear the priest?

MAN

The priests believe him to be The Bearer. Once they are sure they will kill him and his family thus destroying the bloodline. (beat) He has a female child.

SHADOW

What of the mother?

MAN

She is of no consequence. The man must be submitted to the shibboleth.

SHADOW

If he falters?

MAN

Do as you will.

SHADOW

So be it.

The man stands and walks to the door. He pauses.

MAN

Be mindful of the child.

The door opens briefly and light streams in for a moment.
The man turns, his face shrouded in darkness.

MAN

Kill the priests.

The man walks out and closes the door. The darkness returns.
There is a blast wind, the candle's flame dies. The room is
plunged into pitch black.

EXT. PARKING LOT OF SUBURBAN MEDICAL OFFICE COMPLEX. DAY

A gray Explorer turns into the empty parking lot and slowly
moves toward the main building entrance.

INT. OF THE EXPLORER. DAY

MAX CARTER is leaning forward peering at the numbers on the
buildings searching for an address. Max is darkly handsome
and a recently successful writer.

Max glances at a note in his hand. His cell phone rings. He
finds the correct building and pulls into an empty parking
space.

He grabs his cell phone, flips it open.

MAX

Hello?

INT. RENEE CARTER'S OFFICE. DAY

RENEE CARTER is sitting behind her desk working on her
computer. Renee is a raven-haired knockout who is also a
brilliant systems analyst. Her phone is set to conference
mode so she works as she speaks.

(INTERCUT WHERE INDICATED)

RENEE
Max, where are you?

INT. OF THE EXPLORER. DAY

MAX
I just got here.

INT. RENEE CARTER'S OFFICE. DAY

Renee pauses and stares at the phone.

RENEE
Are you sure?

INT. OF THE EXPLORER. DAY

MAX
What's that supposed to mean?

INT. RENEE CARTER'S OFFICE. DAY

RENEE
You know perfectly well what I mean. This
is important Max. I understand how you
feel about doctors and hospitals...

INT. OF THE EXPLORER. DAY

MAX
Renee, I've got to go or I'm going to be
late.

INT. RENEE CARTER'S OFFICE. DAY

RENEE
I love you.

INT. OF THE EXPLORER. DAY

MAX
I'll see you at home.

Max hangs up. Max is sweating as he climbs out of the Explorer and walks toward the entrance.

INT. HALLWAY OF THE CLINIC. DAY

Max walks down the deserted hall. He locates the office and stands in front of the door. He is sweating profusely, clenching and unclenching his hands nervously. Max closes his eyes.

FLASHBACK

INT. THE HALLWAY OF AN ORPHANAGE. DAY

It's shot day. The children are lined up in single file. There are cries and screams echoing in the cavernous hallway as the county nurses, in their crisp white uniforms, mechanically stab each child with gigantic dripping needles.

There are proctors patrolling the line waiting to grab any child who tries to run.

One boy makes a break toward the street door. One proctor grabs him but cannot hold on. The boy breaks down the hall as two more proctors chase him. They finally corner him and drag him to the front of the line.

He receives shots in both his arms. The boy is Max.

INT. HALLWAY OF THE CLINIC. DAY

Max opens his eyes and shudders. He pushes the door open and steps inside.

INT. WAITING ROOM. DAY

The waiting room is empty. Max glances at his watch. It shows six o'clock.

Max walks over to the receptionist window and looks in. The cubical is empty. The lights in the rear of the office are off. Max turns, walks back to the door and grabs the handle.

The interior door opens.

Max turns as ALBERT FASTOW enters the office.

Albert Fastow is a heavily muscled albino. With closely cropped white hair Albert Fastow is six feet six inches of solid muscle.

His white lab coat appears to be several sizes too small and is drawn tightly across his thick shoulders and arms.

ALBERT FASTOW
Mr. Carter?

MAX
Yes.

The pale giant steps forward and extends his massive hand.

ALBERT FASTOW
Doctor Albert Fastow. I'm glad you could make it.

Max shakes Fastow's hand.

MAX
I thought everyone had gone.

ALBERT FASTOW
They have Mr. Carter. I thought it would be better if we had our discussion without the distractions of the staff and the constant flow of patients.

MAX
Speaking of discussions, what is this all about? Your message said there was something wrong with my blood.

ALBERT FASTOW
Please have a seat.

Fastow motions toward the couch.
We can speak freely here.

Max walks over to the closest couch and sits down. Fastow waits until Max is seated then gracefully steps over the coffee table and sits down on the arm of the other couch.

MAX
Speak freely.

ALBERT FASTOW

First thing I'd like to say is that this involves nothing life threatening nor anything that would require medical attention.

MAX

Then why are we meeting?

ALBERT FASTOW

Mr. Carter we are required to run a DNA scan on all high premium insurance physicals. Insurance companies routinely use it to screen genetic undesirables, such as those with a genetic predisposition to heart failure, or certain types of cancer.

MAX

You're kidding? I think that would not only be unethical but illegal.

ALBERT FASTOW

That is beside the point. The point is I ran the DNA scan on your blood as a matter of course and in the process of evaluation I found that your blood possesses an astounding characteristic.

MAX

Like what?

Fastow sits down on the opposite end of the couch and leans forward.

ALBERT FASTOW

Mr. Carter your DNA scan indicated that you have at least one extra chromosome pair. The scan I performed was merely a cursory comparison but the fact remains...

MAX

Let me get this straight. You called me down here to tell me you found an extra chromosome in my DNA while you were performing a DNA scan, which by the way I didn't authorize.

ALBERT FASTOW

I told you it was standard procedure.

Max stands up.

MAX

Look Doctor, you said this unusual characteristic in my DNA was nothing life threatening nor anything that would require medical attention.

ALBERT FASTOW

Correct.

MAX

I don't really care about this extra chromosome. I appreciate your concern and your interest but let's leave it at that.

Max turns and walks to the door. Fastow stands up.

Max looks at Fastow.

MAX

For the sake of argument let's say I have this special blood. What exactly do you want from me?

ALBERT FASTOW

Your blood, Mr. Carter.

MAX

That's a relief. I thought you wanted money.

ALBERT FASTOW

No, just your blood, that's all.

MAX

And what do you purpose to do with my blood?

ALBERT FASTOW

Run a series of test to confirm what I already know.

MAX

Then what?

ALBERT FASTOW

I honestly don't know. If I am right this discovery could change the face of mankind forever.

Max unconsciously squares his shoulders and centers his balance, like an animal preparing for a fight.

ALBERT FASTOW

Look Mr. Carter, I understand how much of a shock this must be. Hence, the after hours appointment. I also don't expect the significance of this to sink in until you have had some time to think about it. I merely wanted to meet you and discuss what I found. That's all.

Max leans back against the wall and looks at the ceiling.

MAX

I think I need to go.

Fastow stands up.

ALBERT FASTOW

I understand completely.

Fastow reaches into his pocket and pulls out a business card and hands it to Max.

Here are my numbers if you need to reach me or have any questions.

Max takes the card and stuffs it into his shirt pocket. He opens the door.

ALBERT FASTOW

I noticed from your records you are an orphan.

MAX

So.

ALBERT FASTOW

Do you know anything about your biological parents?

MAX

No. Do you?

ALBERT FASTOW

No, but if I'm right I may be able to help you find out.

MAX

I'll pass.

ALBERT FASTOW

I understand you have a daughter?

MAX

That's right. Why?

ALBERT FASTOW

She'll need to be tested as well.

MAX

This conversation is over.

ALBERT FASTOW

What about the blood?

MAX

I'll let you know?

INT. HALLWAY OF THE CLINIC. NIGHT

Max steps through the door. He stands for a moment breathing deeply. He walks down the hall.

EXT. PARKING LOT OF THE MEDICAL COMPLEX-NIGHT

Max walks out of the building and climbs into his Explorer. As he pulls away a black Mercedes limousine parked in the shadows next to the building pulls forward.

INT. WAITING ROOM-NIGHT

Fastow stands silently in the waiting room. Fastow pulls the white lab coat off.

He opens the interior door. He tosses the lab coat and pulls out a priest collar and a black coat and puts it on. He walks to the front door and opens it slightly. He peers out. Fastow steps into the hallway and walks down the deserted hall.

Fastow walks to the glass front doors and scans the parking lot. He opens the door and walks to the curb.

The black Mercedes limousine pulls from the shadows and stops in front of him. Fastow opens the door and disappears inside. The limo pulls away.

INT. LIMO-NIGHT

Fastow is sitting in the front seat facing the rear of the darkened limo. Only the floor lights are on.

Fastow can see the Cardinal's shiny, black, wingtips. He notices another pair of black, heavy leather boots. Both figures are veiled in darkness.

FASTOW

Your Eminence. I don't think he'll cooperate. He didn't buy the chromosome story at all.

Fastow pulls his coat together tightly across his chest.

FASTOW

It's much colder than I thought.

No response.

FASTOW

Excuse me, Your Eminence, would you mind
if we turned on some heat?

No response. Fastow leans forward peering into the darkened
end of the limo.

Is something wrong?

The limo turns sharply to the left. There is a thump as a
large round object hits the floor and rolls toward Fastow.
The object rolls next to his feet and stops.

The Cardinal's face stares at him with cold dead eyes.

Fastow reaches for the door handle when he hears the
automatic locks click. He peers into the darkness.

Fastow lunges forward, throwing his entire two hundred eighty-
pound body in a vicious attack.

Fastow hits the empty rear seat with a bone crushing force.
The entire limo shakes. The Cardinal's headless body falls
forward onto the floor.

Fastow turns. He sees a man sitting in the seat he had just
vacated.

The man is slumped in the seat with his legs extended and his
feet crossed. His hands are folded across his stomach with
his fingers intertwined.

His pale white skin shimmers in contrast to his long black
hair which is combed straight back revealing a high forehead.
The shaggy eyebrows shroud his eyes in shadow. There is a
reddish glow emanating from within the shadow.

FASTOW

WHAT HAVE YOU DONE?

THE MAN

Slaughtered a pig!

FASTOW

Who are you?

Visible waves of power begin to emanate from the man and flow over Fastow. Fastow shivers violently. Fastow falls to his knees and begins to pray.

THE MAN

What manner of man are you? Why have you
no color?

Fastow continues to pray.

THE MAN

Answer me.

FASTOW

I'm an albino.

THE MAN

So God denied you color as well.

Fastow continues to pray.

THE MAN

What is your God's name?

FASTOW

(nervously)

He has many names.

THE MAN

Which do you use?

FASTOW

Father.

THE MAN

What are you praying for?

FASTOW

Mercy and protection.

Fastow's voice cracks as he speaks. His body is shaking uncontrollably. He can't take his eyes off the man.

The man slowly sits upright and leans forward. Fastow screams as the man's eyes began to glow red like hot embers. Fastow tries to look away but he can't. He is transfixed.

THE MAN
Come to me Priest.

Fastow crawls toward the man on his knees until he is kneeling before the man.

THE MAN
Your God cannot help you. Pray to me and
I will consider letting you live.

Tears stream down Fastow's face.

FASTOW
(screams)
NOOOOO!

The man smiles and leans forward until his mouth is next to Fastow's ear.

THE MAN
You know what is waiting for you beyond
this life? (beat) Nothing.

The man places one hand on Fastow's shoulder and pulls him close. He sinks his fangs deeply into the flesh of Fastow's neck.

The man pulls away, his mouth dripping red. Holding the corpse upright he places his other hand on top of Fastow's head.

With a twist and pull he jerks Fastow's head raggedly off the torso and lets it drop to the floor.

EXT. PARKING LOT OF SUBURBAN MEDICAL OFFICE COMPLEX-NIGHT

The limo is moving down the street when everything freezes. Leaves falling from the trees stop in mid air. The limo door opens. The dark man steps out. He walks across the road into the shadows and disappears. The world moves again normally.

INT. THE CARTER'S KITCHEN-DAY

Max is sitting at the kitchen table.

There are several newspapers strewn about the table.

Renee, his wife, is pouring herself a cup of coffee.

LIZZY, a beautiful seven-year-old music prodigy, is playing with her breakfast. Lizzy is a mirror image of her mother.

Max rapidly scans the newspaper. He scribbles notes on a pad next to his coffee cup.

The doorbell chimes.

Lizzy jumps up and runs out of the kitchen. Moments later the BETH CARLOW and Lizzy enter the kitchen.

Beth a strikingly elegant and talented musician is Lizzy's music tutor.

The phone rings. Renee answers.

RENEE

(TO TELEPHONE)

Hello? Good morning Kim, how's the city?

Good. No, he's right here.

Renee hands the phone to Max.

MAX

(TO TELEPHONE)

Morning. How's the research going? Good.

I've been doing a little research myself.

Got a few ideas. When are you coming

home? See you then.

Max hands the phone to Renee.

RENEE

When is she due back?

MAX

This afternoon. She said she'd come by

as soon as she gets back into town

depending on the train schedule.

RENEE

Speaking of trains. I've got to run.

Renee leans over and kisses Max. She squats down and hugs Lizzy as Beth looks on.

RENEE

Now you be good. Tomorrow is the big day.

LIZZY

I'm ready Mom.

BETH

She's more than ready.

RENEE

Good! I've got to go. Walk me out.

Renee stands, grabs her purse, and walks out of the kitchen.

Beth and Lizzy follow Renee to the foyer.

Max follows.

INT. FOYER OF THE CARTER HOUSE - DAY

As the girls are saying goodbye at the front door Max walks into his study.

INT. MAX'S STUDY - DAY

He walks behind his desk. Standing, he sorts through the mail stacked on his desk. As he is sorting the mail he notices a plain envelope addressed in an odd looking dark ink.

(CU) OF THE LETTER

IT HAS ONLY HIS NAME WRITTEN IN AN ARCHAIC SCRIPT. IT IS SEALED WITH THE WAX IMPRESSION OF A DRAGON.

Max cuts the wax seal with an letter opener.

The envelope is not really an envelope but the letter itself. The letter is written in the same archaic script same odd dark ink.

INSERT: (CU OF THE LETTER)

Mortal Man,

I am coming. He who from the dead creates life and from the living the immortal. I come to destroy and to conquer. M.

He sits down and stares at the letter. He picks up the phone.

ESTABLISHING SHOT: EXT. OF CRYSTAL SPRINGS POLICE STATION-DAY

INT. POLICE STATION - DAY

MONTAGE

The police station was quiet; there are only five people on duty. CHIEF GREY is in his office doing crossword puzzles.

OFFICER JACK SPENCER AND OFFICER DANIEL PETERSON ARE PLAYING CHESS IN THE BACK CORNER.

DETECTIVE PAUL QUARRELS IS READING THE FBI'S MOST WANTED LIST.

CLYDE PICKETT, THE GRIZZLY, DUTY SERGEANT IS BUSY LOOKING AT HIMSELF IN A HAND MIRROR TRYING TO ADJUST AN EXTREMELY ILL-FITTED TOUPEE.

The phone rings. Clyde answers.

CLYDE
CSPD. Officer Pickett.

MAX (O.C.)
Hey Clyde, this is Max Carter. Is Quarrels in?

CLYDE
Hey there Max. Hold the line.
(Clyde calls across the room.)
Quarrels line 2.

(CU) DETECTIVE PAUL QUARRELS A RUGGEDLY HANDSOME MAN WITH THE BUILD OF A LINEBACKER.

Quarrels picks up the phone.

QUARRELS
Quarrels here.

MAX (O.C.)
Hey Quarrels, this is Max.

QUARRELS
Hey Max! Congratulations on the new book!

MAX (O.C.)
Thanks.

QUARRELS
You know you're the only famous person I know.

MAX (O.C.)
Then your in pretty sad shape.

QUARRELS
So what's up?

MAX(O.C.)
I'd like to show you something if you have time.

QUARRELS
I got nothing but time. We here at the good ole' CSPD have conquered all local crime so feel free to come on down.

MAX (O.C.)
Good. See you in a bit.

QUARRELS
Sure.

INT. MAX'S STUDY-DAY

Max hangs up the phone. He folds the letter back into its original fold and walks out of the study.

ESTABLISHING SHOT: EXT. MODERN OFFICE BUILDING-DAY

INT./EXT. VOLVO-DAY

Renee pulls up into her parking space and gets out of her Volvo.

She enters the building.

INT. OFFICE BUILDING LOBBY-DAY

Renee enters the glass front doors and passes through security. She walks up to the receptionist.

RENEE
Good Morning Cathy.

Cathy, a perky young blond woman looks up and smiles.

CATHY
Morning.

RENEE
Got anything for me?

CATHY
You bet. It was on my desk this morning.

Cathy hands her box. Renee takes the box and looks for a card.

RENEE
Where's the card?

CATHY
There wasn't one. At least I didn't see one.

RENEE
Who delivered it?

CATHY
I don't know it was on my desk when I came in.

RENEE
Really? How do you know it's for me?

Cathy reaches over the counter and turns the box slightly in Renee's hand. Written on the side in dark brown ink is Renee's name.

RENEE

How odd.

Renee takes the box and walks toward her office.

INT. RENEE'S OFFICE-DAY

Renee walks in, lays her brief case in a chair, walks around behind her desk, and sits down.

She unwraps the box. She pulls out a black obsidian statuette. She shivers as she touches it and quickly places it on her desk.

She stares at it for a moment then looks inside the box for a card or note. There is none.

The phone rings. The statue is soon forgotten.

(CU) STATUE

IT IS BLACK AND SHINY LIKE POLISHED LAVA ROCK. IT IS A WOMAN WITH OWL'S FEET, STANDING ON THE BACKS OF A PAIR OF LIONS HOLDING THE SUMERIAN VERSION OF THE ANKH. THERE IS A SLIGHT GLOW EMANATING FROM THE STATUE.

EXT. CRYSTAL SPRINGS POLICE STATION-DAY.

INT./EXT MAX'S EXPLORER-DAY

Max pulls up in front of the Crystal Springs Police Station. Max gets out and enters through the double glass doors, emblazoned with the logo that read, To Protect and Serve.

INT. POLICE STATION-DAY

Max walks up to the desk.

MAX

Hey Clyde!

CLYDE
How's it going Max?

MAX
I can't complain. You?

CLYDE
I do all the time. Nobody listens. What
can I do for you?

MAX
Is Quarrels in?

CLYDE
(calls out)
Quarrels you in?

QUARRELS (O.C.)
Who's asking?

MAX
Me.

QUARRELS (O.C.)
Come on back.

Max makes his way back to Quarrels' office.

INT. QUARRELS' OFFICE-DAY

Max enters. Quarrels motions Max toward a chair.

QUARRELS
So what's up Max?

MAX
Probably nothing, but I received this
with my mail this morning.

Max sits down and reaches into his pocket. He retrieves the
note from his pocket and hands it to Quarrels. Quarrels
unfolds the letter.

QUARRELS

Where's the envelope?

MAX

There wasn't one. You see the wax seal.
This was folded then sealed with wax.

QUARRELS

Where's the postmark?

MAX

There isn't one.

QUARRELS

Then how did you get this in the mail?

MAX

I didn't say I got it in the mail. I
said it was with my mail.

QUARRELS

Who delivered it?

MAX

Don't know?

Quarrels reads the letter.

He flips the note around and looks at the seal. He reaches
into a desk drawer, pulls out a magnifying glass, and peers
intently at the seal.

QUARRELS

Who's M?

MAX

No idea.

QUARRELS

Have you ever received anything like this
before?

MAX

No. I've had a few nasty letters but nothing like this. This one is just weird. I did have that one situation, remember?

QUARRELS

The guy who said you were the Antichrist. Well, it is definitely threatening in a vague sorta way. Does this ink look funny to you?

MAX

I noticed it first thing.

QUARRELS

You don't suppose this is like the Antichrist deal?

MAX

I don't think so but that's why I'm here. What do you think?

Quarrels puts away the magnifying glass and picks up the phone and dials the forensic lab in Houston.

QUARRELS

(TO PHONE)

Billy Hempstead.

Quarrels's cups his hand over the mouthpiece.

Would you mind if I kept this for a few days? I'd like to have forensics look at this.

MAX

No problem. I'd like to make a copy if you don't mind.

QUARRELS

Sure, the machine's over there.

Quarrels points to a copy machine in the corner.

Max walks over to the copy machine and makes a copy. Max walks back over to Quarrels desk and hands the letter to Quarrels.

QUARRELS

(TO PHONE)

Hey Billy, Quarrels. I need a favor.
Yeah, right. Hold on.

He cups his hand over the mouthpiece.
I'll be in touch.

Max leaves the office as Quarrels resumes his conversation with Billy.

EXT. COMMUTER TRAIN STATION PLATFORM-DAY

The platform is crowded with commuters waiting for the train to deliver them to their suburban homes. Among the waiting commuters is a lovely young woman.

The train arrives. The woman boards.

As train pulls away a dark figure leaps out of the darkness with astounding agility and boards the train.

INT. RENEE'S OFFICE- NIGHT

Renee is packing up to go home. LES, her co-worker sticks his head in.

LES

Renee, that Breach presentation was the best I've ever heard. If they don't bite on that deal they are not only stupid but also it'll cost them millions later.

RENEE

Thanks Les. McNeil said they would make a decision by next week.

LES

See you tomorrow.

RENEE

Not tomorrow. I have a very special concert to attend tomorrow.

LES

So tomorrow is the big day. Tell Lizzy I said break a leg.

RENEE

Thanks. I will.

Les backs out of the office and closes the door. Renee packs up for the day. She reaches for the statue and stops.

She reaches into the trash can beside her desk and pulls out the box. She grabs the statue and shoves it into the box and stuffs it into her bag.

INT. OFFICE BUILDING LOBBY- NIGHT

Renee walks across the lobby past the Cathy's desk.

RENEE

Goodnight.

CATHY

Nite. Oh by the way, what was in the box?

Renee reaches into her bag and removes the box and hands it to Cathy. Cathy takes the box and slides the statue out.

It feels so cold! It's beautiful. What is it? I mean who is it?

She quickly slides it back into the box and hands it back to Renee.

RENEE

I don't have any idea.

CATHY

Did you ever figure out who sent it?

RENEE
Max, who else.

CATHY
Kinda weird don't you think? I mean no
card or anything.

RENEE
Weird is Max's middle name.

CATHY
Don't suppose he's ever heard of flowers?

RENEE
You'd think! I'll see you later.

INT. FOYER OF THE CARTER HOUSE-NIGHT

Beth and Lizzy walk out of the music room. Max walks out of
his study.

BETH
I'll see you in the morning, okay.

LIZZY
Can we do the Chopin?

BETH
Maybe later. Right now let's stay with
the program.

They walk toward the front door.

MAX
Are we ready?

BETH
You bet. I'll see you guys first thing in
the morning. Tell Renee I'll be over
early.

MAX
Sure thing.

Max opens the front door.

MAX

Be careful it's a full moon.

Beth walks onto the front porch.

BETH

It's beautiful.

MAX

You know what they say about the full moon?

BETH

This is the Crystal Springs. Nothing ever happens here. Besides, you know what they say about writers?

MAX

No what?

Beth walks toward her car.

BETH

Ask Renee? See you guys later.

Max and Lizzy turn and go back in the house.

EXT. OF THE CARTER HOUSE-NIGHT

INT. BETH'S VOLVO-NIGHT

Beth fumbles with her keys. She manages to get in the car. She reaches into her purse. She pulls out a medicine bottle.

Her hands are shaking as she quickly tosses a couple of pain pills into her mouth. She closes her eyes and shudders. She flexes her hands. She cranks the car and backs out of the driveway.

INT. COMMUTER TRAIN-NIGHT

KIM BARROS, Max's research assistant, is sitting in a window seat. She lifts up her glasses and rubs her eyes. She looks around the car.

The car is totally silent. The passengers are staring straight ahead as if in a trance. She looks at the passenger sitting next to her. He is sitting staring straight ahead.

KIM

Excuse me?

(No response.)

Excuse me?

(This time louder. No
response.)

She pokes the man's arm. He turns toward her, his eyes vacant and empty.

She gets up and makes her way to the aisle. She enters the aisle. Everyone is simply sitting staring straight ahead.

She walks down the aisle. She moves faster down the aisle. She stops.

She realizes there is no noise, just a bizarre silence. She reaches the connecting door. She looks to her left in response to movement.

DR. NICOLI THEMAS, is sitting in the aisle seat laboriously writing in a journal. Dr. Themas is the splitting image of an old college professor. Kim stops.

KIM

Sir. Excuse me sir.

Dr. Themas pauses from his writing and looks up.

DR. THEMAS

Yes?

KIM

Have you noticed anything unusual?

DR. THEMAS

Pardon me?

KIM

There's no noise. Can't you hear?

The train comes alive. The passengers become animated. The passenger car is bustling with the noises of activity. The car sways slightly as the train moves down the tracks.

Kim is stunned by the sudden transition. She grabs the edge of the seat. Kim faints.

INT. COMMUTER LOUNGE CAR-NIGHT

(CU) Kim's face

Kim's eyelids begin to flutter. Her eyes open. She sees Dr. Themas sitting across from her, writing in his book.

Kim sits up.

DR. THEMAS

You fainted.

KIM

How long have I been out?

DR. THEMAS

Not long. The conductor and I brought you here. He asked if I would stay with you until you came around.

KIM

Thank you.

DR. THEMAS

Not a problem. It is not often I have a beautiful woman fall into my arms.

KIM

I don't know what happened. Everything seemed to get weird and suddenly blap.

DR. THEMAS

Has this ever happened before?

KIM

No. Never.

DR. THEMAS

Maybe you should see a doctor when we reach the station.

The compartment door slides open. The Conductor sticks his head inside.

CONDUCTOR

How are you feeling?

KIM

I'm fine. I apologize for any inconvenience I might have caused.

CONDUCTOR

Not to worry. Are you sure you are all right?

KIM

Yes, thank you.

The Conductor nods a thank you to Dr. Themas, withdraws, and closes the door.

DR. THEMAS

Strange world we live in isn't it?

KIM

Yes it is. I'm sorry. I'm afraid we've not been properly introduced. My name is Kim Barros. I'm a research assistant for Maxwell Carter.

Kim extends her hand. Dr. Themas makes no move to reciprocate.

DR. THEMAS

The Maxwell Carter?

KIM

If you mean by, The Maxwell Carter, you mean the writer. Yes.

DR. THEMAS

A buffoon.

KIM

Sorry?

DR. THEMAS

I am familiar with his work. Commercial dung. His conclusions are superficial at best.

KIM

I beg your pardon, sir. Mr. Carter's conclusions were based on very thorough and extensive research. Research I personally conducted. Anyway, who are you to dispute his conclusions!

DR. THEMAS

Pardon me. I am Doctor Nicoli Themas.

KIM

The Nicoli Themas?

DR. THEMAS

The only one I am aware of.

KIM

I'm sorry Doctor. I didn't recognize you. (beat) I thought you were dead.

DR. THEMAS

No one does and as you can see I am very much alive. My remarks were not meant to offend you.

KIM

Sir, I understand your position but your reference to my work as being dung does offend me.

DR. THEMAS

It was not my intention. I am sorry if I have done so. The research I have no problem with. It is the conclusions Mr. Carter presented as the final truth with which I find fault.

KIM

Dr. Themas how would you like to meet with Mr. Carter and discuss the differences you seem to have regarding the vampire lore? I'm sure it would be beneficial to you both.

DR. THEMAS

An interesting proposition but my schedule does not allow for any variation.

KIM

Come on Dr. Themas. A few hours at the next stop and I'll personally see you arrive at your appointed destination on schedule.

DR. THEMAS

I am afraid that would be impossible because of the train schedules.

KIM

I will drive you anywhere you wish. All I ask is one hour. Perhaps you could enlighten Max?

DR. THEMAS

Perhaps. One Hour?

KIM

Agreed. Let's shake.

Kim extends her hand.

Dr. Themas extends his hand. The moment their hands touch Kim's expression changes subtly. His hand is ice cold.

EXT. TRAIN PLATFORM-NIGHT

Kim and Dr. Themas get off the train. Kim immediately flips out her cell and dials Max's number.

INT. MAX'S STUDY-NIGHT

Max is sitting at his desk working. The phone rings.

MAX
(TO PHONE)
Hello?

EXT. KIM STANDING ON THE COMMUTER TRAIN PLATFORM-NIGHT
CELLPHONE IN HAND

KIM
(TO PHONE)
Hey Max, it's me. Have I got a surprise
for you?

INTERCUT BETWEEN INT. MAX IN HIS STUDY AND EXT. THE COMMUTER
TRAIN PLATFORM-NIGHT

MAX
It's not my birthday yet is it?

KIM
Are you sure you want another one? They
seem to piling up pretty fast.

MAX
Give me break. You'll be where I am one
day.

KIM
I sincerely hope so. Max, guess who I met
on the train?

MAX
Tom Cruise?

KIM
Are you crazy? If I met Tom Cruise you
think I'd be calling you?

MAX
Well don't tell me it was Mr. Right
because if it is he's going to have to
wait. I have another book to finish.

KIM

Seriously, I had a nice long discussion with Doctor Nicoli Themmas.

MAX

You have to be kidding? I thought he was dead? He must be over a hundred years old.

KIM

No, he is very much alive and a very nice man to boot.

MAX

So what did you talk about?

DR. THEMAS

Your book.

MAX

He read my book?

KIM

Yes.

MAX

What's the verdict?

KIM

(hesitantly)

That you were a buffoon.

MAX

Really? Then why would he want to meet with me?

KIM

Max, it was my idea and believe me I wouldn't even suggest it but I think he has some very interesting ideas that we could use in the next book.

MAX

I don't think it's such a good idea.

KIM

Come on Max. He's really a very interesting man.

MAX

Well, okay but don't be surprised if it turns into a knock down dragout.

EXT. COMMUTER TRAIN STATION PLATFORM-NIGHT

KIM

Great! See you in a little while. Bye.

Kim turns toward Dr. Themas and gives him the thumbs-up sign.

INT. MAX'S STUDY-NIGHT

Max hangs up the phone and walks over to his bookshelf. He scans the rows of books until he sees the name Nicoli Themas.

He slides the book out of the shelf and walks back to his desk. He flips to the author's bio and picture.

Renee walks into the study.

RENEE

Who was that?

MAX

It was Kim. She met this man on the train, a Dr. Themas. She's bringing him over. He wants to meet me.

RENEE

Oh God, another one! Would you mind if I sat this one out? I am really beat.

MAX

No problem. I have the distinct feeling he won't stay long.

INT. POLICE STATION-NIGHT

The station is quiet. A fax comes across. Officer Peterson walks by and picks it up. He scans the header and walks over to Quarrels desk.

PETERSON

For you.

QUARRELS

Thanks.

Quarrels scans the fax. He picks up the phone.

INT. CARTER KITCHEN-NIGHT

Max, Renee, and Lizzy are cleaning the kitchen. The phone rings. Renee picks it up.

RENEE

(TO PHONE)

Hello? Oh, Detective Quarrels how are you. Yes, hold the line.

She holds the phone out for Max to take it.

MAX

I'll take it in the study.

RENEE

(TO PHONE)

Hold on he'll be right with you.

INT. MAX'S STUDY-NIGHT

Max walks in and picks up the phone on his desk.

MAX

I got it honey.

Max listens for a moment. Renee hangs up.

MAX

Quarrels?

QUARRELS

The lab just faxed me the preliminary results on your letter. It's not good.

MAX

That's quick?

QUARRELS

I had them rush it up. Max, I think we have a problem.

MAX

What?

QUARRELS

It was blood.

MAX

What was blood?

QUARRELS

You remember I said the ink looked funny? Well, I was right it wasn't ink it was human blood.

Max sits in stunned silence.

QUARRELS

Max? Max? You still with me?

MAX

Yes.

QUARRELS

The blood was less than 24 hours old. The blood was not your typical cut on the hand type; this is blue vein blood. Which means that whomever gave up this blood is more than likely dead. Chances are they didn't die naturally. Another thing, you said your note came with the mail not in the mail. That means that whomever sent you the note is either in this area or has a friend close by.

MAX

What do you want me to do?

QUARRELS

Sit tight. I am checking all the recent homicides within a hundred-mile radius of the city. I'm sending Peterson to keep an eye out. Display a visible presence. Stay calm and keep your eyes open. I'll be in touch.

Max hangs up the phone. Renee is standing in the doorway holding the figurine.

RENEE

What's wrong?

MAX

Oh, nothing. Quarrels is doing some research for me and it's not going too well. What's that?

RENEE

I was just going to ask you the same question.

Renee walks over to the desk.

RENEE

This was delivered to my office today. It's beautiful. A hair bit exotic for my taste. Just a note to the wise, in the future roses will do just fine.

Renee hands Max the figurine.

MAX

Interesting piece. Damn it's cold.

Max flips the figurine in his hands like a hot potato.

RENEE

You didn't send it did you?

MAX

No, but I've seen a picture of it before.

RENEE

If you didn't send it who did?

MAX

What did the card say?

RENEE

There was no card. There was nothing but a box in brown wrapping paper with my name written on the side.

MAX

Where's the wrapping paper?

RENEE

In the trash.

MAX

Could you get it for me?

Renee goes to the kitchen. Max put the figurine on the desk. He turns the pages in the volume on his desk.

Renee returns and tosses the box and wrapping paper on the desk.

RENEE

Now tell me what's going on?

Max picks up the wrapping paper. He sees Renee's name written in that same flamboyant script in the same brownish ink.

Max pulls out a copy of the note he had received earlier that day and hands it to Renee. Renee looks at the note then compares the note with the wrapping paper.

RENEE

What's this all about?

MAX

I don't know. I've already been to see Quarrels today. He's sending a car just to keep an eye out.

RENEE

Max, this is not like the last time is it? Is this some kind of threat? Why would anyone threaten us? What have we done to anybody?

MAX

Renee, this is probably someone's idea of getting even because they're pissed that I destroyed their favorite fantasy in my book. Chances are this is as far as it goes.

Max walks around the desk, reaches out, and pulls Renee close.

MAX

Look Honey, it's going to be fine.

RENEE

What has the statue got to do with any of this?

Max walks behind the desk. He flips a few pages in the book and compares the statue to a photograph in the book.

MAX

Look at this.

Renee leans forward as Max spins the volume around. Renee compares the engraving with the figurine.

RENEE

They're identical. Who's Lilith?

MAX

Lilith was the first wife of Adam in the Garden of Eden.

RENEE

I thought it was Eve.

MAX

Most people do. According to legend, God created Adam and Lilith at the same time from the dust of the earth. Lilith would not submit to Adam because she believed they were equals. Adam tried to force himself on her, which enraged Lilith so much that she uttered the secret name of God and flew from the Garden of Eden. God and Adam both begged her to return but she refused and chose instead to dwell in darkness.

RENEE

Hurray for her!

MAX

She's also considered the mother of the vampire.

RENEE

Jesus! So what's the deal with the figurine?

MAX

According to this book the figurine was forged in the netherworld and is said to contain immense power. The first known mention of the figurine was in 2000 BC on a Sumerian tablet from Ur containing the tale of Gilgamesh and the Willow Tree. It referred to a demon that stole the soul by draining the blood.

RENEE

Why would someone send it to me?

MAX

No idea. I seriously doubt that it's the real one. I'd better call Quarrels and let him know.

Max picks up the phone.

EXT. CARTER HOUSE-NIGHT

A police prowler pulls up across the street.

INT. PROWLER-NIGHT

Peterson checks to see he has a clear view of the house. He picks up the mike.

OFFICER PETERSON
(TO MIC)
This patrol unit 3, over.

CLYDE
(OVER SPEAKERS)
Unit Three.

OFFICER PETERSON
(TO MIC)
I am in position. Over.

CLYDE
(OVER SPEAKERS)
Call check in every hour. Don't fall
asleep Peterson. Over.

OFFICER PETERSON
(TO MIC)
Out.

Officer Peterson looks around and settles in.

INT. POLICE STATION-NIGHT

Quarrels is sitting at his desk. The phone rings. Quarrels picks up the phone.

QUARRELS
Quarrels. Max?

He listens intently as Max tells him about the statue.

QUARRELS

Have you seen any sign of the prowler? He should be there by now.

INT. MAX'S STUDY-NIGHT

Max holding the phone motions Renee to go to the window.

MAX

Is there is police car out front?

Renee walks over to the window. She turns and nods yes.

MAX

He's here.

INT. POLICE STATION-NIGHT

QUARRELS

I'll be out in half an hour.

Quarrels hangs up the phone.

EXT. CARTER HOUSE-NIGHT

Kim and Dr.Themas pull up in front of the Carter house.

INT. KIM'S CAR-NIGHT

KIM

We're here.

Kim and Dr. Themas get out of the car.

EXT. BETH'S APARTMENT COMPLEX-NIGHT

Beth's car pulls into a parking space.

Beth gets out of her car and enters her apartment.

INT. BETH'S APARTMENT-NIGHT

The apartment is contemporary. In one corner is a large trophy case filled with plaques, ribbons, and trophies.

Just off center of the living room is a beautiful baby grand piano.

She flips the kitchen light on. A Blue Persian cat slinks from underneath the coffee table.

BETH

Cleo. Come to mama.

Beth lays down her purse and stoops to pick the cat. She shudders with the pain as she picks up Cleo. She sits down at the dining table.

She strokes the cat with one hand as she sifts through her mail. Beth opens a letter.

Beth reads out loud to Cleo.

BETH

Dear Ms. Carlow,

My name is Doctor Marcus Cain. I am a research specialist with the University of Texas Medical Center. Recently my research has led me to believe that I may have found a cure for your chronic arthritis. I will be passing through Crystal Springs tonight and would like to stop by and discuss your condition. I feel very strongly that I can not only alleviate your pain but also in all likelihood restore your hands to the same level of function, as they were when you were playing professionally. I will call when I arrive in Crystal Springs.

Sincerely,

Doctor Marcus Cain M.D.

Her hands begin to shake. Beth lays the letter on the table and lowers her head. Her shoulders begin to shake as she silently cries.

INT. MAX'S STUDY-NIGHT

Max hangs up the phone.

MAX
Quarrels is on his way.

RENEE
Thank God!

The doorbell rings.

RENEE
Who can that be?

MAX
It's probably Kim and Dr. Themas.

RENEE
Lizzy and I will be upstairs.

MAX
Okay. This shouldn't take long.

The doorbell rings again. Max and Renee walk out of the study. Renee heads to the kitchen and Max for the front door. He opens the door and there stands Kim and Dr. Themas.

MAX
Hello Kim.

KIM
Max, I would like you to meet Dr. Nicoli Themas. Doctor, Max Carter.

MAX
A pleasure. Please come inside. It's turned cold out.

Dr. Themas and Kim enter the house.

INT. BETH'S APARTMENT-NIGHT

Beth is sitting at the kitchen table. She has changed clothes and is sipping a glass of wine. Cleo is in her lap purring contentedly.

BETH

You know if this works everything changes. I know I shouldn't get my hopes up but let's be real when is the last time you ever heard of a specialist making a house call.

INT. PROWLER-NIGHT

Officer Peterson makes a note.

INT. BETH'S APARTMENT-NIGHT

Beth is standing in front of the window looking at the beautiful full moon. Her phone rings. She walks over and hits the intercom.

BETH

(TO INTERCOM)

Hello.

DR. CAIN

(VOICE FROM THE INTERCOM)

Hello, is this Beth Carlow?

BETH

(TO INTERCOM)

Yes. Who is this?

DR. CAIN

(VOICE FORM THE INTERCOM)

This is Dr. Cain. You received my note?

BETH

(TO INTERCOM)

Yes. How are you Doctor?

DR. CAIN

(VOICE FORM THE INTERCOM)

I am at the train station. I would like to speak with you if I might. Tonight.

BETH
(TO INTERCOM)
Certainly. Would you like me to pick you up?

DR. CAIN
(VOICE FORM THE INTERCOM)
No, that will not be necessary. I am on my way.

BETH
(TO INTERCOM)
Good.

INT. FOYER CARTER HOME-NIGHT

MAX
Would you like me take your coat?

The Doctor removes his coat and hat and hands them to Max.
Kim steps in and takes them from Max.

KIM
I know you gentlemen have a lot to talk about so I'll just lay these on the chair.

She drapes their coats on the chair by the door.

MAX
Would you like to step in here?

Max motions toward the study. Dr. Themis nods and walks into the study.

KIM
I think I'll go find Renee and Lizzy.

INT. MAX'S STUDY-NIGHT

Max closes the door and turns toward Dr. Themis.

MAX
Please have a seat. Can I get you something?

DR. THEMAS

No thank you. I haven't much time.

MAX

Dr. Themas, may I say, you look remarkably intact for someone your age.

DR. THEMAS

I have read your book.

MAX

Direct aren't we. I know, Kim told me. She also mentioned your opinion. Do you have any evidence on which you would predicate that opinion or was it a personal response?

DR. THEMAS

Personal belief based on actual experience.

MAX

The imagination is a wonderful thing.

Dr. Themas stares penetratingly at Max. He turns his attention to the figurine on the desk. He reaches for the statue, pauses, and looks at Max.

DR. THEMAS

May I?

MAX

By all means.

Dr. Themas picks it up and reverently holds it.

DR. THEMAS

May I inquire how you came to possess something so rare and valuable?

MAX

Oddly enough it was delivered to my wife's office today.

DR. THEMAS

Indeed? How?

MAX

I don't understand what you mean how?

DR. THEMAS

How was it delivered?

MAX

I suppose a courier of some sort.

DR. THEMAS

Was there anything else?

MAX

Pardon me?

DR. THEMAS

Was there a letter or object delivered with the statue?

MAX

There was no letter with the statue but I received what I believe to be a related letter with the mail this morning.

DR. THEMAS

May I see the letter?

MAX

The original is put away. I have a copy.

DR. THEMAS

May I see it?

Max hands Dr. Themis the copy. Dr. Themis reads the letter. He looks at the figurine.

DR. THEMAS

It is called The Mother. The figurine is older than time itself. It is believed to contain human souls. Legend has it that a vampire is its guardian.

MAX

I read you book.

DR. THEMAS

Then you must know of the child?

MAX

What are you talking about?

DR. THEMAS

After a time the Dark Angels seduced the daughters of Adam. The offspring of this unholy union were called Atiluvians.

MAX

I am familiar with the Book of Genesis.

DR. THEMAS

Of course you are. (beat) Of all the Antiluvians, the Arcadian's were the oldest and fiercest. Pale white giants, with long flowing hair and cold white eyes, they were said to have had astonishing magical powers. The Arcadians were worshipped as Gods by the Sons of Adam. Unknown to all Lilith conceived a child by the greatest of all the Atiluvian Kings, Lam, the King of Arcadia.

MAX

Another myth?

DR. THEMAS

Disgusted by the corruption and fearing the destruction of mankind by the Atiluvians God decided to flood the world. Learning of God's intentions Lilith fled into the darkness with the child before the great flood. God later learned of the child. Born of an immortal, God could not kill him. Fearing that such a child would destroy the Sons of Adam should he enter the world he denied him physical form.

Condemning him to wander between the darkness and the light. The child is called Tanin'iver, Blind Dragon.

MAX

So what is this Blind Dragon? Is he a demon, spirit, or what?

DR. THEMAS

No one knows but legend has it that one day he will manifest himself. According to the Bacharach, when that day comes it will signal the annihilation of the Sons of Adam.

MAX

The connection escapes me. What has the Blind Dragon got to do with the statue or the letter for that matter?

DR. THEMAS

He is a force of nature that inhabits chosen individuals. He sustains life by consuming the souls of mortals. He is the pure essence of the vampire.

MAX

Let me understand this. This Blind Dragon is a vampire but he doesn't drink blood he drinks souls.

DR. THEMAS

In a manner of speaking. The shedding of blood is the release of the life force. A concept familiar to most religions in the form of ritual sacrifice.

MAX

Where does this creature exist? In the fertile imaginations of old scholars.

DR. THEMAS

Mr. Carter you seem to be rather thick for someone who claims to be an authority on vampires.

MAX

Dr. Them as you speak as if these things are reality. If you had, in fact, read my book you would understand I neither believe in vampires nor this Blind Dragon. I have spent a great deal of time and effort to dispel such myths. Even if such a creature existed then how would it survive in our world without someone somewhere discovering its presence?

DR. THEMAS

I am surprised Mr. Carter! You just wrote a book on the subject.

MAX

What are you talking about? I spent 429 pages trying to rid our collective consciousness of two thousand years of fear and superstition based on primitive myth.

DR. THEMAS

Where better to hide the truth than in myth.

MAX

Point taken. That still doesn't explain why no one except scholars such as yourself have ever even heard of this Blind Dragon.

DR. THEMAS

His time is not yet come.

MAX

Convenient. So you believe this statue is the real thing?

DR. THEMAS

You have felt the unnatural chill.

MAX

What's your point?

DR. THEMAS

You and your family are in grave danger. A challenge has been issued. The guardian has sent you his most prized possession to let you know he is coming. He is coming to reclaim that which is his and all that is yours as well.

MAX

So you think a vampire is coming to get the statue back? Coming to my house? What, in your finite wisdom, would you suggest I do?

DR. THEMAS

Leave this place. Send your family somewhere far from you. Never go near them again.

MAX

Bullshit! Look Doctor, you said you had read my book. If that is the case you will understand that I respectfully ask you to leave. Now!

DR. THEMAS

Mr. Carter I do not think you truly understand what is coming.

Max stands up.

MAX

This conversation is over.

Dr. Themis stands up and places the figurine back on the desk. He reaches into his pocket and extends a business card.

MAX

No thank you!

DR. THEMAS

Please Mr. Carter, just look at the card so when you seek me you will know where to go.

MAX

Doctor, I will not be seeking you!

DR. THEMAS

Please, just look at it and I will leave.

Max grabs the card, glances at it, and hands the card back to Dr. Themas. Dr. Themas moves his hand and the card flutters to the desktop. Dr. Themas turns to leave when the study doors open and Kim sticks her head in.

KIM

I thought I heard...

Dr. Themas face strides past her into the foyer. Max follows.

INT. FOYER OF THE CARTER HOUSE-NIGHT

Dr. Themas has already put on his coat and is opening the front door.

Kim is putting on her coat as Max enters the foyer.

KIM

I'll see you guys later.

In the doorway Dr. Themas turns to face Max.

DR. THEMAS

Till we meet again.

Dr. Themas turns and walks out. Kim follows. Max closes the front door and walks back into the study.

INT. PROWLER-NIGHT

Officer Peterson watches as the old man and young woman leave. He makes a note of the time.

INT. KIM'S CAR-EVENING

KIM

I guess things didn't work out too well?

Dr. Themas silently stares ahead.

KIM
At least tell me where we're going?

DR. THEMAS
Montrose.

KIM
Look, I am sorry. I really thought you
guys would hit it off. I had no idea.
What exactly happened anyway?

Silence.

Okay, so you don't want to talk about it.
Fine!

Dr. Themas continues to stare ahead in silence.

(CU) KIM AS SHE DRIVES DOWN THE ROAD. SHE GLANCES AT DR.
THEMAS.

(CU) DR. THEMAS IS SMILING.

INT. BETH'S APARTMENT-NIGHT

Beth is touching up her makeup. She winces with pain as she
applies some lipstick. The doorbell chimes.

Beth walks over and opens the door. Dr. Cain is standing
there. Dr. Cain is every woman's idea of tall, dark, and
handsome.

DR. CAIN
Beth Carlow?

BETH
Yes. Dr. Cain?

DR. CAIN
Yes.

BETH
Please come in.

DR. CAIN

Thank you.

Dr. Cain enters.

BETH

Please have a seat. May I offer you something?

Dr. Cain takes a seat on the couch.

DR. CAIN

No Thank you.

Beth seats herself across the coffee table from Dr. Cain.

DR. CAIN

I have been doing research in the area of arthritis for a long time. Recently I have developed a formula that I believe can cure specific types of the disease. There is a genetic disposition that I have found conducive to the cure. This genetic predisposition is very rare but in combination with my formula cures within a matter of moments.

BETH

What has all this to do with me?

DR. CAIN

You have this genetic predisposition.

BETH

How do you know?

DR. CAIN

I have been in touch with physicians all over the world. I have studied your test results when I consulted with Doctor Crawford. We both believe this will benefit your condition but because it is experimental you must choose of your own free will to try it or not.

BETH
Will it hurt me?

Dr. Cain reaches into his bag.

DR. CAIN
No. I think this bottle contains your
future. Would you like to be able to
play again? No more pain.

BETH
What do I have to do?

DR. CAIN
Drink this.

He holds the bottle out to Beth. She takes the bottle. She
holds it to the light. It's glowing.

DR. CAIN
Drink it.

Beth opens the bottle. Beth takes one look at Dr. Cain and
tilts the bottle back and swallows.

Dr. Cain watches intently. Beth drains the bottle and hands
it back to Dr. Cain.

BETH
That wasn't too bad. What next?

DR. CAIN
We wait.

BETH
Should I feel any different?

DR. CAIN
Very different.

INT. MAX'S STUDY-NIGHT

Lizzy walks in teddy bear in hand.

LIZZY

Dad, I just came to say good night.

Max reaches out and draws Lizzy into his arms and hugs her tight.

MAX

I love you more than anything in the whole wide world!

LIZZY

I love you more.

MAX

No, I love you more.

Renee walks in.

RENEE

What about me?

Lizzy and Max look at each other and laugh.

LIZZY

We love you too Mom.

RENEE

That's better now let's go. It's getting late.

Lizzy jumps off her father's lap and walks over to her mother and grasps her hand. Renee and Lizzy walk out. Max stares at the figurine.

INT. BETH'S APARTMENT-NIGHT

BETH

I think something is beginning to happen.
My hands aren't hurting anymore. As a
matter of fact....

She stands up and walks over to the baby grand piano and sits down. She begins to play. She closes her eyes as tears begin streaming down her face.

BETH
I feel no pain. I feel wonderful.

(CU) Beth's face.

Beth stops playing and opens her eyes. She screams.

INT. LIZZY'S ROOM-NIGHT

Renee is sitting on the side of Lizzy's bed watching her daughter sleep. Renee leans down and lightly kisses Lizzy on the forehead. She walks out of Lizzy's room leaving the bedroom door cracked.

INT. BETH'S APARTMENT-NIGHT

Beth is sitting motionless on the couch. The French doors are open and moonlight is streaming into the room. She mechanically reaches for the phone and dials Max's number.

INT. MAX'S STUDY-NIGHT

The phone rings. Max answers.

MAX
(TO PHONE)
Hello?

BETH (V.O.)
Max, the most extraordinary thing has just happened. A miracle!

MAX
(TO PHONE)
Beth?

BETH (V.O.)
Max I have been healed.

MAX
(TO PHONE)
What?

BETH (V.O.)

I can play again. The pain is gone. I feel wonderful!

MAX

(TO PHONE)

You're kidding! I mean that's great. How did it happen?

BETH (V.O.)

One of my Doctors brought me some medicine and it was almost.. It is a MIRACLE!

MAX

(TO PHONE)

I'd like to meet this miracle worker sometime.

BETH (V.O.)

That's why I'm calling. Dr. Cain wants to meet the famous Max Carter. So we are coming over. I'll play for you.

MAX

(TO PHONE)

Beth, look now is not the best time, besides Renee and Lizzy are already down for the night. Maybe some other time.

The line goes dead.

Hello? Hello Beth?

Max hangs up the phone and leans back in his chair.

MAX

(Mutters to himself)

Well maybe what I need is a miracle. I wonder if the good Doctor has any extra?

EXT. CARTER HOUSE-NIGHT

An unmarked police car pulls up beside the prowler. Officer Peterson sees Quarrels and rolls down the window.

OFFICER PETERSON

What are you doing here?

QUARRELS

I just came up to check a few things.
How's it going?

OFFICER PETERSON

Everything is quiet.

QUARRELS

Keep your eyes open.

OFFICER PETERSON

No problem.

Quarrels pulls into the driveway.

INT. MAX'S STUDY-NIGHT

Max is contemplating the figurine. The doorbell rings. Max jumps. He gets up and walks to the front door. He looks through the peephole and sees Quarrels.

Max opens the door.

MAX

Come in

QUARRELS

Thanks.

Max closes the door and leads Quarrels into the study.

MAX

You want something to drink?

QUARRELS

No thanks. Where is it?

Max motions toward the desk. Quarrels walks over and picks up the figurine.

QUARRELS

Damn, it's cold.

Quarrels studies the statue.

QUARRELS

Who is it?

Max flips the book around. Quarrels places the statue on the desk. He picks up the book, sits down, and scans the page.

QUARRELS

Are you sure this is the same statue?

MAX

Yes. I had a specialist take a look at it an hour ago. As a matter of fact, he wrote the book you are now holding.

QUARRELS

No kidding? Where is the wrapping paper?

Max hands Quarrels the wrapping paper. Quarrels sees Renee's name.

QUARRELS

The ink and handwriting look the same. How much do you think the statue is worth?

MAX

Who the hell knows? That's not the point.

QUARRELS

It might be.

MAX

What are you getting at?

QUARRELS

Let's look at what we have. We've got one threatening letter written in human blood. We have a statue that is older than the pyramids.

No doubt from what you've told me the statue is extremely valuable. We have four bodies in the Houston Morgue that had their heads removed. Two of which were priest.

MAX

Priest?

QUARRELS

Yes. They were murdered while riding in a limousine. The driver said after he picked up the second priest he never stopped the limo until he reached the church. HPD is holding him but everyone knows he couldn't have killed them.

MAX

Why?

QUARRELS

The driver is sixty two years old and weighs about 140 pounds soaking wet. Both priest were big men. In fact one was built like a pro wrestler. Not to mention the fact that their heads were ripped off their bodies.

MAX

Jesus! You think they are connected to the note?

QUARRELS

Preliminary test indicated your note was written in one of the priest's blood.

MAX

Oh my God!

QUARRELS

I also have a package delivered to your wife's office and a note delivered to your home by person or persons unknown.

These items were delivered outside of the usual methods, which leads me to believe it was by hand. In either case they know where you live.

Quarrels pauses to give Max time to absorb the implications.

QUARRELS

It seems to me that whoever left the statue fully intends to come for it. Judging from the coroners' report he or she must be considered extraordinarily dangerous. The fact that this individual managed to deliver these items without leaving a trace or being seen by anyone indicates a high degree of intelligence and resourcefulness.

Max sits down hard and stares at Quarrels.

MAX

Do you mean to tell me you think this somebody is supernatural or something?

QUARRELS

You tell me. You're the resident expert.

MAX

Quarrels in all your years of police work, or your life for that matter, have you ever seen a vampire? Do you know any one person who has? No! Neither has anyone else. No one! Nada! The vampire is a story perpetuated by ignorant, illiterate, people to provide a frame of reference for the unexplained. It is commonly referred to as superstition or myth. That's the sum total of it.

QUARRELS

Chill Max. I am not saying that whoever is doing this is a vampire. All I am saying is that this person may believe he is and for all intents and purposes seems to be doing a convincing job of it.

MAX

I'm sorry. This whole thing is getting to me.

Quarrels stands up.

QUARRELS

I've got to roll. Officer Peterson will stay out front the rest of the night. So don't worry. I'll check in later. And Max, take it easy we'll catch him if there is a him.

They walk to the front door. Max opens the front door and Quarrels steps out.

QUARRELS

One good thing, with a moon as bright as this it's going to be hard for anyone to sneak up on you.

MAX

So not funny.

QUARRELS

I'll call later.

Quarrels walks to his car.

Max walks to the edge of the porch and looks at the moon as Quarrels drives away.

EXT. QUARRELS PATROL CAR SPEEDING DOWN THE ROAD-NIGHT

As Quarrels' car tops the hill it approaches another car, the sharp turn forces them both to slow down.

INT. QUARRELS PATROL CAR-NIGHT

The angle of the turn and the reflection of the headlights highlights a man's face. The man looks directly at Quarrels. Quarrels involuntarily shivers.

EXT. CARTER HOUSE-NIGHT

Beth's car pulls into the driveway.

INT. PROWLER-NIGHT

Officer Peterson makes a note of the time and the license plate. Officer Peterson relaxes and slumps down in the seat.

INT. CARTER HOUSE-NIGHT

The doorbell rings. Max walks to the door and opens it. Beth and Dr. Cain are standing on the porch.

MAX

Hello Beth. You look absolutely stunning!

BETH

Hi Max! Maxwell Carter, I would like you to meet Doctor Marcus Cain, my savior.

MAX

My pleasure. It's not often I get to meet a savior.

DOCTOR CAIN

Indeed.

Max and Dr. Cain shake hands. Max reacts to the coldness of Dr. Cain flesh, withdraws his hand, and steps aside.

MAX

Please come in.

Dr. Cain and Beth enter the house.

BETH

Where is Renee?

MAX

She is upstairs. Lizzy is already down for the night.

BETH

I've just got to tell her about my miracle. I'll play for you all later.

MAX

She's probably already in...

BETH

Never you mind. This is too wonderful.

Beth heads for the stairs.

MAX

Women.

Dr. Cain nods and continues into the study. Max pauses and watches as Beth glides up the stairs. Max follows Dr. Cain into the study.

MAX

Please have a seat Doctor and tell me about this miracle.

DR. CAIN

Of course. First, I would like to say I have read your recent book.

MAX

What did you think or rather did it make you think?

DR. CAIN

As a matter of fact it stirred me. I am unclear as to the support for your conclusions. It seems to me that you have relegated the vampire to the status of myth, merely creations in the minds of simple people to provide a rational for natural phenomena.

MAX

Exactly. Humans need some form of explanation they can apply to conditions that defy the normal realm of experience.

DR. CAIN

What would it take for a man such as yourself to realize or admit that what you have labeled in your book, as a myth, is in fact a reality? A reality that once witnessed by mortal man forever changes him.

Max is startled by the Doctor's use of the term mortal man.

MAX

I would have to see one to believe or at least find one verifiable record of some encounter or contact with one.

DR. CAIN

There are records but as a general rule those that come in contact with the vampire seldom if ever survive. Those that do survive are forever changed.

MAX

Do you know of such evidence or of a survivor?

Dr. Cain picks up the figurine.

MAX

Do you know the piece?

DR. CAIN

This is the proof you wished to see.

MAX

What do you mean?

Dr. Cain transforms into the same man who killed the priest in the limo. Like in the limo the study becomes cold. Waves of power flow over Max. Max grabs his head as his body shakes uncontrollably.

INT. CARTER'S MASTER BEDROOM-NIGHT

Renee is lying in bed reading a proposal. She is startled by a shadow in the hall. She sits up and looks down the hall. There is frigid rush of air from the hallway.

Renee climbs out of bed and walks down the hall. The door to Lizzy'S bedroom is closed.

Renee walks to the door and opens it. She sees a figure bending over Lizzy. Renee flips on the light. It's Beth.

RENEE

What are you doing here?

BETH

Just checking on my star pupil.

Beth walks past Renee and out of the room. Renee touches Lizzy then adjust her covers. She turns off the light and backs out of the room.

Renee turns and faces Beth. Renee sucks in her breath as she looks at Beth. Beth is beautiful.

RENEE

What happened to you? You are beautiful!

BETH

I've been healed. This very night I have seen God and he has touched me. Look!

Beth extends her hands. Beth flexes he fingers.

BETH

No pain. I feel wonderful!

Renee touches Beth's hands. The flesh is cold and hard. Renee jerks back. Beth smiles, revealing a perfect set of large canine teeth.

Beth grabs Renee's throat and slowly raises Renee's body into the air effortlessly holding her at arms length. She watches as Renee's body convulses.

EXT. POLICE STATION-NIGHT

Quarrels prowler pulls into the parking lot. Quarrels gets out of the prowler. He pauses to look at the moon than walks into the station.

INT. POLICE STATION-NIGHT

Quarrels walks over to his desk and sits down heavily.

QUARRELS

Hey Clyde, you heard from Peterson?

Clyde looks down at the log.

CLYDE

About an hour ago.

Quarrels reaches for the phone. He dials the Carter number. The phone rings and rings. No answer. Quarrels glares at Clyde.

QUARRELS

Call Peterson. NOW!

Clyde startled by Quarrels tone grabs the mic.

CLYDE

Base to unit 3 come in!

INT. MAX'S STUDY-NIGHT

Max struggles to open his eyes. He tries to focus. He sees the Vampire standing before him smiling.

THE VAMPIRE

Mortal man this night you shall be
witness to such that forever more your
world will cease and you shall enter
mine.

MAX

Who in the hell are you?

THE VAMPIRE

A myth.

Max struggles against invisible bonds. Max starts to pray.

MAX

Oh God, please help us!

The Vampire watches Max as he strains and cries.

THE VAMPIRE

They are of no consequence to you now or
forever.

MAX

LEAVE THEM ALONE!

The Vampire walks over to Max, leans down and whispers into
his ear.

THE VAMPIRE

No. You shall be a silent witness to my
power as you are drawn into the darkness.
You will glimpse the wonder of my world
and experience the destruction of yours.

The visions begin as the Vampire overwhelms Max's mind.

MONTAGE

A KALEIDOSCOPE OF HORROR AND DEATH ASSAILS MAX. CENTURIES OF
VIOLENT DEATH ARE WASHING OVER HIS MIND LIKE WATER OVER A
STONE.

MAX SCREAMS.

INT. TOP OF THE STAIRS ABOVE THE FOYER-NIGHT

Beth watches Renee's body beginning to die. She savagely
sinks her fangs into the soft flesh of Renee's neck.

In an orgasmic explosion Beth draws her first taste of the
human soul. She shudders and her eyes though closed roll
back into her head.

Beth slowly withdraws her fangs as if reluctant for it to end.

She carelessly flings Renee's body over the balcony like one would flip away a cigarette butt. Renee's body flies across the foyer. It hits the foyer wall with such force the sheetrock is shattered.

Beth is stunned by her new found power. She smiles.

RENEE'S BODY LODGES IN THE WALL. BLOOD DRIPPING IN RED STREAMS DOWN THE WHITE PLASTER.

Beth glides toward Lizzy's bedroom door.

EXT. DR. THEMAS' BUILDING-NIGHT

Kim pulls her car up in front of the building.

INT. KIM'S CAR-NIGHT

Kim sits behind the wheel of her car. She watches Dr. Themas as he is getting out of the car.

Dr. Themas finishes unloading his bags, leans inside the car, and looks directly into Kim's eyes. As their eyes meet Kim involuntarily shudders.

Dr. Themas hands Kim a card.

DR. THEMAS

There is evil coming. When it does, call me at this number. Do you understand?

KIM

(Mesmerized.)

Yes.

DR. THEMAS

Until we meet again.

Dr. Themas closes the door and Kim drives off. Dr. Themas watches for a moment then disappears into the shadows.

INT. MAX'S STUDY-NIGHT

Max raises his head and looks at the Vampire. Max is shuddering from the residue of the horrific visions.

INT. PROWLER-NIGHT

Officer Peterson is slumped in the seat. The radio crackles.

CLYDE
(FROM SPEAKERS)
Base to unit 3.

Officer Peterson rouses himself and reaches for the mic.

OFFICER PETERSON
(TO MIC)
Unit 3 to base. What's up?

CLYDE
(FROM SPEAKERS)
What's your status?

OFFICER PETERSON
(TO MIC)
Bored.

CLYDE
(FROM SPEAKERS)
What's going on with the Carters?

OFFICER PETERSON
(TO MIC)
All's quiet.

QUARRELS VOICE
(FROM SPEAKERS)
Peterson this is Quarrels. The Carters are not answering their phone. I want you to go and knock on the door and talk to Mr. Carter and find out why they are not answering the phone. Now!

OFFICER PETERSON
(TO MIC)
Yes Sir.

QUARRELS VOICE
(FROM SPEAKERS)
Call me on the radio as soon as you talk
to Max. Do you understand?

OFFICER PETERSON
(TO MIC)
Yes sir!

QUARRELS VOICE
(FROM SPEAKERS)
I'm on my way. Base out.

INT. POLICE STATION-NIGHT

QUARRELS
Call everybody in! I'll call you from
the car.

Clyde reaches for the phone as Quarrels races out of the
squad room.

EXT. CARTER HOUSE-NIGHT

Officer Peterson climbs out of the prowler and walks across
the street. He walks up the steps to the front porch.

He looks in the study window. He sees Max sitting behind his
desk and the dark man standing in front of the desk.
Everything looks fine. Officer Peterson is about to turn
away when he glimpses the expression on Max's face.

The lines of agony in Max's face are etched with sweat.
Officer Peterson strides to the front door drawing his
nightstick. He strikes the door forcefully three times.

OFFICER PETERSON
Open up! Police!

INT. FOYER OF THE CARTER HOUSE-NIGHT

Beth is gliding down the staircase holding Lizzy's hand.

Lizzy is clutching a teddy bear. Lizzy's eyes are glazed. She is moving as if in a trance.

The pounding at the door causes Beth to glance at the door. She smiles. As they reach the bottom of the stairs Beth looks into the study at the Vampire and Max.

The Vampire turns and levels those awful eyes at Beth. She releases Lizzy's hand turns toward the front door. Lizzy remains where she is just staring at the Vampire.

Beth opens the door and smiles at Officer Peterson.

BETH
Good evening Officer.

OFFICER PETERSON
Stand away from the door!

Beth backs into the foyer.

Officer Peterson enters slowly, fingering his nightstick. He sees Lizzy standing in the doorway to the study. Beyond the doorway he sees the dark man's back and the anguished face of Max.

Officer Peterson sees Renee's body.

The Vampire slowly turns and glares at Peterson. The power emanating in waves from the Vampire overwhelms Officer Peterson. Officer Peterson staggers forward raising the nightstick.

Beth steps in and grabs Officer Peterson arm and with a quick flick of her wrist snaps Officer Peterson's arm. Officer Peterson screams.

Beth jerks Officer Peterson close as if to embrace him and savagely tears into the flesh of his neck with her fangs.

She consumes all that is Officer Peterson in a moment of ecstasy. Her body shimmers with an unearthly glow.

BETH

You know I'm beginning to like this. A lot!

The Vampire turns his attention back to Max.

Beth effortlessly flings the body across the room into a foyer table with such force the table is shattered.

The destroyed body of Officer Peterson settles into the wreckage.

Beth walks over to Lizzy. Lizzy is simply standing there staring at the Vampire.

Beth grabs Lizzy's hand and walks into the study.

INT. QUARRELS CAR-NIGHT

Quarrels is speeding down the road lights flashing.

QUARRELS

(TO MIC)

Unit 1 to unit 3 come in!

Static.

Peterson answer the radio!

INT. MAX'S STUDY-NIGHT.

Max stares blankly at the Vampire.

MAX

What the do you want?

THE VAMPIRE

My will against your will.

MAX

What the hell does that mean?

THE VAMPIRE
A contest of wills.

MAX
What are you talking about? If this is
your idea of a game I'm not playing!

THE VAMPIRE
This is no game. You will play.

MAX
Screw you!

Max is exhausted. He bows his head.

THE VAMPIRE
You will play and you will play of your
own free will.

The Vampire steps aside as Beth and Lizzy enters the room.
Max raises his head. He is horrified and strains against
invisible his invisible bonds; tears of frustration streaming
down his face.

MAX
YOU LEAVE HER ALONE!

Lizzy walks over to the Vampire and stands beside him staring
up in complete adoration. The Vampire gently strokes Lizzy's
hair.

THE VAMPIRE
Your reason.

The Vampire smiles his awful smile.

I shall take the child and she shall
remain with me. She will not be harmed
until I tire of the contest. How long
will depend on how worthy an opponent I
deem you to be. You shall be both the
hunter and the prey. To free the child
you must destroy me. If you fail the
child is mine. You will also become mine
as well.

MAX
I'LL KILL YOU!

The Vampire raises his left hand and with one of his long steely fingernails on his right hand slashes the palm of his left hand. Blood begins to flow. He walks over to Max and forces his face into the bloody palm.

THE VAMPIRE
With this blood I make you a part of me,
from this day forward with the passing of
each sunrise you shall become mine. It
begins.

The Vampire walks out of the study. Beth and Lizzy follow. Max is alone in the study. He screams as death consumes his body.

INT. KIM'S CAR-NIGHT

Kim reaches for her cell and dials Max's number. No answer, only the machine.

EXT. CARTER HOUSE-NIGHT

Kim approaches the front door. The door is slightly ajar. She pushes the door open.

KIM
Max? Renee? Anybody?

She sees the gore. She covers her mouth with her hand, staggers backward, turns, and hits the porch rail just in time to heave her late lunch into the shrubs.

A lone police car, lights blazing sliding to a halt in front of the house.

Quarrels jumps out of the car and sprints toward the house. Kim is leaning over the porch rail. Quarrels draws his gun and eases towards the open door.

INT. FOYER-NIGHT

Quarrels enters the house.

Quarrels knees buckle. He leans against the wall for support. He regains his balance. He sees Max. Max is sitting very erect staring straight ahead.

QUARRELS

Max! Max! Can you hear me?

Quarrels walks to Max. His gun focused on Max, his eyes scanning the room. Quarrels touches Max on the shoulder.

QUARRELS

Max, say something!

The moment Quarrel's hand makes contact with Max's shoulder Max's body falls forward. His head slams against the desk. Quarrels checks for a pulse. He can't find one.

After a brief search of the house Quarrels makes his way to the front porch.

EXT. CARTER FRONT PORCH-NIGHT

Quarrels walks onto the front porch and weakly sits down on the top step.

He pulls out his radio. Three prowlers, lights flashing, screech to a stop in front of the house. Four officers jump from the cars, revolvers drawn.

QUARRELS

Jack, call the coroner. Bill check the back of the house. The rest of you don't go in the house.

EXT. LOCAL HOSPITAL EMERGENCY ROOM ENTRANCE-NIGHT

An ambulance pulls up and two EMT's jump out, walk around to the rear of the ambulance, and open the back doors. They slide the gurney out. A sheet covers the body from head to toe. They push the gurney into the emergency room entrance.

Quarrels car pulls up beside the ambulance and stops. Quarrels gets out of his prowler as the EMT's are disappearing into the entrance. Quarrels follows.

INT. EMERGENCY ROOM-NIGHT

The EMT's are pushing the gurney toward the ER. Quarrels follows as the EMT's disappear into a tile covered cubical.

Several young doctors begin to examine Max. Quarrels takes one look at his friend's face and turns away.

There is a loud crash of metal against tile. Quarrels whips around. One of the doctors that had been examining Max is lying on an overturned cart across room. His eyes wide with fear, his mouth-gapped open in astonishment.

The others that had been near are moving away.

Max is sitting upright on the gurney.

He screams.

The sound is inhuman and reverberates off the tile walls causing everyone in the ER to cover their ears in pain.

Several orderlies move to restrain Max. Max shrugs them off as one would an irritating insect. Orderlies fly about the room, bouncing off walls and each other in chaos.

Max turns and puts his legs off the side of the gurney as if intending to get off the gurney and stand up. He opens his eyes. They glow white like hot metal as he glares around the cubical.

A giant, black, orderly runs into the room. He grabs Max from behind, pinning Max's arms next to his body.

Max shakes like a dog and the orderly flies across the room into the tile covered wall.

Blood stains the wall as the orderly's body slides to the floor.

Max lays back down on the gurney and is still.

The ER is silent except for the moans and groans of the injured. Everyone stares at Max.

Dr. Bernard Ledbetter, Chief of Emergency Services, walks in.

DR. LEDBETTER
WHAT THE HELL IS GOING ON HERE!?

Dr. Ledbetter walks over to one of the injured lying around the ER.

A young resident comes over to help. The staff responds.

RESIDENT
I don't know what to say! This body came in DOA. We were confirming the diagnosis before they took him to the morgue when he just woke up and went crazy.

Two orderlies approach Max's body and strap his arms and legs down with heavy leather straps.

DR. LEDBETTER
Really!

Dr. Ledbetter walks over to Max's body and performs a cursory examination. He looks up with disgust.

DR. LEDBETTER
This man is deceased.

Dr. Ledbetter flips the sheet over Max's face and motions for an orderly.

DR. LEDBETTER
You! Take this corpse to the morgue.

An orderly grabs the gurney.

Dr. Ledbetter sees Quarrels standing in the doorway.

DR. LEDBETTER
Who are you and what are you doing in my ER?

Quarrels stares at Dr. Ledbetter.

Max raises up his torso and the sheet falls away. Max opens his eyes and glares around the room. Everyone moves away in fear.

Max jerks his arms and snaps the heavy leather straps as if it were toilet paper in a terrifying display of raw power.

Max turns his attention to Dr. Ledbetter.

Dr. Ledbetter staggers back.

Six more orderlies enter the ER. They stand back, ready to run at a moment's notice.

Max smiles, closes his eyes, lays back down on the gurney, and becomes motionless.

The ER is still, no one moves.

DR. LEDBETTER
Restrain him now! Use the steel-
reinforced straps!

No one moves.

DR. LEDBETTER
MOVE!

The ER comes alive. Max is securely bound. Dr. Ledbetter approaches and touches Max's arm. He jerks his hand away the moment he touches Max's skin. He studies Max for a moment.
Move this man to isolation.

The orderlies wheel Max past Quarrels and down the hall. Dr. Ledbetter sees Quarrels standing in the hallway as they take Max away.

DR. LEDBETTER
Get this man out of my ER now!

Quarrels glares at Dr. Ledbetter for a moment then turns and follows the orderlies down the hall.

INT. HOSPITAL ROOM-NIGHT- TWO DAYS LATER

Max wakes with gasp.

He tries to get up but finds his arms and legs are restrained with steel reinforced straps. He sees Quarrels sitting in a chair across the room staring at him.

MAX

Where I am?

QUARRELS

County General.

MAX

Where's Lizzy?

QUARRELS

That's one of the things I'd like to know.

Max jerks against his bindings. Quarrels watches.

MAX

Why am I tied down?

QUARRELS

When they brought you in, you damn near wiped out the ER staff.

MAX

What day is this?

QUARRELS

Wednesday.

MAX

I've been here for two days?

QUARRELS

Yes.

MAX

What about Renee?

Quarrels shakes his head. Max falls back in bed.
Two days? Was there a ...

QUARRELS
Your publisher took care of everything.

Max jerks at the bindings.

MAX
Take these damn things off meet me!

QUARRELS
Hold on hoss, you've got a hell've a lot
of explaining to do. Let's start with
what happened Monday night?

MAX
Beth called and said she had been healed.
She told me some Doctor cured her
arthritis. She called him her savior.

QUARRELS
What's his name?

Quarrels makes notes in his black book.

MAX
Marcus Cain. She said he wanted to meet
me so she brought him over.

QUARRELS
Then what happened?

MAX
He changed. Right before my
eyes...centuries of death...I don't
remember much else...he challenged me to
a contest of wills.

QUARRELS
What?

MAX
Quarrels, this guy is a real vampire.
He's taken Lizzy.

He's going to kill her or something a lot worse unless I can stop him. You have no earthly idea what you are dealing with! You've got to let me go!

QUARRELS

Calm down. Give me some time to check this guy out.

MAX

Let me out of here now!

QUARRELS

You're not going anywhere!

MAX

Go to hell! Look, you got me! Put out a missing person an APB or something. Do something we don't have much time!

QUARRELS

Why do you say that?

MAX

You've seen what he is capable of! For some reason he wants me to participate in his little game so you have no choice but let me go. You need my help and I need you to believe me.

QUARRELS

Max, I couldn't let you leave even if I wanted. You probably couldn't leave even if I let you.

MAX

What?

QUARRELS

I don't know how to tell you this with everything that has happened and all so the only way I guess is straight off the shoulder.

MAX

What the hell are you babbling about?
You're wasting time!

QUARRELS

The reason I am here is the Doctors told me you would probably only regain consciousness for a few moments if at all. I was waiting to see if you'd wake up long enough to tell me what happened.

MAX

What are you saying?

QUARRELS

They were going to put you in the morgue. According to them you're already dead.

MAX

How long have I got?

QUARRELS

You're not listening. According to the doctors you're already dead.

Max lies back in the bed, closes his eyes, and becomes motionless.

Quarrel shifts uneasily in his chair.

Max opens his eyes. They are totally black. He looks directly into Quarrels eyes and in a quiet voice commands.

MAX

Release me.

Quarrels mechanically stands, walks over to the bed, and unbuckles the restraining straps. Quarrels finishes and stands silently. Max climbs out of bed.

MAX

Where are my clothes?

QUARRELS

I sent them to the forensic lab.

MAX

Take off your clothes and lay them on the bed.

Quarrels undresses. Max removes the hospital gown and hands it to Quarrels. Max puts on Quarrels suit.

MAX

Put on the gown and climb into bed.

Quarrels puts on the gown and climbs into the bed.

MAX

Sleep.

Quarrels begins to snore.

MAX

I'll return these as soon as I can. I promise.

Max opens the room door and peeks out.

The hall is congested as doctors and nurses move about their daily routines.

INT. HOSPITAL CORRIDOR-NIGHT

Max walks into the corridor. The hallway becomes silent and it's occupants motionless. Like freeze frame on a VCR. The hallway is dim like even light itself is slowed. There is a luminescent glow surrounding the bodies of the people in the hall.

He walks down the hall.

The people in the hall are not motionless but simply moving very slowly. They can not see him. He is for all intents and purposes invisible.

Max makes his way out of the hospital.

EXT. HOSPITAL-NIGHT

Max walks down the street. The world about him fades. He is in another place.

INT. VISION OF LIZZY-NIGHT

Max sees the Vampire as he moves through the darkness. Max follows.

Down a long corridor dimly lit by an occasional naked light bulb. A turn to the left, down another short tunnel, into a small room. The room is dimly lit by single naked light bulb suspended from the ceiling.

In the middle of the room sits Lizzy on a simple hard back wooden chair. She stares into space.

Max hears a scream.

A large rat walks over to the little girl and crawls up her leg, into her lap, and up on her shoulder. He sniffs in her hair and settles on her shoulder staring into the darkness. His red eyes glowing.

Max sees thousands of glowing red eyes in the shadows.

He sees Beth standing in the shadows against the wall deep in the shadows. Large rats milling about her feet. She like Lizzy exhibits no signs of life.

The vision ends.

EXT. CITY STREET- NIGHT

Max finds himself propped against a brick wall. Max, staggers down the street to a parked cab.

EXT. DESERTED STREET CORNER-NIGHT

A cab pulls up and stops. Max gets out and vanishes into the shadows as the cab pulls away.

EXT. CARTER HOUSE-NIGHT

A shadow glides up to the side door. Max appears out of the darkness.

INT. CARTER HOUSE - NIGHT

Max enters the house and makes his way to the study searching instinctively for the figurine.

Max heads upstairs to his bedroom. He changes into a black pair of slacks, black turtleneck, and a black silk jacket.

He hangs Quarrels clothes on a hanger and puts them in a garment bag.

Max reaches in the bedside table drawer withdraws a note pad and pen. He jots a brief note then picks up the phone.

INT. KIM'S APARTMENT-NIGHT

Kim is sitting on her couch with her knees drawn up to her chest. A pillow is covering her knees. Kim has her face buried in the pillow when the phone rings.

She raises her head and looks at the caller ID. The number is Max's private line. Kim picks up the phone.

KIM
(TO PHONE)
Hello?

MAX
(OC)
Kim this is Max.

KIM
(TO PHONE)
Max?

MAX
(OC)
Yes. Kim I haven't much time and I need your help!

KIM
(TO PHONE)
Max, they said you killed...

MAX
(OC)
I didn't kill anyone. Kim there are things that are happening that I am only beginning to understand. Your Dr. Thomas was right I am a baffoon.

KIM
(TO PHONE)
But Quarrels told me you were dying.

MAX
(OC)
Me too. I feel pretty good for a dying man. Kim I need your help. He has Lizzy and he is going to kill her unless I can stop him.

KIM
(TO PHONE)
Who's he?

MAX
(OC)
A vampire.

KIM
(TO PHONE)
You mean a real vampire? A for real honest to God vampire!

MAX
(OC)
Yes. Kim I need you to meet me one block south of the police station in an hour. Will you do it?

KIM
(TO PHONE)
See you in an hour.

MAX
(OC)
Thanks.

INT. CARTER BEDROOM-NIGHT

Max hangs up the phone. He walks over and picks up the pillow where Renee had last lay her head. He smells the pillow.

Max rips the pillow to shreds as he snarls with rage.

Power is shimmering off Max in waves. Flames spring to life around him. He cocks his head like a wolf testing the wind. He smiles, blends into the shadows, and is gone.

INT. HOSPITAL ROOM-NIGHT

Quarrels is sleeping. Doctor Ledbetter walks in the room, picks up the chart, and leafs through the pages. He reaches for the call button.

EXT. POLICE STATION-NIGHT

Max is standing in the shadows across the street from the police station. He has a garment bag draped over his shoulder. He walks across the street. The world around him slows to a stop.

INT. POLICE STATION-NIGHT

Max moves through the police station. The officers are all frozen in an odd assortment of positions. Max walks over to Quarrels' desk and lays the garment bag on his chair.

INT. POLICE PROPERTY ROOM-NIGHT

Max walks downstairs to the property room. He sees the figurine. It is glowing. He moves closer, removes the figurine, and puts it into his jacket pocket. As he is leaving Max walks over to Clyde.

INT. POLICE STATION MAIN ENTRANCE-NIGHT

Clyde is working behind the front desk. He looks up. Everyone is looking at him.

CLYDE

What the hell are you looking at!?

One of the other officers points to his head.

Clyde feels the top of his head. He reaches in the drawer and pulls out a mirror. His toupee is on backwards. He adjust it as the officers break out laughing.

INT. KIM'S APARTMENT-NIGHT

Kim is walking out of her apartment. She picks up the phone and dials the number of Dr. Themas.

EXT. GRAVEYARD-NIGHT

The moon although still full had begun to wane. Dark clouds race across the night sky. The wind is gusting.

The earth is still fresh upon Renee Carter's grave. Next to the grave stands a solitary figure, engulfed in shadow. Max looks down at Renee's grave.

MAX

Goodbye baby. Don't worry I'll find
Lizzy. I love you.

Max turns and vanishes into the night.

EXT. DESERTED STREET CORNER-NIGHT

Kim's car pulls along side the curb. A shadow moves toward the car.

INT. KIM'S CAR-NIGHT

Kim taps her fingers on the steering wheel as she looks around for Max.

MAX
Thanks for coming.

Max suddenly appears sitting next to her.

KIM
Jesus!

MAX
I'm sorry if I scared you.

KIM
Where did you come.. How did you...

MAX
We haven't much time.

KIM
Where are we going?

MAX
Dr. Thomas.

KIM
I've already called him. He's expecting us.

MAX
I remember why I hired you.

Kim guns the engine and pulls away from the curb.

INT. MAX'S HOSPITAL ROOM-NIGHT

Quarrels opens his eyes and looks up into a room full of concerned faces. Quarrels jerks his body up to a sitting position. Perplexed, he looks around the room.

QUARRELS
What the hell is going on?

He pulls at the covers and realizes he is in a hospital bed.

DOCTOR LEDBETTER

That is precisely what we would like to know?

Quarrels looks around the room completely at a loss.

EXT. DR. THEMAS' BUILDING-NIGHT

Kim pulls up in front of the building and stops.

INT. KIM'S CAR-NIGHT

MAX

Drive the car around the corner and park.

KIM

Why?

MAX

They'll be looking for your car.

KIM

Who's they?

MAX

The police.

Kim pulls her car around the corner to the back of the building.

INT. DR. THEMAS' APARTMENT-NIGHT

There is a knock on the door. Dr. Themas pauses and sniffs the air like a wild beast, smiles, and walks to the door.

DR. THEMAS

Who is it?

MAX

It's Max Carter.

Dr. Themas opens the door.

DR. THEMAS

You may enter.

Kim and Max enter the apartment. Dr. Themas sticks his head out of the doorway, sniffs the air, and looks around.

Dr. Themas closes the door, turns, and looks hard at Max.

DR. THEMAS

You haven't much time. How do you feel Mr. Carter?

MAX

Unusual, but as far as I can tell fine.

DR. THEMAS

It will be daylight soon. We must make arrangements.

MAX

What are you talking about? I have to find my daughter or he's going to kill her.

DR. THEMAS

Mr. Carter you are in the midst of transformation, look at yourself.

Dr. Themas motions toward a mirror. Max walks over and gazes at his reflection.

He is very thin and pale white. His eyes are completely black with a red glow emanating from the center. Kim stands there awe-struck.

DR. THEMAS

Not an uncommon reaction. Come, sit down. We have much to discuss.

Max and Kim sit down at the kitchen table
He has your daughter?

MAX

Yes. He murdered my wife and a policeman.

DR. THEMAS

You were lucky? If there had been more people there they also would have been killed. I am sorry for your loss.

MAX

Thank you.

DR. THEMAS

Did you bring the Mother?

Max reaches into his coat pocket and pulls out the figurine.
Dr. Themis' eyes gleam.

KIM

The Mother! I thought it was just a myth!

DR. THEMAS

Like the vampire?

MAX

Dr. Themis what's this all about? All I care about is getting Lizzy back and killing that bastard for what he did to Renee.

DR. THEMAS

Your daughter is already under his power. I fear she will be consumed unless you can defeat the vampire.

MAX

How? What do I need to do?

DR. THEMAS

The time frame has two factors. The first is how long he wishes the contest to last. If at anytime he tires of the battle he will consume the child and you. Then there is your transition. You have already begun to transform. You have noticed?

MAX

Yes. The Doctors at the hospital said I was dead. I feel like I have never felt before. Were the circumstances different I would consider this the most wonderful thing that has ever happened to me.

DR. THEMAS

Beware. The power will become intoxicating. You are becoming less human with the passing of each hour.

MAX

What am I becoming?

DR. THEMAS

A vampire. The hunger will become maddening until you consume your first soul. Then the transformation will be complete. From that moment forward you will hunt man, as did your ancestors.

MAX

What do mean my ancestors? Nobody in my family has ever been a vampire. Hell, I didn't even believe they existed, as you well know. By the way I owe you an apology...

Dr. Them as waves off the attempted apology.

DR. THEMAS

On the contrary Mr. Carter you come from a long line of creatures such as you are becoming.

MAX

Dr. Them as, no disrespect intended, but even though I don't know much about my family tree I doubt a vampire is listed in any of the branches.

DR. THEMAS

It is common among humans to lose the truth in history because of the limited life spans. Most humans can only trace their family tree back a couple of generations. The truth of the matter is yours goes back over one hundred twenty thousand years.

KIM

How can that be when human civilization as far as I know can only be traced back between ten and twenty thousand years.

DR. THEMAS

Human history not vampire history.

MAX

How do you know these things?

DR. THEMAS

We have much more important things to discuss than vampire history.

MAX

How many vampires are there?

DR. THEMAS

There is only one true vampire, the first born of the Goddess. He is spirit and lives in the chosen ones. All others are created to serve a purpose and usually destroyed by their master as soon as their purpose is served. Consider, if you were all-powerful would you be inclined to share that power. Especially with what is essentially a food source? Remember that when a soul is consumed the experiences of that soul in all their richness or despair becomes part of the vampire. There is nothing in human comprehension that can adequately describe the sensation.

MAX

I don't care about that. How do I kill him and get Lizzy back?

DR. THEMAS

You cannot kill an eternal being.

MAX

Then what do I do?

DR. THEMAS

You have the Mother and some degree of power. Your transformation will be complete in the next 24 hours. He will consume you after you have consumed the child.

MAX

I would never harm Lizzy!

DR. THEMAS

Mr. Carter you will have no choice. Even now you are beginning to feel the resurrection hunger. You have tasted the bittersweet fruit of immortality. You will consume the child and the Vampire will consume you.

Max slowly lowers his head and mutters.

MAX

God help me!

DR. THEMAS

I am afraid that option is no longer available.

INT. A DARK UNDERGROUND CHAMBER-NIGHT

The room fades and Max finds himself in the presence of the Vampire.

The Vampire is standing in front of a group of homeless people. They stand in line to offer themselves to what they believe is God.

The Vampire stares into the darkness as if he can see Max.
The Vampire throws his head back and laughs.

INT. DR. THEMAS' APARTMENT-NIGHT

DR. THEMAS

Mr. Carter! Are you all right!

MAX

I keep having these visions as if I am
standing in the Vampire's presence.

DR. THEMAS

Have you had many of these visions?

MAX

A couple. Why?

DR. THEMAS

Pay attention to your proximity to him in
the visions. The closer you are, the
closer the end. When at last you see
through his eyes and feel what he feels
you will be lost. Use the visions. Look
around at the surroundings. Try and
notice anything that could help you find
him. It's your only hope.

MAX

I feel weak.

DR. THEMAS

The dawn is coming. Quickly let's get
him into a place of rest. The next stage
is beginning.

Kim and Dr. Themas help Max into a small back room. The
windows were painted black and covered with dark heavy
drapes. Max closes his eyes and becomes motionless.

KIM

Doctor is it safe for us to be near him?

DR. THEMAS

For the moment.

KIM

Is there any hope? I mean if he can't kill the vampire what's the use? Even if he does, will Max still become a vampire?

DR. THEMAS

I do not know? But remember Mr. Carter was chosen and he has the mother. She is the key. You must get some rest. You may use this room. We will speak in the evening.

Dr. Themas leads Kim to an adjoining room and opens the door. Kim enters the room.

KIM

Dr. Themas, I would like to thank you for all you are doing. I don't know what we would've done?

DR. THEMAS

Get some rest. It is only just beginning.

Kim closes the door.

INT. POLICE STATION-MORNING

Quarrels enters the squad room. As Quarrels walks over to his desk he sees the garment bag. He picks it up.

QUARRELS

Anybody lose a garment bag?

No one responds. Quarrels sees the initials M.C. stitched on the front of the bag. Quarrels unzips the bag and sees his suit. The one he was wearing before they had found him in the hospital bed.

INT. CAPTAIN GREY'S OFFICE-MORNING

Quarrels walks into the Captain's office.

QUARRELS

Captain. Where did this garment bag come from?

CAPTAIN GREY

How the hell should I know? Why?

QUARRELS

This is the suit Max Carter stole from me when he escaped from the hospital. I'd like to know how it got here. I am going to finish unzipping the bag in your presence. We are going to look at this together.

CAPTAIN GREY

Quarrels what's the point?

QUARRELS

The point is, this garment bag was placed on a chair in my office sometime last night.

CAPTAIN GREY

Go ahead.

Quarrels unzips the bag and pulls the bag away from the suit.

QUARRELS

This is the suit.

CAPTAIN GREY

How do you know? It looks any other cheap suit.

Quarrels goes through the pockets. He pulls out his gun, then his badge, and finally his wallet. He opens the wallet. His ID is intact. He opens the cash pocket. It's empty except for a note. Quarrels unfolds the note.

INSERT (CU) QUARRELS' FACE AS HE READS THE NOTE.

QUARRELS

I told you I would return the suit.
Sorry about the cash. Max

QUARRELS

He's been here!

CAPTAIN GREY

Quarrels have you lost your mind?

Quarrels hands the note to Captain Grey. Quarrels grabs the phone and calls the property room.

QUARRELS

Hey Mike, this is Quarrels. No I don't feel like a nap. Shutup! Check and see if that statue I turned in the other day is still in the property room. (pause) Keep looking.

Quarrels hangs up the phone.

Captain, it looks like he's been here. The statue is gone.

CAPTAIN GREY

That just can't be. No one could have sneaked in here and put that bag in your office and stolen that statue from the property room. It's impossible.

QUARRELS

Sir, everybody knows how Clyde feels about his hairpiece. Do you really believe that Clyde would have intentionally put it on backwards? And if he had, don't you think someone would have noticed sooner? Sir, I told you that Max thought there was someone after him and that was why Peterson was staked out in front of the Carter residence. Max told me in the Hospital that whoever was after him believed he was a vampire. Sir, under the circumstances I believe we are dealing with something beyond the scope of our experience.

CAPTAIN GREY

Like what?

QUARRELS

A vampire!

INT. SQUAD ROOM-DAY

Quarrels is sitting at his desk flipping through the pages of a large book. He flips the book over and looks at the author's name.

INT. PROPERTY ROOM-DAY

Quarrels walks in.

QUARRELS

Mike pull the evidence box for the Carter case.

MIKE

You look tired. Maybe you need a nap?

QUARRELS

Screw you! Hand me the box.

Mike hands Quarrels the evidence box.

MIKE

What are you looking for?

Quarrels takes the box and looks through the contents. He finds Dr. Themas' card, pulls out his notebook, and copies the address. He replaces the evidence and hands the box back to Mike.

QUARRELS

Be careful Mike. Very careful.

Quarrels walks away.

MIKE

I was only kidding.

As Quarrels walks out.

Hey Quarrels, I really was just kidding!

INT. DR. THEMAS APARTMENT-EVENING

Dr. Themas is sitting at the kitchen table studying a document. Kim walks in.

KIM
Good morning. I mean evening.

DR. THEMAS
Good evening my dear. How was your rest?

KIM
Surprisingly well, thank you. Where is Max?

DR. THEMAS
He is still resting. I think you would be well advised to walk away from this. There is really nothing you can do.

KIM
I can't.. I won't. Lizzy needs me. Max needs me.

Max steps from the shadows. Kim is startled. Dr. Themas studies Max carefully. Kim quickly moves away.

KIM
How are you?

MAX
I feel like. I really don't know how to describe it. Raw. I feel raw.

DR. THEMAS
Your transformation is escalating.

KIM
I hardly recognize you.

MAX
We haven't much time. I think I know where he is and I've seen Lizzy.

KIM
Is she ok?

MAX
Yes. I also saw Beth.

Kim turns toward Dr. Themas.

KIM
Is there anything you can tell us that
might be of help?

DR. THEMAS
I have told you the Mother is the key.
Max's power is growing. Time is running
short. You must go.

Max moves toward Dr. Themas and extends his hand. The Doctor
merely nods. Max turns toward Kim.

MAX
Kim, you stay here. This is far too
dangerous.

KIM
Now you look here, I am going whether you
like it or not! Lizzy will need a female
touch and a familiar face after what she
has been through!

MAX
Go get the car.

Kim grabs her things and heads for the door.

DR. THEMAS
Please leave by the rear door. I suspect
I have company coming.

Dr. Themas points to the rear entrance. Kim nods and leaves.
Max looks intently at Dr. Themas.

MAX
Who are you?

DR. THEMAS

I am...

A knock at the door. Dr. Themás turns toward the door.

DR. THEMAS

Who is it?

QUARRELS (O.C.)

Police.

Dr. Themás turns to look at Max. He sees a pair of burning eyes receding into the shadows.

Dr. Themás walks over and opens the door. Quarrels is standing there holding his identification.

INT. KIM'S CAR-NIGHT

KIM

Where we going?

MAX

Head north and keep driving till I tell you to stop.

INT. UNDERGROUND TUNNEL-NIGHT

Max is drawn into another vision.

He sees the Vampire gliding through the darkness. The Vampire turns and glares into the darkness.

The Vampire locks eyes with Max as if he is standing face to face.

Max looks away. He focuses on the surroundings.

The tunnel is riddled with pipes. Steam fills the tunnel. There are signs.

Max forces himself to focus on the signs. He realizes he is in an underground maintenance tunnel near Louisiana and I45 entrance ramp.

INT. KIM'S CAR-NIGHT

Max shudders violently as his awareness shifts. He looks at Kim. Kim is pressed against her door, eyes wide with terror.

KIM
Are you okay?

MAX
The corner of Louisiana and I45 entrance
ramp.

EXT. CORNER OF LOUISIANA AND THE I45 ENTRANCE RAMP-NIGHT

Kim pulls up into the shadows, stops the car, and looks at Max.

KIM
What next?

MAX
Wait here. If I am not back by dawn find
Quarrels.

KIM
Max, be careful.

Max vanishes.

INT. DR. THEMAS APARTMENT-NIGHT

Dr. Themas opens the door.

DR. THEMAS
What can I do for you officer?

QUARRELS
I am Detective Quarrels with CSPD. I
would like to ask you a few questions if
I may?

Dr. Themas steps aside.

DR. THEMAS
Welcome. Enter freely.

Quarrels steps inside. Dr. Themis motions toward the couch as he closes the door.

DR. THEMAS
Please have a seat.

Quarrels walks over to the couch and sits down. Dr. Themis takes a seat across from him.

QUARRELS
Dr. Themis do you know a man named
Maxwell Carter.

DR. THEMAS
Yes.

QUARRELS
Have you ever visited his home in Crystal
Springs?

DR. THEMAS
Yes. I was invited by a lovely, young,
lady named Kim Barros to meet with Mr.
Carter several days ago.

QUARRELS
What was the nature of your meeting?

DR. THEMAS
We both do research on a common topic. It
was more or less a meeting of the minds
so to speak.

QUARRELS
You both are experts on the vampire.

DR. THEMAS
More or less.

QUARRELS
Doctor, I am not going to beat around the
bush.

Mr. Carter is being sought for suspicion of murder. You were one of the last people to visit the Carter home. Did you notice anything unusual during your visit?

DR. THEMAS

No. But then I had never met the man before and would have no way of knowing if something was out of the ordinary or not.

QUARRELS

Dr. Themas are vampires real?

Dr. Themas looks at Quarrels a long moment.

DR. THEMAS

Yes.

QUARRELS

Shit! I knew it. What do you know about all this?

Dr. Themas pauses looks into Quarrels eyes. Quarrels shudders.

DR. THEMAS

I know that you are involved in something that you cannot begin to understand. I know that Mr. Carter is trying to get his child back from one such creature. I also know that if you pursue this matter you will die.

QUARRELS

Dr. Themas I have to find Max. Can you help me?

DR. THEMAS

Detective you can do nothing? What has begun cannot be stopped. What will be, shall be and there is nothing anyone can do about it. Go home Detective.

QUARRELS

Doctor, I am asking for your help.
Please.

DR. THEMAS

If I help you, will you promise to do
exactly as I say.

QUARRELS

Yes.

DR. THEMAS

Go to the corner of Louisiana and the I45
entrance ramp. There is a maintenance
tunnel entrance beneath the street. Be
there at dawn. If you go before dawn you
will die. Do you understand?

QUARRELS

Yes. One last question?

DR. THEMAS

Yes.

QUARRELS

Am I dealing with a real vampire?

DR. THEMAS

Yes.

INT. MAINTENANCE TUNNELS-NIGHT

Max moves through the deep shadows of the tunnel.

There are piles of human remains. Entwined within the
decaying remains are the hairy bodies of large rats feasting.
There are many bodies, many more rats.

Max approaches a connecting tunnel. A very large rat stands
in front of the entrance upright on its hind legs. Max stops.
The rat glares and hisses at Max.

Max steps forward. The rat drops to all fours and slinks off
into the darkness.

Max glides through the opening.

INT. MAINTENANCE TUNNEL-NIGHT

The Vampire is sitting on a large pile of human remains, in the same position as the famed statue called the Thinker.

THE VAMPIRE

I know you are near. Come to me. It's time.

Max emerges from the shadows.

Max and the Vampire stare at each other.

Max glides around the perimeter of the room reaching out with his newly heightened senses for Lizzy.

MAX

I am here.

THE VAMPIRE

Good.

The Vampire stands up and steps off his throne of death.

MAX

Where is Lizzy?

The Vampire motions toward a connecting tunnel. There is a dim yellow light emanating the corridor.

I am going to kill you!

THE VAMPIRE

You are indeed a baffoon.

Max moves towards the connecting tunnel to Lizzy. The Vampire moves into the tunnel ahead of Max. Max follows.

The tunnel opens to a large room with several other tunnels leading off into the darkness. A single utility light, whose shell covered by years of dust and soot, give the room an eerie yellow glow.

Max's eyes are now glowing red with fire as he bares his fangs.

MAX

I will consume you.

THE VAMPIRE

An interesting choice of words. Have you reached any new conclusions about vampires? I see you have begun to feel the resurrection hunger? Come closer, I will give you the child. Come near. Taste the power.

The Vampire glides back making a sweeping gesture with his hand. Waves of power are emanating from the Vampire's body.

Max moves forward. He touches Lizzy's head. Max is stunned by the surge of energy. The rush is overwhelming. Max staggers back. The Vampire watches. Max is shimmering with power.

THE VAMPIRE

Better than sex huh Max? Once tasted it can on longer be denied? Go ahead Max, consume the child. Know the power of God. Truly taste the elixir of life.

Max charges the Vampire with an incredible burst of speed. He is holding the Mother in his hand like a weapon. The moment the rippling energy fields surrounding both Max and the Vampire touch they are violently blasted apart.

Max is thrown through the wall behind him and the Vampire is blasted down one of the adjoining tunnels.

Max picks himself up immediately, steps through the hole made by his body and back into the room. He stuffs the Mother into his coat pocket.

The Vampire emerges from the shadows of the tunnel.

THE VAMPIRE

FOOL! YOU ARE OF ME, OF MY BLOOD!

Max grabs a section of pipe that runs along the wall and tears it from the wall.

He throws it like a spear at the Vampire with such force and speed that the Vampire has to make an effort to dodge it. The makeshift spear flies through the wall and continues through several more walls.

THE VAMPIRE

Very good Max. You are beginning to feel the rage.

MAX

If I can't kill you and you can't kill me then what's the point?

THE VAMPIRE

Who said I can't kill you? I created you.

MAX

THEN KILL ME! DO IT NOW!

Max charges again. The Vampire disappears into the darkness. Max pauses and scans the blackness with the new eyes of a killer. Energy begins to radiate like waves of heat around him.

Beth steps from the shadows. Her pale white skin, blood red lips, and smoldering red eyes present perfection in a most enticing form. Energy emanates from her body and shimmers around her like a luminescent egg.

BETH

Hello Max.

Beth is floating toward Max when the Vampire appears and grabs Beth.

The Vampire is standing in front of Lizzy holding Beth by the throat. He slowly slides one of his long fingernails into Beth's neck just behind the jugular vein.

THE VAMPIRE

Watch. Learn of your creator.

The Vampire slowly, sensually, sinks his fangs into Beth's neck. She struggles for a moment. Then with eyes wide in horror she screams.

The Vampire slowly withdraws his fangs. He rips the fingernail across Beth's throat. Blood explodes from a gaping wound.

Energy swirls from the wound. The Vampire leans his head into the energy flow and bears his fangs. The energy flows into his body.

Max is thrust back by the waves of power. He watches in awe. The transformation of the Vampire is indeed God-like. He begins to glow, becoming pure white energy.

A moment later the Vampire, head bowed, holding what is left of Beth in his left hand begins to draw into himself.

The Vampire opens his eyes. They are glowing as he gazes at Max.

The Vampire flings that which once was Beth across the tunnel and into a far wall. Beth's body crumples into a squishy mass of ragged flesh and blood. The rats move in.

The Vampire opens his arms.

THE VAMPIRE

Consume the child. Then come to me.

Max moves forward. He reaches down and picks up Lizzy. He stares into her face. Their bodies begin to glow. The Vampire watches.

Lizzy's face is transformed as her eyes become focused. They become white, iridescent. Lizzy smiles.

The iridescent glow of shimmering white energy envelops both of them. They both look toward the Vampire.

The Vampire is no longer smiling.

Above Max and Lizzy forms a ghostly white mist. It slowly takes the shape of a dragon as it descends upon the two.

The dragon mist moves into Max's body. Max transforms. His body becomes translucent and glowing like white-hot fire. His eyes become glowing white like shimmering glass.

The Vampire is staring in awe.

THE VAMPIRE

It is true! You are the one!

Max sets Lizzy down and reaches into his pocket. He brings forth The Mother.

(CU) OF THE STATUE

The statue in Max's hand begins to glow and vibrate. The energy flows up Max's arm and into his body. The power envelops him. Max looks into the Vampire's eyes. He sees a flicker of concern.

Max's arm raises of it's own volition. The Vampire is still.

Max feels himself displaced as he finds himself looking at himself through the Vampire's eyes. The power is emanating in waves from Max's body. Max's perception quickly shifts to his own body.

Max stares at the Vampire and for the first time sees fear in his eyes.

MAX

You shouldn't have killed my wife!
Welcome to Hell!

Max throws the statue to the ground with such terrific force it shatters the statue.

The Vampire watches the pieces fly about and land at his feet. He raises those awful eyes and smiles.

A swirling tornado of red and black wind rises out of the pieces. There are images of souls and cries of agony.

The violent swirl rises to surround the Vampire. The Vampire's smile is replaced with a look of sheer amazement. The pieces of the statue begin to reassemble and draw him into its violent maelstrom.

The Vampire screams as he is consumed. The room is quiet. The statue is lying on the floor complete.

Max walks over and picks it up. Power flows into him. It overwhelms him. He drops the statue and falls to one knee, his head bowed.

A small hand rest upon his shoulder. Max raises his head and looks into Lizzy's eyes.

LIZZY

Dad, where are we?

Max takes Lizzy into his arms and hugs her. Max pulls away and stands. He stares into the shadows.

MAX

Good evening Dr. Themus.

Dr. Themus steps from the shadows.

DR. THEMUS

Welcome Tanin'iver.

MAX

Who are you?

DR. THEMUS

Think of me as a helper of sorts.

MAX

What do you want?

DR. THEMUS

Nothing. I am but a servant of the light of the netherworld. I am but a witness to the rebirth of the first born. We have waited 120 millennium for your coming. Soon a new race of man will be born.

Lizzy walks over and picks up the statue. For a brief moment the child disappears and there before them stands a woman. She has flowing black hair and black fathomless eyes.

Max bows his head, as does Dr. Themas. The woman smiles and fades into the darkness.

Lizzy looks at Dr. Themas and smiles.

Dr. Themas fades into the shadows as he gazes lovingly at Lizzy.

DR. THEMAS

You, my child carry the seed of the new race. Inheritor of all the earth.

MAX

You sent the Mother didn't you?

DR. THEMAS

It has been an honor to serve you both.

Dr. Themas disappears.

Lizzy lightly touches Max on the arm.

LIZZY

We must go. Mother is with me now.

Max reaches down and picks Lizzy up.

EXT. MAINTENANCE TUNNEL ENTRANCE-DAWN

Kim is pacing up and down the street. Max and Lizzy emerge from the darkened entrance.

Kim runs over and takes Lizzy from Max's arms.

KIM

Thank God! Lizzy baby, are you ok?

LIZZY

I'm hungry!

Kim smiles and looks at Max.

Max is staring into the distance. He is pale, almost luminescent. Power radiates from him in waves.

The light of the new dawn is breaking over the horizon.

Kim walks over to the car. She opens the door and helps Lizzy into the back seat. She looks back at Max.

KIM

We have to go it will be dawn soon.

MAX

It is of no consequence.

An unmarked police car pulls up beside Kim's car.

Quarrels gets out of the car.

Quarrels glances at Kim, and stoops slightly to look at Lizzy as he walks past the car. He has his pistol in his left hand, hanging limply at his side. Quarrels tilts his head slightly towards Kim without taking his eyes off Max.

QUARRELS

You alright?

KIM

Yes.

Quarrels walks over to Max.

QUARRELS

You owe me fifty bucks. So do you want to tell me what the hell's going on?
Where's the bad guy?

Max points to the tunnel entrance.

QUARRELS

Do you want to show me?

MAX

No.

QUARRELS

Max, I need some answers. Don't make me force you.

Max looks hard at Quarrels. His eyes blazing fire and the sheer force of his presence shimmering. Suddenly the ground shakes with the heavy thud of an explosion. Smoke and fire belch from the entrance to the underground tunnel.

MAX

You will watch over Lizzy and Kim for me. Do you understand? Take them away from this place.

QUARRELS

Where?

MAX

Kim will lead you.

QUARRELS

Where are you going?

MAX

To reunite the darkness and the light.

QUARRELS

What?

There is a flash of light, a burst of ice-cold wind, and Max is gone.

Quarrels walks over to Kim and helps her into the car. He walks around to the other side and gets in. He sits for a moment then turns and looks into Kim's eyes.

QUARRELS

Where are we going?

KIM

I'll show you.

Kim's car pulls away leaving Quarrels' car sitting in the shadows. The sun is breaking over the horizon. As the car is moving into the distance we see Lizzy's face appear in the back window.

(CU) LIZZY'S FACE

Her eyes are glowing like white-hot fire. She is holding the Mother in her hand and she is smiling.

FADE TO DARKNESS:

THE FOLLOWING APPEARS ON THE SCREEN.

Blind Dragon that is above, in the likeness of a spiritual form, is without eyes, that is to say, without colors. Oh Merciful One save us! The Great Father forbid him a physical body so that the eggs of the viper should not come forth into the world. For were it not so, they would annihilate the world.

Excerpt from Bacharach, 'Emeq haMelekh

THE END

FADE TO BLACK: