

Blind Dragon

WGA#950341

FADE IN:

ESTABLISHING SHOT: EXT. MAJOR INTERSECTION. NIGHT

We look down on the crowded intersection. The city lights are glowing. We move downward until we center on a beautiful young woman. She pauses on the corner waiting for the light to change. She is preoccupied.

As she waits we see the men around her staring at her. She is beautiful. She doesn't notice and doesn't care. The light changes. The woman strides across the street.

EXT. ALLEY. NIGHT

From the gloom and we see a shadowed face emerging. The reptilian eyes are glowing red. He's watching the woman.

EXT. MAJOR INTERSECTION IN DOWNTOWN. NIGHT

Everything slows down. The world is stopping.

A shadowy figure emerges from the alley. As he moves the flow of life slows then stops. Life stops. The hum of street noises go silent. The the silence is deafening as the twilight deepens.

The view of the world takes on a black and white effect as if light itself has slowed.

Each person's body is surrounded by an unmistakable glow that varies in color and intensity.

The world is motionless as the Shadow reaches for the woman.

(CU) THE WOMAN'S FACE.

The young woman's eyes turn toward the shadow. They widen in terror. She is jerked from view.

The scene returns to normal as if the previous moment never existed. People move normally. All are completely unaware the young woman has vanished.

INT. SHADOWED ROOM. NIGHT

The room is empty except for one old wingback chair and a small round table. A single candle sitting on the table provides the only light.

A man sits in the chair shrouded in 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. He is of the  
bloodline.

SHADOW

You have thought as much before.  
All have failed.

MAN

Extract the spirit from the shell  
to prove the purity of the  
bloodline.

SHADOW

How?

MAN

A Shibboleth. Destroy him and all  
he cares for. If he does not falter  
the lineage is pure.

SHADOW

If he falters?

MAN

Consume his soul.

SHADOW

If he is truly the bearer then why  
fear the priest?

MAN

The priests also believe him to be  
The Bearer. They are even now  
planning to confirm the fact. Once  
they have confirmed his identity  
they will try and to convert him.  
To control him. If they cannot they  
will kill him and his family thus  
destroying the bloodline.

SHADOW

He has a family?

MAN  
A wife and child.

SHADOW  
What of them?

MAN  
The mother is of no consequence.  
Be mindful of the child.

SHADOW  
The child is female?

MAN  
Yes.

The man stands and walks to the door.

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

MAN  
Kill the priests.

The man closes the door. Pitch black.

EXT. PARKING LOT OF SUBURBAN MEDICAL OFFICE COMPLEX. DAY

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

INT. OF THE EXPLORER. DAY

MAX CARTER is leaning forward peering at the numbers on the buildings. He is searching for an address. Max is handsome in a common sort of way 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. 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. 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

Dr. Albert Fastow. I'm glad you could make it.

Max shakes Fastow's hand.

MAX

I thought everyone had gone.

ALBERT FASTOW

They have. 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.

ALBERT FASTOW

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 in addition to the regular physical on all high payout insurance policies. 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

DNA in the human genome is arranged into 46 distinct chromosomes. I am sure you're familiar with the Human Genome Project?

MAX

It's not at the top of my reading list. What has the Human Genome Project got to do with me?

FASTOW

Mr. Carter your DNA scan indicated you have 47 chromosomes. 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 pair in my DNA. A fact you discovered while you were performing an unauthorized DNA scan.

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.

FASTOW  
How? Mr. Carter you are not human,  
as defined by science. As such you  
have an obligation to mankind.  
You..

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

FASTOW  
You do realize that we will not be  
able to keep this a secret forever?

Max turns and looks at Fastow like he had just heard a bad  
joke.

MAX  
My God man, do you realize how all  
this sounds? Tell you what, I  
won't tell if you don't. But if  
you do decide to call CNN and give  
them a scoop. I will make sure that  
whatever happens you will not be  
involved in any way shape or form.  
Are we clear?

FASTOW  
Please. I was merely noting that  
such a momentous revelation will  
inevitably come to light. How such  
a revelation is presented to the  
world will be up to you.

MAX

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

ALBERT FASTOW

Your blood.

MAX

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

ALBERT FASTOW

No, just your blood.

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 need to go.

Fastow stands up.

ALBERT FASTOW  
I understand completely.

Fastow reaches pulls out a business card and offers it to Max.

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

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 pauses and gives Dr. Fastow the kind of look only a man whose childhood was spent entirely in an orphanage could give. Cool, emotionless, arrogant and spoiling for a fight.

MAX  
Did you now?

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  
You certainly seem to know a lot about me from a simple unauthorized DNA scan?

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 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.

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.

FASTOW

Is something wrong?

The limo turns sharply to the left. There is a thump. A round  
object rolls into to his feet and stops.

Fastow looks down at his feet.

THE CARDINAL'S FACE STARES AT HIM WITH COLD DEAD EYES.

Fastow 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 bone crushing force. The  
entire limo shakes.

The Cardinal's headless body falls forward onto the floor.  
Fastow turns. He sees the figure of a man sitting in the seat  
he had just vacated two seconds ago.

The Vampire is slumped in the seat with his legs extended and  
his feet crossed. His hands are folded across his stomach,  
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 features appear snakelike. Thick eyebrows shroud his eyes  
in shadows. There is a reddish glow emanating from within the  
shadow.

FASTOW

Who are you?

Visible waves of power emanate from THE VAMPIRE. They flow  
over Fastow. Fastow shivers violently and falls to his knees.  
He begins to pray.

THE VAMPIRE

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

Fastow continues to pray.

THE VAMPIRE

Answer me.

FASTOW

I'm an albino.

THE VAMPIRE

So God denied you color.

Fastow continues to pray.

THE VAMPIRE

What is your God's name?

FASTOW

He has many names.

THE VAMPIRE

Which do you use?

FASTOW

Father.

THE VAMPIRE

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 Vampire. The Vampire sits upright and leans forward toward Fastow. Fastow screams. He tries to move away but can't.

THE VAMPIRE

Come to me Priest.

Fastow crawls until he is kneeling before the Vampire.

THE VAMPIRE

Your God cannot help you.

Tears stream down Fastow's face as he continues to try and pray. The Vampire leans close until his mouth is next to Fastow's ear.

THE VAMPIRE

You know what is waiting for you beyond this life? 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 Vampire pulls away, his mouth dripping red. We see the reptilian eyes. For a moment they roll back in ecstasy.

The Vampire regains his composure. Holding the Fastow's corpse effortlessly with one hand he grabs the top of Fastow's head with his other hand. 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. Life again pauses as if holding her breath.

The limo door opens. The Vampire steps out. He walks across the road into the shadows and disappears. The world resumes.

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 scans the newspaper and 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 picks it up.

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 who hangs it up.

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

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 a letter opener. The envelope is not really an envelope but the letter itself. The letter is written in the same archaic script with the 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.

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

ESTABLISHING SHOT: EXT. POLICE STATION. DAY

INT. POLICE STATION. DAY  
MONTAGE:

THE POLICE STATION IS QUIET; THERE ARE ONLY FIVE PEOPLE ON DUTY.

CHIEF BOWMAN 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 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.

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

QUARRELS  
Hey Max! Congratulations on the  
book!

MAX (O.C.)  
Thanks.

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

MAX (O.C.)  
Then you're 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 and 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 and 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

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

Max sits down and reaches into his pocket. He pulls the letter 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

Them 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 nutbag from hell. You know, I still believe he was murdered.

MAX

I would tend to agree. I'm glad it's over.

QUARRELS

I can understand that. Well, it is definitely threatening in a vague sorta' way. Does this ink look funny to you?

MAX

Noticed it first thing. Gloppy.

QUARRELS

The lines are too thick. You don't suppose this is like the nutbag before?

MAX

I don't think so but that's why I'm here. What do you think? You're the resident expert.

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

QUARRELS

(TO PHONE)

Billy Hempstead.

Quarrels cups his hand over the mouthpiece.

QUARRELS

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

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.

MAX

There's something else.

QUARRELS

What?

MAX

Could you run a check on a guy named Albert Fastow? He claims to be a doctor?"

QUARRELS

Any particular reason.

MAX

I met with him after business hours yesterday at the Fairfield Clinic regarding a medical matter. I'd just like to know a little more about him.

QUARRELS

You think he has something to do with the letter?

MAX

I doubt it.

QUARRELS

(TO PHONE)

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

Quarrels cups his hand over the mouthpiece.

QUARRELS

I'll be in touch.

MAX

Later.

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 Kim Barros, a damn good-looking redhead who works for Max as a research assistant.

The train arrives. Kim 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

Tomorrow the big day?

RENEE

Yes. Thanks God! Lizzy's just loving it while I'm a nervous wreck.

LES

Hang in there. 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.

CATHY  
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 to Renee.

RENEE  
I don't have any idea.

CATHY  
Did you ever figure out who sent it?

RENEE  
It has to be Max, who else.

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

RENEE  
True but you don't know Max.

CATHY  
How did he get it here on my desk?

RENEE  
Probably some delivery service. If he never had to leave the house he'd be a happy camper.

CATHY  
Well, I figured you'd want to know who delivered it so I checked the security logs.

RENEE

So?

CATHY

That's the weird part. There were no after hour deliveries last night.

RENEE

That is weird. Then again weird is Max's middle name. Anyway I intend to have a frank discussion with Max about the selection of appropriate gifts.

CATHY

I guess. Don't suppose he's ever heard of jewelry?

RENEE

He will! 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.  
Besides, you know what they say  
about writers?

MAX  
What?

Beth smiles, winks at Lizzy turns and 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, 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. Themás is the splitting image of an old college professor.

Kim stops.

KIM  
Sir. Excuse me sir.

Dr. Themás 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 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. Themás 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

My pleasure. 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. Themás, withdraws, and closes the door.

DR. THEMAS

Strange world we live in isn't it?

KIM  
(Speaking more to herself)  
No doubt. Maybe I'm working to  
hard.

DR. THEMAS  
May I ask what it is you do  
professionally.

KIM  
I'm a research assistant. I'm  
sorry. I'm afraid we've not been  
properly introduced. My name is Kim  
Barros.

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

DR. THEMAS  
Doctor Themas.

Kim draws back her hand.

KIM  
Well, thanks again. I must be  
getting back to my seat.

DR. THEMAS  
What field?

KIM  
My last project was about vampire  
myths for Maxwell Carter.

DR. THEMAS  
Maxwell Carter?

KIM  
Yes. You know his work?

DR. THEMAS  
A baffoon.

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

As I stated earlier, I am Doctor Nicoli Themas.

KIM

(The name rings a bell.)  
The Nicoli Themas?

DR. THEMAS

The only one I am aware of.

KIM

I'm sorry Doctor. I thought you were dead.

DR. THEMAS

As you can plainly see I am very much alive. I would again like to clarify that my remarks were not meant to offend.

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 Mr. Carter's conclusions with which I find fault.

Kim has a intuitive flash.

KIM

It's obvious you believe in vampires and Max doesn't. How would you like to meet with Max and discuss the differences you have regarding vampire lore? Maybe enlighten him?

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. What could it hurt?

DR. THEMAS

Perhaps. One Hour.

KIM

Agreed. Let's shake.

The moment their hands touch Kim's expression subtly changes. 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

CELL IN HAND

KIM

(TO PHONE)

Hey Max, it's me. Have I got a surprise for you?

(INTERCUT WHERE INDICATED)

MAX

It's not my birthday yet is it?

KIM

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

MAX

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

KIM

I sincerely hope so. Guess who I  
met on the train?

MAX

Brad Pitt?

KIM

Are you crazy? If I met Brad Pitt  
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 Dr. Nicoli Themas.

MAX

Really! I thought he was dead?

KIM

Me too. He is very much alive and a  
nice man to boot.

MAX

He must be over a hundred years  
old. 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 are a baffoon.

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

KIM  
Max, it was my idea. Believe me I  
wouldn't even suggest it but I  
think he has some very interesting  
concepts. Like you said, you've got  
three more books to finish.

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 drag-  
out.

EXT. COMMUTER TRAIN STATION PLATFORM. NIGHT

KIM  
Great! See you in a little while.  
Bye.

Kim turns toward Dr. Theamas 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  
Theamas. 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. He wants to meet me so she's bringing him over in a little while.

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.

(INTERCUT WHERE INDICATED)

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. It was venous blood.

MAX  
Which means what?

QUARRELS  
Whoever gave up this blood is more  
than likely dead. Chances are they  
didn't die naturally.

MAX

I knew it...

QUARRELS

Another thing, you said your note came with the mail, not in the mail. That means that whoever sent you the note is either in this area or has an associate close by.

MAX

What do you want me to do?

QUARRELS

Sit tight. I'm sending Officer Peterson to keep an eye out. At least until we know more about what, if anything, is going on. 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. 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. A note to the wise, in the future anything with diamonds or gold will do just fine.

MAX

What?

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 puts 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 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 out an officer to keep an eye on things.

RENEE

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

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

MAX

It's going to be fine.

RENEE

What has the statue got to do with  
this?

MAX

Don't have a clue.

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 believed to be the first  
wife of Adam in the Garden of Eden.

RENEE

First wife? I thought he only had  
one, Eve.

MAX

Most people do. According to  
legend, God created Adam and Lilith  
at the same time from the dust of  
the earth. Lilith wouldn't 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! I think?

MAX

She's considered the mother of the vampire.

RENEE

Nice! That's one of those little factoids I really needed to know. How does the figurine fit in all this?

MAX

According to this book the figurine was forged in the netherworld and is said to contain the power of millions of human souls. The first known mention of the figurine was in 2150-2000 BCE on a Sumerian tablet from Ur.

RENEE

BCE?

MAX

Before the common era, also known as The Christian Era

RENEE

You mean before Christ?

MAX

Yes. Anyway, the tablet referred to Lilith and a monster with a snakelike visage which fears no spell.

RENEE

My God! Why would someone send it to me? I mean it's got to be worth a lot of money.

MAX

No idea. I seriously doubt that it's the real one.

RENEE

What if it is?

MAX

Then we're rich!

RENEE

Right! Max, is there something going on I need to know about?

MAX

You know what I know. Just to be safe, I'd better call Quarrels and let him know about the figurine.

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'm 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 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.

Beth 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 pickup 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 Dr. 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, Dr. 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 sobs.

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. Thomas.

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. Nicolli Themas. Doctor. Max Carter.

MAX

A pleasure. Please come inside. Its 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 full moon. Her phone rings. She walks over and hits the intercom.

BETH

(TO INTERCOM)

Hello.

DR. CAIN

(VOICE FROM THE INTERCOM)

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 to 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 into my  
study?

Max motions toward the study. Dr. Themas 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. Themas.

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  
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  
simply a personal response?

DR. THEMAS  
Personal belief based on actual  
experience.

MAX  
Actual experience? The imagination  
is a wonderful thing.

Dr. Themas stares 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 by 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. Themus the copy. Dr. Themus reads the letter. He looks at the figurine. He speaks with a faraway look as if he is actually reliving the legend.

DR. THEMAS

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

MAX

I read your book as well.

DR. THEMAS

Then you must know of the child?

MAX

Child?

DR. THEMAS

The offspring of Lilith and Samael?

MAX

There were no offspring of Lilith and Samael. God slaughtered all Lilith's children. He made Lilith barren and castrated Samael. What am I saying! Neither ever existed!

DR. THEMAS

Then I will assume the answer is no. May I continue?

MAX

Sure.

DR. THEMAS

Two hundred angels, called The Watchers, consumed by their lust for human women willfully descended from Heaven. Their sexual relationships with human women produced a genetic offspring, the Nephilim, corrupt vessels, part human and part angel.

MAX

I am familiar with the Book of Genesis.

DR. THEMAS

Of course you are. Perhaps you should familiarize yourself with The Books of Enoch as well.

MAX

Perhaps. Your point?

DR. THEMAS

The Nephilim considered themselves to be a superior race. They waged a holocaust against mankind.

The Watchers, fearing intervention by God decided to help the humans build weapons to defend themselves. The entire world was plunged into war. Humans fighting the Nephilim and each other while the Nephilim did the same. The situation degenerated until God directly intervened by bringing the Flood.

MAX

Another myth?

DR. THEMAS

Learning of God's intentions. Lilith, the Tortuous Serpent, lay with Samael, the Slant Serpent. Both were barren as you pointed out earlier but they were united in a mystic union by a dark force, called the Tanin'iver.

MAX

So what is this Tanin'iver? Is he a demon, spirit, or what?

DR. THEMAS

May I continue?

MAX

Sorry. Certainly.

DR. THEMAS

Lilith fled into the darkness with child before the great flood. God learned of the child before he could be born.

MAX

So?

DR. THEMAS

A bastard hybrid of an immortal human and a fallen angel, God could not kill him. Fearing that if such a hybrid child were to actually be born he would destroy the sanctity of humanity. So God denied the child a physical form. Condemning him to wander between the darkness and the light. The child is called Blind Dragon, after his true father.

MAX

Still doesn't answer my original question?

DR. THEMAS

He is a force of nature that inhabits a chosen individual. Being an immortal he cannot feel the base emotions; like love and fear. The only way for him to experience anything close to human emotions is to consume the life force of humans by shedding blood. In an instant all that was of the victim; life experiences both good and bad become his until his own immortality crushes them into oblivion. He finds he must renew his own soul 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 vampire lore.

MAX

Dr. Themás 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. Even if such a creature existed 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 three hundred sixty-nine pages trying to rid our collective consciousness of millenniums of fear 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. Blind Dragon is a force of nature. A portion of his power passes to and inhabits chosen individuals until his time is come. It is believed that this is a refinement process.

MAX

Refinement process?

DR. THEMAS

No mortal could receive that which is immortal. The power of the Blind Dragon in all its glory would completely consume anyone except the chosen one. Those touched by the Dragon are transformed. These creatures are no longer human. They exist by consuming the souls of mortals. The chosen one will have no such need.

MAX

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

DR. THEMAS

Yes.

MAX

What's your point?

DR. THEMAS

You and your family are in grave danger.

MAX

Why?

DR. THEMAS

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?

DR. THEMAS

Yes.

MAX

What would you suggest I do? Run down to Allen's Hobby Shop and pickup a couple of Do-It-Yourself Cross kits! Maybe take the family out for Korean food?

DR. THEMAS

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

MAX

Thanks for the 411. I would if I could but you see they are my family. I love having them around.

DR. THEMAS

Mr. Carter..

MAX

We're done. I respectfully ask you to leave. Now!

DR. THEMAS

Don't be a fool. You truly do not understand what is coming. This is no myth!

Max stands up.

MAX

This conversation is over.

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

MAX

You're kidding, right?

DR. THEMAS

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

MAX

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. Themus. Dr. Themus moves his hand and the card flutters to the desktop.

Dr. Themus turns to leave. The study doors open and Kim sticks her head in.

KIM

I thought I heard...

Dr. Themus strides past her into the foyer. Max follows.

INT. FOYER OF THE CARTER HOUSE. NIGHT

Dr. Themus 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. Themus turns to face Max.

DR. THEMAS

Till we meet again.

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

INT. PROWLER. NIGHT

Officer Peterson watches as Dr. Themus and Kim leave. He makes a note of the time.

INT. KIM'S CAR. EVENING

KIM  
I guess things didn't work out too well?

Dr. Themus 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.

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

Dr. Themus 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 Dr. 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.

BETH

Does it taste bad?

DR. CAIN

Does it matter?

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. SHE FALLS FORWARD. HER EYES BEGINNING TO GLAZE AS  
SHE STARES AT DR. CAIN WHO IS WATCHING WITH MILD AMUSEMENT.

BETH  
(hoarsely mutters)  
God damn you to hell!

DR. CAIN  
(smiles)  
I am Hell.

INT. LIZZY'S ROOM. NIGHT

Renee is sitting on the side of Lizzy's bed watching her fall  
asleep. Renee leans down and lightly kisses Lizzy on the  
forehead.

Renee turns off the light. 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've 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 physicians 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're 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.

MAX  
(TO PHONE)  
Hello? Hello Beth?

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

MAX  
(Mutters to himself)  
I could use a miracle right now. 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.

MAX  
Unusually, considering the ambient temperature in the room.

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. As a matter of fact the man who wrote the book you're holding was here earlier.

QUARRELS  
Really. Why?

MAX  
Sort of a meeting of the minds.

QUARRELS  
He didn't stay long?

MAX  
Who?

QUARRELS  
The man who wrote this book.

MAX  
No. The collaboration was short-lived.

QUARRELS  
What happened?

MAX  
Difference of opinion.

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 the evidence. We have a statue that is older than the pyramids that may or may not be extremely valuable. Although we both know it is. We've got one obviously threatening note written in human blood and a writing sample on the wrapping paper very likely written in blood. The handwriting looks the same. I also have three bodies in the Houston Morgue. All of which have no heads.

MAX

What?

Quarrels pulls out his notebook and flips it open.

QUARRELS

A Ms. Kristen Lord's body was found yesterday in an alley off Montrose boulevard in Houston. Her head was removed."

Quarrels paused and looked at Max.

MAX

You mean they cut her head off?

QUARRELS

Actually it was torn off. The coroner said that her head was ripped from her body. Like ripping the head off a doll.

MAX

Jesus! Who would do such a thing?

QUARRELS

Or what could do such a thing? The coroner said that it would be impossible for a human to inflict that sort of damage but the corpse showed no sign of any type of mechanical or other types of interference.

MAX

You said three?

QUARRELS

The other two were priest.

MAX

Priest?

QUARRELS

Yes. This is going to sound strange but they were murdered while riding in a limousine.

MAX

How?

QUARRELS

You got me. 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.

MAX

My God! You think they are connected to the note?

QUARRELS

Preliminary test indicated your note was written in Ms. Lord's blood.

MAX

This just keeps getting better.

QUARRELS

You asked me to run a check on a Dr. Albert Fastow.

MAX

What did you find out?

QUARRELS

Dr. Albert Fastow was in fact a Doctor. A highly respected specialist in DNA analysis. He was also a Catholic priest.

MAX

Was?

QUARRELS

He was one of the Priest in the limo.

MAX

Oh my God!

QUARRELS  
The other priest was Cardinal  
Joseph Warring.

MAX  
Wheww!

QUARRELS  
Yeah!

MAX  
Where were they going?

QUARRELS  
That's the odd thing. According to  
the driver they were coming to see  
you.

MAX  
Me!

QUARRELS  
So tell me Max, why would a  
Cardinal and a highly respected DNA  
expert be on their way to see you  
after eleven o'clock at night?

MAX  
No idea.

QUARRELS  
What did you and Dr. Fastow  
discuss? I realize that medical  
information is private but this is  
now a murder investigation.

MAX  
Dr. Fastow said he discovered an  
extra gene in my DNA.

QUARRELS  
Really!

MAX  
Yes. He wanted to run some more  
tests to confirm it. I told him I  
wasn't interested.

QUARRELS  
That's it?

MAX

He said there were others who were interested in his findings whose intentions were not as scientifically focused as his. He claimed I was a possibly a uniquely precise copy of the DNA of God.

QUARRELS

You're kidding!

MAX

No. That's basically the same reaction I had.

QUARRELS

So what's the deal?

MAX

I don't know.

QUARRELS

Did Dr. Fastow mention who these others were?

MAX

No.

QUARRELS

What if he's right? You realize that HPD will be coming to see you.

MAX

Wonderful.

QUARRELS

I'll fade the heat as long as I can but you'll have to talk to them sooner or later.

MAX

I appreciate it. I just wish I understood what the hell is going on.

QUARRELS

Me too.

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. 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 Dr. Marcus Cain, my savior.

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

DR. 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.

DR. CAIN

An encounter with a vampire is a very personal event. You might even say it is the last event that soul shall ever experience.

MAX

Do you know of such evidence or of a survivor?

DR. CAIN

I myself know of no survivors.

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 Vampire 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 a 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 her 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 by her throat.

Holding Renee at arms length she effortlessly raises Renee's body into the air. 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. 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 Dr. Cain. 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  
(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  
(FROM SPEAKERS)  
Call me on the radio as soon as you  
talk to Max. Do you understand?

OFFICER PETERSON  
(TO MIC)  
Yes sir!

QUARRELS  
(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 Vampire 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 Dr. Cain and Max.

Dr. Cain 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 Dr. Cain.

Beth opens the door and smiles at Officer Peterson.

BETH  
Good evening Officer.

Beth stands in the doorway. Arterial spray from Renee's decapitation covers her. She's a bloody mess.

OFFICER PETERSON  
What's going on? Are you alright?

BETH  
Actually, I've never felt better in my life!

OFFICER PETERSON  
Please, 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 Vampire's back and the anguished face of Max.

Officer Peterson sees Renee's body. Dr. Cain turns and glares at Peterson.

The power emanating in waves from Dr. Cain overwhelms Officer Peterson. Officer Peterson staggers forward raising the nightstick.

Beth steps in and grabs Officer Peterson arm. With a quick flick of her wrist she snaps his forearm. Peterson screams in agony.

Using Peterson's own arm she turns in an elegant half circle and rams the nightstick just beneath Peterson's sternum. It slides through his body smoothly, making only the guttural sounds of tearing flesh. The tip breaks through Peterson's back in scarlet spray of blood and bone. Peterson's scream ceases in mid-stream as the nightstick shatters his spinal column.

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. She slowly raises her head and steps back, shuddering as she feels the purity of Peterson's soul fill her.

Beth is still holding the nightstick as she effortlessly raises Peterson's impaled body at arms' length above her.

Beth pauses to admire her work as what remains of Office Peterson's blood flows down her arm and starts dripping off her elbow on to the floor. Peterson's body begins to slide down the smooth surface of the Billy club.

BETH

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

Dr. Cain 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 Dr. Cain. 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.

QUARRELS  
Peterson answer the radio!

INT. MAX'S STUDY. NIGHT

Max struggles to open his eyes. He tries to focus. He sees Dr. Cain standing before him smiling.

DR. CAIN  
Mortal man, tonight you shall  
witness death as few have ever  
seen. Tonight has claimed you. You  
will become death.

MAX  
(mutters)  
Who in the hell are you?

DR. CAIN  
A myth.

Max struggles against invisible bonds. Max starts to pray.

MAX  
Oh God, please help us!

Dr. Cain watches Max as he strains and cries.

DR. CAIN  
They are of no consequence to you  
now or forever.

MAX  
LEAVE THEM ALONE! WHAT THE HELL DO  
YOU WANT ANYWAY!

Dr. Cain loses control for but a moment. He grabs Max by the throat and jerks him close so fast that the entire action is a blur. They are eyeball to eyeball before Max could blink. Dr. Cain regains control but with great effort.

DR. CAIN  
I can assure you what I want has  
nothing to do with it. It is what  
is required.

MAX  
Required?

DR. CAIN  
A Shibboleth.

MAX  
What the hell does that mean?

DR. CAIN  
A contest of wills.

MAX  
A Game!

DR. CAIN  
This is no game. My will against  
your will.

MAX  
What are going to do if I don't  
play? Kill me?

DR. CAIN  
You will participate. Willingly.

Dr. Cain steps aside as Beth enters the room with Lizzy. Beth releases Lizzy's hand and backs into the foyer. Lizzy stands beside Dr. Cain staring up in complete adoration.

Max is horrified. He strains mightily against his invisible bonds; tears of frustration stream down his face.

MAX  
(screams)  
Run baby! Run!

Lizzy oblivious to all except Dr. Cain remains standing beside him. Dr. Cain looks down at Lizzy then gazes at Max, as he gently strokes Lizzy's hair.

DR. CAIN  
Your reason. I shall take the child  
and she shall remain with me. The  
teacher will care for her physical  
needs. 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 hunter and prey.  
To free the child you must destroy  
me. If you fail the child is mine  
as are you. Know this Mortal Man;  
fail and your torment will be  
unending.

MAX

I'll fuckin' kill you!

DR. CAIN

Good. You understand the rules.

Dr. Cain raises his left hand. With one of his long steely fingernails on his right hand slashes the palm of his left hand.

Blood began to flow, red and shimmering. Dr. Cain glides over to Max and forces Max's face into the bloody palm. Dr. Cain pronounces in a solemn tone.

DR. CAIN

Witness real power. Suffer the  
trembling embrace. Bear witness  
mortal man. 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  
is my will. So it shall be. It  
begins.

Dr. Cain turns and walks out of the study. Beth and Lizzy follow. Max is alone in the study, screaming as the transformation began.

The visions cascade across Max's mind the shadow of death overwhelms Max in a blanket of agony.

MONTAGE:

EXT. PRIMORDIAL BATTLEFIELD .NIGHT

THE BODIES ARE LOCKED IN A MOTIONLESS STRUGGLE ACROSS THE BATTLEFIELD. THE DYING AURAS OF THE MEN BLEND INTO A SHIMMERING OCEAN OF LIFE IN TRANSITION. DR. CAIN WALKS AMONG THE DEAD AND DYING DRINKING IN THE LOST SOULS AS THEIR CRIES ECHO INTO THE NIGHT.

EXT./INT. FACES FLASH ACROSS THE SCREEN .DAY/NIGHT

HUNDREDS OF FACES FLASH ACROSS THE SCREEN. THE HORROR IS ALWAYS THE SAME ONLY THE DIFFERENCES IN DRESS TELL OF THE PASSING OF TIME AS THE AGES UNFOLD.

CENTURIES OF VIOLENT DEATH WAS OVER MAX'S MIND LIKE WATER  
OVER A STONE.

INT. MAX'S STUDY. NIGHT

MAX  
(Screams!)

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's car pulls into the driveway. Kim gets out of her car  
and walks up the front steps. 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 over to Max. His gun focused on Max, his eyes  
scanning the room. Quarrels touches Max on the shoulder.

QUARRELS  
Max...

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 interns 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 interns 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.

DR. LEDBETTER  
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.

FOUR DAYS LATER

INT. HOSPITAL ROOM. NIGHT

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 four days?

QUARRELS  
Yes.

MAX  
What about Renee?

Quarrels shakes his head. Max falls back in bed.

MAX  
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  
Friday 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.

QUARRELS

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

MAX

You have no earthly idea what you  
are dealing with! You've got to let  
me go! 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. 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? Unbuckle these straps and  
I'll show you!

QUARRELS

I don't know how to tell you this  
with everything that has happened?  
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 Doctor  
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

Well, I'm awake! What the hell do  
you think I'm trying to do!

QUARRELS

You're not listening?

MAX

You're the one not listening!

QUARRELS

According to them you're already  
dead.

MAX

What are you saying? 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 DVD. The hallway is dim. 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 Dr. Cain 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 Lizzy, 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 dozens 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.

Beth opens her eyes. She smiles that wicked smile as if she can see Max. 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. 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. Dr. Themis was right I am a buffoon.

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

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

KIM  
(TO PHONE)  
Who?

MAX  
(OC)  
A vampire.

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

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

KIM  
(TO PHONE)  
Anything for Lizzy. See you in an hour.

INT. CARTER BEDROOM. NIGHT

Max hangs up the phone. He walks over and picks up the pillow where Renee 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. Dr. 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. Themus.

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 appears sitting next to her.

KIM  
Jesus!

MAX  
Sorry!

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

MAX  
We haven't much time.

KIM  
Where are we going?

MAX  
Dr. Themas.

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.

DR. 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. Themus sticks his head out of the doorway, sniffs the air, and looks around. Dr. Themus 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. Themus 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. There is a dragonish quality to his features.

Kim stands awe-struck as she sees Max clearly for the first time.

DR. THEMAS

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

Max and Kim sit down at the kitchen table.

DR. THEMAS

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. Themus' eyes gleam.

KIM  
The Mother! I thought it was just a  
myth!

DR. THEMAS  
Like the vampire?

MAX  
Dr. Themus 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. Which has  
obviously already very advanced.

MAX  
The doctor 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

You know.

MAX

How much time do I have?

DR. THEMAS

Not long. The hunger will become maddening. You will struggle. It will be agonizing and unrelenting until you consume your first soul. The transformation will be complete. From that moment forward you will hunt man. I can see you feel it even now.

MAX

Yes. By the way I owe you an apology...

Dr. Themus waves off the attempted apology.

DR. THEMAS

We have little time.

MAX

How many vampires are there?

DR. THEMAS

There is only one true vampire, the first born of the Goddess. He is spirit. He inhabits the chosen ones. All others are created to serve and destroyed as soon as their purpose is served.

MAX

So there is only one?

DR. THEMAS

Consider, if you were all-powerful would you be inclined to share that power? Especially with what is essentially a food source?

MAX

No.

DR. THEMAS

Realize that when a soul is consumed all the experiences of that soul in all their richness and 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 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 Dr.  
Cain.

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

Dr. Cain stares into the darkness as if he can see Max. Dr.  
Cain 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 Dr. Cain'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. Themus 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. CHIEF BOWMAN'S OFFICE. MORNING

Quarrels walks into the Chief's office.

QUARRELS

Captain. Where did this garment bag come from?

CHIEF BOWMAN

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.

CHIEF BOWMAN  
What's the point?

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

CHIEF BOWMAN  
Go ahead.

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

QUARRELS  
This is the suit.

CHIEF BOWMAN  
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.

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

QUARRELS  
I told you I would return the suit.  
Sorry about the cash. Max  
He's been here!

CHIEF BOWMAN  
Quarrels have you lost your mind?

Quarrels hands the note to Chief Bowman. 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. Keep looking.

Quarrels hangs up the phone.

QUARRELS  
It looks like he's been here. The  
statue is gone.

CHIEF BOWMAN

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?

CHIEF BOWMAN

Hell Quarrels, you can't tell if he has the thing on frontwards or backwards anyway.

QUARRELS

OK. 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.

CHIEF BOWMAN

And you believed him? Give me a break!

QUARRELS

Sir, under the circumstances I believe we are dealing with something beyond the scope of our experience.

CHIEF BOWMAN

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.

MIKE

Hey Quarrels? I really was just  
kidding! Quarrels?

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. Themias 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.

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 saw Beth.

Kim turns toward Dr. Themias.

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. Themias 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! Besides it's my car!

MAX  
You're right.

Kim grabs her things and heads for the door.

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

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

MAX  
Who are you?

DR. THEMAS  
I am...

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

DR. THEMAS  
Who is it?

QUARRELS (O.C.)  
Police.

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

Dr. Themus 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 Dr. Cain gliding  
through the darkness.

Dr. Cain turns and glares into the darkness. Dr. Cain 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. Themis 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. Themis steps aside.

DR. THEMAS  
Welcome. Enter freely.

Quarrels steps inside. Dr. Themias 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. Themias takes a seat across from him.

QUARRELS  
Dr. Themias 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. Them as are vampires real?

Dr. Them as looks at Quarrels a long moment.

DR. THEMAS

Yes.

QUARRELS

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

Dr. Them as 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. Them as 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

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

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

DR. CAIN

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

Max emerges from the shadows. Max and Dr. Cain 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.

DR. CAIN

Good.

Dr. Cain stands up and steps off his throne of death.

MAX  
Where is Lizzy?

Dr. Cain motions toward a connecting tunnel. There is a dim yellow light emanating the corridor.

MAX  
I am going to kill you!

DR. CAIN  
You are indeed a buffoon.

Max moves towards the connecting tunnel to Lizzy. Dr. Cain 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.

DR. CAIN  
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.

Dr. Cain glides back making a sweeping gesture with his hand.

Waves of power are emanating from Dr. Cain'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. Dr. Cain watches. Max is shimmering with power.

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

Max charges Dr. Cain 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 Dr. Cain touch they are violently blasted apart.

Max is thrown through the wall behind him and Dr. Cain 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.

Dr. Cain emerges from the shadows of the tunnel.

DR. CAIN  
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.

MAX  
I think it's time I shed a little  
of your blood!

He throws it like a spear at Dr. Cain with such force and speed that Dr. Cain has to make an effort to dodge it.

The makeshift spear flies through the wall and continues through several more walls.

DR. CAIN  
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?

DR. CAIN  
Fool! I have already killed you.  
All I need to do is finish it.

MAX  
THEN KILL ME! DO IT NOW!

Max charges again. Dr. Cain 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 Dr. Cain appears and grabs Beth.

Dr. Cain 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.

DR. CAIN

Watch. Learn of your creator.

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

Dr. Cain slowly withdraws his fangs. He rips the fingernail across Beth's throat.

Blood explodes from a gaping wound. Energy swirls from the wound. Dr. Cain 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 Dr. Cain is indeed God-like. He begins to glow, becoming pure white energy.

A moment later Dr. Cain, head bowed, holding what is left of Beth in his left hand begins to draw into himself. Dr. Cain opens his eyes. They are glowing as he gazes at Max.

Dr. Cain 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.

Dr. Cain opens his arms.

DR. CAIN

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. Dr. Cain 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 Dr. Cain.

Dr. Cain 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.

Dr. Cain is staring in awe.

DR. CAIN

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 Dr. Cain's eyes. He sees a flicker of concern. Max's arm raises of it's own volition.

Dr. Cain is still.

Max feels himself displaced as he finds himself looking at himself through Dr. Cain's eyes. The power is emanating in waves from Max's body.

Max's perception quickly shifts to his own body. Max stares at Dr. Cain 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.

Dr. Cain 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 Dr. Cain.

Dr. Cain'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.

Dr. Cain 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. Themmas.

Dr. Themmas steps from the shadows.

DR. THEMAS

Welcome Tanin'iver.

MAX

Who are you?

DR. THEMAS

Think of me as a helper of sorts.

MAX

What do you want?

DR. THEMAS

Only to serve.

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. Themmas. The woman smiles and fades into the darkness.

Lizzy looks at Dr. Themmas and smiles. Dr. Themmas 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. Themmas 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.

EXCERPT FROM BACHARACH, 'EMEQ HAMELEKH

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.

FADE TO BLACK: