

FALLS THE SHADOW

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FADE IN:

DARK SCREEN

A GLORIOUS CHOIR SINGS.

SUPER OVER: THE YEAR BEFORE THE MILLENNIUM

AN UNNERVING DIGGING SOUND IS HEARD ACCOMPANIED WITH HEAVY BREATHING.

The exertion is haunting.

The DIGGING SPEEDS UP AND THE PANTING GETS LOUDER. Finally a pinhole light appears, salvation.

THE WHISTLING SOUND OF WIND RUSHES THROUGH THE CRACK.

EXT. EGYPT -- DESERT - DUSK

THE UNSETTLING WHIPPING WIND REVERBERATES LIKE HAUNTED VOICES CRYING IN THE NIGHT.

The sinister rock on rock scratching continues.

The Egyptian sky is large, dark, evil. Cumulous clouds start to form uncontrollably; It could be the dawn of a hurricane or something more sinister.

INT. CHURCH - DAY

THE CHOIR CONTINUES.

The congregation is very much enjoying the angelic voices of the choir, including the pastor of the church, FATHER CARLISLE, 55, distinguished.

WHEN THE CHOIR STOPS THERE IS AN APPLAUSE FROM THE CONGREGATION. Father Carlisle steps up to the podium.

FATHER CARLISLE

Ladies and Gentlemen, welcome.

Everyone sits and hushes in anticipation of a sermon.

FATHER CARLISLE (cont'd)

When we scrutinize Genesis, we must remember the state that both Adam and Eve lived -- it was paradise -- not as we live now.

People sit up and listen.

FATHER CARLISLE (cont'd)  
When they were cast out of  
paradise because of the  
original sin, it was because  
God gave them the choice.

EXT. EGYPT -- DESERT - DUSK

THUNDER INTERRUPTS THOUGHT and lightning shakes your being  
which adds to its unnaturalness.

The wind has picked up quite a bit and the rock on the  
cliff's edge is moving. Something or someone is hidden  
inside.

Finally, rocks fall revealing a darkened opening.

FATHER CARLISLE (V.O.)  
We don't have that choice. We  
don't get to choose to live in  
paradise.

A crack of lightning illuminates a sinister hand and a  
piercing white dilated eye.

FLASH CUT TO:

EXT. DESERT - DUSK - FLASHBACK 30 A.D.

A lone figure, 30's, dressed in tattered robes is running,  
frightened, through the desert.

The sky is alive with thunder and lightning.

ROMAN SOLDIERS are pursuing this tragic figure on horseback,  
and attacking him with hurled spears.

FLASH CUT TO:

INT. CHURCH - DAY

Father Carlisle stops by a child - SIMON.

FATHER CARLISLE  
Keeping that in mind, we  
shouldn't examine the word of  
the writer. For the word was  
transcribed by one of us. And  
we are flawed. We shouldn't  
examine the intention of the  
writer, for the writer is one  
of us and we are flawed.

EXT. EGYPT -- CLIFF - DUSK

The figure is climbing up the side of the cliff and is almost to the top. Above the cliff, far off in the distance, we see the bright lights of the modern day city - Cairo.

INT. CHURCH - DAY

Father Carlisle pats the child on the head.

FATHER CARLISLE

For he lived in a time of pain  
and strife. Of disease and  
hardship. He had to find hope  
and courage. Something that  
could solidify his faith in  
God.

EXT. FARM HOUSE - NIGHT

The unknown, naked man arrives at a goat farm. He is very malnourished and confused about his surroundings.

Instinctively, the man jumps in the pen and tackles one of the goats.

*Fangs are bared and he bites its neck.*

He is a VAMPIRE and he's drinking heartily.

His emaciated form starts to regain some girth with his feeding. This is extremely painful.

VAMPIRE

Ahhhhhhhhhhhhhhhh!!!!!!

The clouds are black and look like they are about to downpour.

INT. CHURCH - DAY

Simon is confused.

FATHER CARLISLE

What is your name son?

SIMON

Simon.

FATHER CARLISLE

We have to understand what God  
wanted for us. We are all  
God's children.

SIMON

Me too?

The congregation chuckles at his innocence.

FATHER CARLISLE

Of course you too Simon. And  
God is the parent. He guides  
us to love and do right.

INT. FARMER'S ROOM - NIGHT

The middle-aged FARMER, is startled awake from a deep sleep.  
He runs toward the window to investigate.

The Farmer looks down into the goat pen to see the shadow of  
the Vampire feeding. The image is confusing and grotesque.

FARMER

What the hell?  
(Shouting)  
Get away from my goats.

He bolts downstairs grabbing a shotgun along the way.

INT. CHURCH - DAY

Father Carlisle stands up at his podium.

FATHER CARLISLE

We must listen to the  
teachings of the parent,  
because it is the right path.

CONGREGATION

Amen.

FATHER CARLISLE

But remember, we don't live in  
the garden of Eden --

EXT. FARM - GOAT PEN - NIGHT

The Farmer runs up with his gun and flashlight. He points the  
light right at the Vampire.

The Vampire looks up with a jolt and for the first time we  
see him clearly. He is a saddened man, 30's, with a  
drastically overgrown beard and hair -- like he's been  
marooned on an island. His long fangs are bared and his  
steely whitish eyes are piercing.

FATHER CARLISLE (V.O.)

We are human. We don't have  
God telling us what is good  
and evil, we have what is  
interpreted by one of us. And  
just like Matthew, or John,  
they never lived in the  
paradise either.

The Farmer, catatonic in shock, drops the flashlight. The beam still shines on the half masticated goat - still alive and spurting blood.

The Vampire runs as the Farmer just stands frozen.

FATHER CARLISLE (V.O.)

The way of the parent is to  
guide the child to the right  
path. But we aren't like that.  
If something is given, we in  
our flawed existence tend to  
shun it.

Lightning crashes and lights up the area, revealing the Farmer holding a crucifix in his hand. It starts to downpour.

INT. CHURCH - DAY

The congregation is uneasy now.

FATHER CARLISLE

We turn away from it. We don't  
learn unless we experience.  
How can we know good when we  
never experienced evil, how  
can we know love if we never  
experience hate.

The patrons of this church start to MURMUR AMONGST THEMSELVES.

EXT. FARM - GOAT PEN - NIGHT

The Farmer just stands silently watching the fresh rain mingle with the blood of the goat.

FATHER CARLISLE (V.O.)

Just like our adolescence. It  
is paramount to challenge the  
parent, stray from the path  
and discover life's own  
mysteries and secrets.

INT. CHURCH - DAY

People are getting up and leaving. The noise is getting louder.

FATHER CARLISLE

And by example as a parent we must continue to do good. Children must discover things for themselves. Stray away from the flock so they can truly understand the word of the righteous.

People are hardly believing their ears.

FATHER CARLISLE (cont'd)

If we have an unquestioning faith, how can we ever understand what's God's plan for us.

Simon's mother grabs him and leaves.

FATHER CARLISLE (cont'd)

The parent must let the child run choose their own path, and love the child no matter what the circumstances. When they return by example, then the faith is true.

The crowd starts to yell at him.

MAN

Blasphemy.

FATHER CARLISLE

No, you have to look beyond what is written.

WOMAN

You ought to be ashamed of yourself.

SIMON

I thought you were a good man.

Father Carlisle just stands in awe as the church empties.

INT. LECTURE HALL, NYU - EVENING

It is raining outside. The water beads on the window.

Inside is a lecture in progress. Sitting about middle and not paying any particular attention is MARY CRANSTON, 22, a beautiful, natural, young woman.

Standing at the blackboard in front of the class giving the lecture is Professor JAMES DUGAN, 45, unkept, overweight.

PROFESSOR

Throughout history, there have been several mentions of the Vampire myth. Each religion and culture have their own variation and particular beliefs.

Lightning strikes outside.

PROFESSOR (cont'd)

(He smiles at the mood inducing lightning)  
Hollywood glorifies them and makes them romantic. Fanatics glue fake teeth onto theirs and have parties.

He puts fake Vampire teeth in his mouth and smiles. The STUDENTS laugh. The Professor picks up some chalk and walks over to the black board.

PROFESSOR (cont'd)

But according to legend, Vampires are not the same white eurotrash creatures on the big and small screen. They are much different.

INTERCUT

EXT. CAIRO -- ALLEY - NIGHT

The Vampire is hiding from the bustle of people. He is scared of this world.

INT. LECTURE HALL, NYU - EVENING

The Professor is still lecturing.

PROFESSOR

They are dark, evil. They steal babies and murder livestock. They spread disease, hatred.

He stops behind his desk.

PROFESSOR (cont'd)  
 There are a few mythological  
 ways one can become a Vampire.

ALLEY

The Vampire is sucking the blood from a rat - it tastes horrible. He looks out into the street from the darkened alley - watching several people walk by.

LECTURE HALL

PROFESSOR (cont'd)  
 The first and most obvious one  
 is to drink the Vampire's  
 tainted blood.

ALLEY

The Vampire eyes a man walking by. He is fighting the urge to feast, but the hunger is too much. He grabs the man without anyone noticing and places his hand over the man's mouth. Even in his weakened state, the Vampire is much stronger than the man.

The man looks up helpless as the Vampire turns from a mild-mannered visage to that of a demon.

When the man reacts to the horror, the Vampire gets a twinge of compassion and lets the man go

LECTURE HALL

PROFESSOR (cont'd)  
 The blood is supposed to have  
 magical healing properties.  
 Drink it in moderation and  
 you're healed of any ailment  
 from which you suffer. Drink  
 it in large quantities and you  
 become a Vampire.

Mary turns to her friend Sheila.

MARY  
 I think I can get my story  
 published.

SHEILA  
 Dream on, why would they?

MARY  
 It's been known to happen. The  
 Editor wants to fuck me.

SHEILA  
I'm sure. What are you going  
to do?

MARY  
I'll do what I can.

SHEILA  
You are such a whore.

PROFESSOR  
(interrupting)  
Ladies...

They switch their attentions back to the Professor.

MARY AND SHEILA  
Sorry.

PROFESSOR  
(continuing)  
A corpse being jumped over by  
an animal, being born with a  
tooth or a caul covering the  
body.

STUDENT  
Professor, what's a caul?

PROFESSOR  
Glad you asked. Anyone?

No one answers.

PROFESSOR (cont'd)  
A caul is a thin membrane  
covering the body at birth.  
Come on people, you're suppose  
to have read this.

INT. CHURCH RECTORY - SAME TIME

Father Carlisle is sitting behind a desk lost in thought.

There is a knock at the door shaking him back to  
consciousness.

FATHER CARLISLE  
Come in.

In walks BISHOP CAPRI, 70, the leader of the parish. He's a  
confident man with age and grace.

FATHER CARLISLE (cont'd)  
 Bishop, what a pleasant  
 surprise.

Bishop Capri extends his hand. Father Carlisle stands up and bends and kisses his ring. The Bishop completes a visual movement of a cross in the air over Father Carlisle.

FATHER CARLISLE (cont'd)  
 Would you like some tea?

BISHOP CAPRI  
 Yes, thank you.

Father Carlisle walks over and puts on a kettle.

INT. LECTURE HALL, NYU - EVENING - CONTINUOUS

A student is arguing about the Vampire myth with the Professor.

STUDENT  
 Professor, but every culture has their own version of a Vampire. How can you explain that two cultures on opposite ends of the world, that couldn't possibly have known of each other, yet still have the same creature in their mythology.

The Professor goes back to his thought.

PROFESSOR  
 Well, firstly, never rely on the veracity of a culture based on superstition and not fact - including this one.

The Professor goes to the black board.

PROFESSOR (cont'd)  
 Of course the characteristics of vampirism can be scientifically explained.

The Professor writes the word 'Porphyria' on the black board.

PROFESSOR (cont'd)  
 Who knows what this means?

None of the students put up their hands.

PROFESSOR (cont'd)  
Come on, no one?  
(to Mary)  
Mary, what does it mean?

MARY  
Isn't it a disease that gives  
you Vampire characteristics?

PROFESSOR  
Exactly. Porphyrria is just  
that. It is a hereditary blood  
disorder where the carrier  
cannot produce enough heme in  
their blood.

He writes the word 'heme' on the blackboard.

INTERCUT

ALLEY

Rats lay discarded. The sun is rising in the alley on our  
Vampire.

LECTURE HALL

The Professor addresses the class.

PROFESSOR (cont'd)  
Heme is a major and vital  
component in red blood cells  
and the lack of it causes  
extreme sensitivity to the  
sunlight.

He writes 'sunlight' on the board.

ALLEY

The Vampire is starting to feel pain. He looks for a place to  
hide.

LECTURE HALL

PROFESSOR (cont'd)  
Sores and lesions that have a  
tendency to break open--

He writes 'sores'.

ALLEY

The Vampire is blistering in the sunlight. He quickly hides in a large garbage bin.

LECTURE HALL

PROFESSOR (cont'd)  
--Excess hair growth.--

He writes 'hair'.

PROFESSOR (cont'd)  
--And the tightening of the  
lips around the gums.

He writes 'fangs'.

ALLEY

The Vampire closes the lid on the garbage bin.

PROFESSOR (V.O.) (cont'd)  
Which certainly gives the  
impression of extended teeth.  
This also explains the pale  
skin theory.

LECTURE HALL

A student is texting. He grabs the phone.

PROFESSOR (cont'd)  
It is also true that garlic  
increases the production of  
heme in the bloodstream in a  
healthy person, but garlic  
causes the symptoms of  
porphyria to become that much  
more severe.

He writes 'garlic'.

The students copy it down in their notebooks.

PROFESSOR (cont'd)  
And, yes, this will be on the  
exam.

INT. CHURCH RECTORY

Bishop Capri and Father Carlisle are sitting and having tea. The Bishop seems to be a little put out and preoccupied.

BISHOP CAPRI

Father Carlisle, there seems to be a growing concern with the congregation of this church.

FATHER CARLISLE

(Knowing)

What would that be?

BISHOP CAPRI

You were telling them to deny the teachings of the lord Jesus Christ.

FATHER CARLISLE

That's not what I said at all... I made mention that --

BISHOP CAPRI

To deny Jesus Christ, you're being blasphemous.

FATHER CARLISLE

Look, what has history given us? Death, war, strife. The crusades were this great religious conversion, but if people didn't follow the name of Christ they were killed. That certainly doesn't follow the teachings of Jesus.

BISHOP CAPRI

You are not one to judge the actions of the Lord our Savior.

FATHER CARLISLE

These weren't his actions. I'm just saying as his children, we must do as children do. We can understand Jesus, by examining the evil of man and the devil. What's wrong with that?

BISHOP CAPRI

Dammit John, we took a chance on you, don't make this another Dayton - you remember what happened there!

FATHER CARLISLE

I got thrown out because those people were a bunch of closed minded zealots. I'm just trying to expand the minds of the congregation.

BISHOP CAPRI

People don't want new interpretations of the bible. It's good enough to have faith.

FATHER CARLISLE

There is no reason they can't have a little thought with their faith.

Father Carlisle realizes he just took it a little too far.

BISHOP CAPRI

As of this moment, you are relieved of your duties until further notice.

The Bishop leaves. Carlisle's anger gets the best of him and he knocks over the items on his desk onto the floor.

INT. LECTURE HALL, NYU

The hall is clearing out.

PROFESSOR

Mary...

MARY

Yes, Professor?

PROFESSOR

You have a real talent for this sort of thing.

MARY

Oh yeah?

PROFESSOR

I'm looking for a teacher's assistant next semester is it alright if I call you to participate?

MARY

Sure.

He gives her his business card.

PROFESSOR  
I think you'll really enjoy  
it.

MARY  
Great.

Mary turns with a disgusted look on her face. She bolts as quickly as possible.

EXT. CAIRO - DAY

The busy shops and streets of Cairo are a haven for people buying all sorts of items.

We find ourselves in front of an ancient synagogue.

INT. SYNAGOGUE - DAY

DAVID CHAIM, 50's, a conservative Rabbi is walking through the synagogue lost in thought.

He looks down and sees a set of dirty footprints on the floor. Puzzled, he looks around for more, but off on the other side of the room is a cleaning woman who is already mopping the floor.

INT. CHURCH RECTORY - NEW YORK - NIGHT

Father Carlisle is packing up some of his personal belongings. He picks up a postcard from Cairo. He flips it over.

WRITTEN

'John, would love to have you come out to Cairo, we can play chess in person, I'm tired of this internet - David.'

Father Carlisle puts the postcard in a box. He sits down in his chair and sighs.

THERE COMES A KNOCK ON HIS DOOR. He waits for a few seconds before responding.

FATHER CARLISLE  
Come in.

In walks Mary, the student from the lecture hall.

FATHER CARLISLE (cont'd)  
Hi Mary.

MARY  
Hi Father Carlisle...  
(noticing the packing)  
Are you going somewhere?

FATHER CARLISLE  
Well, I have an ending for  
your article.

MARY  
Yeah? How so?

Mary pulls out her little dictaphone and turns it on.

FATHER CARLISLE  
I've been relieved of my  
duties.

MARY  
What?

FATHER CARLISLE  
I've been laid off.

MARY  
Can they do that?

FATHER CARLISLE  
Apparently, Heaven forbids you  
to try to expand the minds of  
people beyond the written  
word.

MARY  
That's horrible. When the  
paper runs the article,  
they'll change their minds.

FATHER CARLISLE  
That's sweet of you Mary. Tell  
me more of this editor friend  
of yours.

MARY  
We've become good friends. He  
says if I come up with an good  
enough story, he'll print it.

FATHER CARLISLE  
And you think this is a good  
enough story?

MARY

Of course! I can see the headline: "Crusading priest trying to get the right word of God heard."

FATHER CARLISLE

I guess.

MARY

What are you going to do?

FATHER CARLISLE

I'm going to go visit a friend.

She sees the postcard.

MARY

Cairo?

FATHER CARLISLE

Yep, taking an extended vacation.

MARY

When are you leaving?

FATHER CARLISLE

The day after tomorrow.

INT. NEW YORK TRIBUNE, EDITOR'S OFFICE - DAY

The EDITOR, 60, balding and tired and is very flustered as he is talking to Mary. He is sitting behind his desk looking over the newspaper mock-up about to go to print.

EDITOR

Mary, I can't keep having you come to me with your story ideas. The whole reason you're interning here is to see the inner workings of a large newspaper, not to keep bothering the editor.

Mary is standing there unmoving.

MARY

(coyly)

Isn't there anything I can do?

EDITOR

(getting irate)

Look, you're here to see what's going on, and in return, you help us out any way we need you. You're not a journalist. Yeah, it's a shame about the priest, but I just can't print everything that passes in front of my desk. Do you understand?

Mary doesn't say anything.

EDITOR (cont'd)

Mary, do you understand?

MARY

Yes sir.

EDITOR

I appreciate you not bother me again with this. Now go back to work. I think they need a hand in production today.

Mary leaves the office without saying another word.

INT. NEW YORK TRIBUNE, PRESS FLOOR - DAY

As Mary is walking to production and she gets stopped by McKane, 40's, journalist.

MCKANE

Mary, I can't get production on the phone, are you going there?

MARY

Yeah.

MCKANE

Tell them I'll be slightly late with my article.

MARY

Sure, no probs.

INT. SYNAGOGUE - RABBI'S STUDY -- CAIRO - NIGHT

Rabbi Chaim is sitting in his study when he hears movement above him. He slowly makes his way up the stairs.

He is startled by another young Rabbi by the name of SCHMULE.

RABBI CHAIM

Ah!

SCHMULE

Sorry to disturb you.

RABBI CHAIM

You scared me.

SCHMULE

Sorry.

RABBI CHAIM

What do you want?

SCHMULE

I brought you your paper.

RABBI CHAIM

Thank you.

Schmule leaves and Rabbi Chaim looks up toward the tower where he was about to venture and decides to go back and read his New York Tribune.

INT. SYNAGOGUE -- TOWER - NIGHT

A beam of light cuts past the frightened eye of the Vampire.

INT. NEW YORK TRIBUNE, PRODUCTION OFFICE - EVENING

Mary is sitting and watching the production guys working. They are putting the newspaper together on computer. Mary is very bored. A PRODUCTION ARTIST grabs Mary's attention.

PRODUCTION MAN

Mary, have you heard from McKane, he's past deadline.

MARY

Yeah, I'm sorry, I forgot, he gave me a disk.

PRODUCTION MAN

This is important stuff Mary, You can't forget this.

MARY

Sorry.

Mary pulls a disk out of her bag and gives it to him.

PRODUCTION MAN  
I think we're done here, you  
can go home.

The Production Artist hands off the disk to a Computer  
Operator.

PRODUCTION MAN (cont'd)  
Roger, here's McKane's  
article. Front Page.

INT. HALLWAY - NIGHT

Mary is waiting in the hallway. McKane hurries toward the  
production office.

MARY  
Mr. McKane, Is that your  
article?

MCKANE  
Yes, I'm in a hurry.

MARY  
I'll take it for you.

MCKANE  
Thanks Mary, you're a life  
saver.

McKane gives her the disk and walks back where he came from.

Mary makes her way back to production and as soon as McKane  
is out of sight, she slips the disk into her purse and leaves  
by an exit.

EXT. NEW YORK TRIBUNE - DAY

Mary walks out of the building, looks up at it's huge  
monolithic structure.

MARY  
(sighs)  
Mary, what are you doing?

FADE TO BLACK.

INT. NEW YORK TRIBUNE, OUTSIDE EDITOR'S OFFICE - NIGHT

The door is closed. We see through the frosted glass three  
figures. One is sitting and two are standing over the other  
one.

EDITOR (V.O.)  
Just what the fuck did you  
think you were doing?

EDITOR'S OFFICE

The EDITOR and McKane are standing over Mary. She is sitting  
in the chair and her head is down.

EDITOR  
What did you think I would do?

MARY  
It was an accident.

EDITOR  
Don't lie to me! Accidents  
like these don't happen.

MARY  
I'm sorry.

EDITOR  
I'm afraid sorry won't cut it.  
McKane had a time sensitive  
article, it's useless now. You  
couldn't sabotage the  
newspaper with an article that  
didn't run on the front page?

MARY  
I'm sorry.

EDITOR  
Consider yourself dismissed  
from this newspaper. I'll call  
your coordinator and let her  
know. It'll be a long time  
before a student is allowed to  
intern here again. Go, get out  
of my office.

Mary is in tears. She quietly picks up her stuff and starts  
to walk out. Entering the office at the same time is WILLIAM  
CRANE, 50. The owner of Crane Industries and the New York  
Tribune. A Ted Turner type. He is a confident man with a  
nicely tailored expensive suit. His sophistication indicates  
he is a man of good schooling and finishing.

Mary almost bumps into him.

CRANE  
Whoa, where are you going?

EDITOR

Sorry Mr. Crane, she was just fired.

CRANE

She's the one?

EDITOR

Yes sir.

CRANE

It took a lot of moxie to do what you did. You've committed a serious felony, you could do jail time.

Mary is silent realizing what she's done.

EDITOR

The story McKane was writing, was late breaking, now it's worthless.

CRANE

How did this happen?

EDITOR

She slipped it in past deadline.

CRANE

Do you realize the implications young lady?

MARY

Yes.

CRANE

And what of the production staff.

EDITOR

What of them?

CRANE

Did you fire them?

EDITOR

No, why?

CRANE

Are they to print anything that falls in their lap without checking?

They are the last line of  
defence. For fuck sakes they  
even gave her a byline.

EDITOR

I hear you.

CRANE

Let them go too.

EDITOR

They belong to the union.

CRANE

The union doesn't allow for  
these screw-ups.

(to Mary)

As for you...

MARY

Mary.

CRANE

Mary. I read the article. That  
was some impressive piece of  
journalism.

MARY

(confused)

Really? Thank you Mr. Crane.

CRANE

You are definitely going to be  
a fine journalist. I admire  
when one does what she must to  
get her story printed.

MARY

Does that mean I'm not fired?

CRANE

No, you're still fired, but  
I've just started a new  
research team and I could use  
your assistance.

Crane pulls out his business card.

MARY

(flabbergasted)

Absolutely.

CRANE

Great, you won't have to prostitute yourself here anymore. Meet me tomorrow at two.

MARY

Two, sure.

CRANE

Oh, and Mary, if you pull any shit like that again, I'll see you crucified.

MARY

I won't, I promise.

Mary leaves the office awestruck.

EDITOR

Thanks Peter.

MCKANE

Great, I get a story bumped, she leads a research team.

McKane exits, peeved.

EDITOR

(taking off his jacket)  
How could you?

CRANE

Don't try to comprehend things you'll never understand. She'll serve us well.

EDITOR

Whatever you say.

CRANE

I don't need your attitude on this Lou, I have a higher purpose for this girl.

EDITOR

I'm telling you she's unpredictable.

CRANE

It doesn't matter, things are in motion. She'll work according to plan.

EDITOR

And what if she alters the  
plan?

Crane turns away and transforms into something horrific and vampirical. He turns back to accost the Editor.

CRANE

This is the last time you  
second guess me!

The Editor kneels.

EDITOR

I'm sorry. Please.

Crane leaves.

The Editor is still in a state of shock.

ANGLE ON:

His arm, partially seen, is a tattoo of the illuminati -- the eye within the pyramid.

INT. SYNAGOGUE -- RABBI'S STUDY - NIGHT

The Rabbi is sitting in his study reading the newspaper.

There is a thump from upstairs in the tower. The Rabbi looks up.

He picks up a candle and starts up the stairs very cautiously.

INT. SYNAGOGUE -- TOWER - NIGHT

The Rabbi gets to the top of the stairs and he squints to make the outline of the Vampire's figure sitting by the window.

He is more overcome with curiosity than fear.

RABBI CHAIM

Hello?

There is no answer. The Rabbi inches closer.

RABBI CHAIM (cont'd)

Are you alright?

He walks up to the Vampire and touches him on the shoulder. The Vampire doesn't respond. He's just looking out the window.

A drop of blood splatters on to the Rabbi's hand. He quickly moves it away.

RABBI CHAIM (cont'd)  
You're bleeding.

The Vampire turns around. He has been crying tears of blood.

The Rabbi sees the unnatural sight and recoils in horror. He falls backward and hits the candle snuffing out all visibility.

The Rabbi fumbles to light the candle again, after it's lit, he discovers the Vampire has vanished.

INT. CRANE'S OFFICE - DAY

Crane's office is on the thirtieth floor of the Crane building and is elaborately decorated with antiques and artifacts that are centuries old. The office is huge and is lined with leather couches and marble.

Crane is behind a huge mahogany desk working away at several computers, wearing a headset.

CRANE  
-- That's the point. No, no, production is down. Look, pick half of the people who are low producers and fire them. Then hire new people at the minimum. -- Training? It doesn't take a lot of training sew a pair of pants.

Mary walks in. She sees him on the phone and is a tad bit embarrassed. She goes to leave. Crane waves her back in.

MARY  
Sorry...

Crane holds up his finger indicating he'll be a moment.

CRANE  
Look, we shouldn't have to close the shop in Budapest.-- I know there's heat. Can't the local officials be taken care of? -- Whatever it takes.

Mary's brow furrows at the extent of the conversation.

He clicks the phone.

CRANE (cont'd)  
 Alright Mary, what do you have  
 for me?

Mary goes to say something, Crane halts her.

CRANE (cont'd)  
 Mary, that's not enough.-- No.  
 No. Yes. No. Absolutely not.  
 Fine, see you in two.

He hangs up the phone and catches Mary's attention.

CRANE (cont'd)  
 Mary, glad you can join our  
 team.

MARY  
 Thanks, Mr. Crane.

CRANE  
 My pleasure. Have a seat.

Mary sits down in the chair right in front of the desk. Crane  
 hits a button on his desk.

CRANE (cont'd)  
 I would like you to keep the  
 details of your assignment as  
 quiet as possible. I don't  
 want you to compromise your  
 safety at any point.

MARY  
 (concerned)  
 Safety?

CRANE  
 (ignoring her concerns)  
 In business Mary, quality is  
 associated with price. It may  
 only cost a couple of thousand  
 dollars to make a Mercedes,  
 but they sell for hundreds. Do  
 you know why?

MARY  
 To make a profit?

CRANE  
 Exactly. Profit is what keeps  
 the world economy rotating. It  
 increases spending, creates  
 jobs.

And there are different countries in this world that are known for their specialities. French wine, Italian shoes, Spanish craftsmanship.

Crane picks up a sword of Spanish design.

CRANE (cont'd)

Well, in this 'need it yesterday' society, things don't quite work that way anymore. Italian shoes aren't completely made in Italy anymore. They are manufactured in Budapest and Singapore and they are assembled in Italy. That way they can remain true to the label and keeps costs down.

MARY

I don't understand, what do you need me for?

CRANE

I need someone to travel to different countries giving a detailed report about the socioeconomic prosperity of the cities. And if it's cost effective, to set up a factory.

MARY

A sweat shop?

Crane slams down the sword.

CRANE

It's a shame that even as a journalist the media has clouded your mind with misconceptions. In a right wing socialist view you would consider it a sweat shop. But consider it without thinking of your current lifestyle. You live in the greatest country in the world. In a democracy. You have a home, schooling, and until this morning - a job.

You have every opportunity at your finger tips. The entire world doesn't share your luxuries.

MARY

What about the profits Crane industries made last year.

His eyes dig into her.

CRANE

You don't understand. You have an economy that supports a one dollar a day minimum wage. Everything they eat and buy is based on one dollar a day. Then a major corporation, such as this one adds to their economy by building a factory. Granted people in other countries are making \$20 an hour to do the same work, but if they made that in this economy all of a sudden the economic condition destabilizes and prices start to rise.

Mary becomes uneasy.

CRANE (cont'd)

It's not a one dollar economy anymore. It's a twenty dollar economy. But only a few percent of the population are making twenty dollars an hour. The country becomes unstable and soon it cannot sustain itself. Theft, corruption, murder ensues. But to go in, set the minimum wage, and as production increases, the wage also increases to compensate. The country slowly prospers, the factory is maintaining it's monthly quotas and everybody wins. Do you understand now?

MARY

No, I don't. Thank you for your time.

She tries to leave. A guard gets in her way.

CRANE

Mary, sit down. You don't have a choice.

MARY

I thought I was going to be a part of a research team.

CRANE

You will perform exactly what job I tell you.

MARY

What if I refuse?

CRANE

Mary, you broke a constitutional amendment, I don't think you want to refuse.

Mary sits.

CRANE (cont'd)

I don't want to force you, but I will. We understand each other then? I'll have a car waiting to pick you up at seven-thirty tomorrow morning. You'll be briefed along the way.

MARY

(defeated)

Great.

CRANE

Do this for me and all will be forgiven.

Mary leaves. Crane gets on the phone again.

CRANE (cont'd)

Sandy, did you hear that. Good. Make sure she connects.

INT. SYNAGOGUE -- RABBI'S STUDY - NIGHT

The Rabbi is working. The Vampire nears him with an outstretched arm.

VAMPIRE  
 (softly)  
 Gratie sanit aue florat.

The Rabbi turns around very startled. The Vampire stops. He cautiously stands back.

RABBI CHAIM  
 Who are you?

VAMPIRE  
 (softly)  
 Gratie sanit aue florat.

RABBI CHAIM  
 I don't understand.

The Vampire sensing the Rabbi's obvious fear stops advancing and crouches down.

VAMPIRE  
 Frant aue vantí amontae.

He crouches down ready to cry. The Vampire inches closer and holds out his hand. The Rabbi sees his hand and slowly puts his hand out. The two hands meet and hold on to each other. The Rabbi shudders.

INT. RABBI'S HOUSE -- WASHROOM - NIGHT - CONTINUOUS

The Rabbi is running a bath. The Rabbi turns off the water and goes to get the Vampire.

LIVING ROOM

The Vampire is crouched in the corner behind the couch. He is afraid of simple things like table lamps or a television. The only light in the room is coming from the bathroom.

The Rabbi returns and brings the frightened Vampire into the

BATHROOM

The Rabbi leads him to the tub. The Vampire's back is scarred.

RABBI CHAIM  
 Who did this to you?

The Vampire gets into the tub and soaks. The water is soothing him.

The Rabbi leaves the room. The Vampire dunks his head under the water. The Rabbi returns with a robe.

RABBI CHAIM (cont'd)  
Here, for after.

The Rabbi leaves. The Vampire is left in the bathtub. For the first time he feels safe. He looks around with wonder at all of the accoutrements. He picks up the soap and smells it. He likes the smell, so he decides to taste it. The taste is not what he expected, and spits it out.

He looks over to the sink and sees a book. The title is written in Hebrew. The Vampire gets excited and reaches for the book and looks at it.

LIVING ROOM

The Rabbi is lost in thought as he's sitting on the couch. The Vampire walks out in the robe.

They are speaking Hebrew but subtitled in English.

VAMPIRE  
Thank you. You are - kind man.

RABBI CHAIM  
You can speak Hebrew?

VAMPIRE  
Yes.

RABBI CHAIM  
Are you alright?

VAMPIRE  
I - not sure.

RABBI CHAIM  
Who are you? What is your name?

VAMPIRE  
I don't -- nothing.

RABBI CHAIM  
Are you hurt?

VAMPIRE  
No.

RABBI CHAIM  
Do you know where you are?

VAMPIRE  
No.

RABBI CHAIM  
How did you get here?

VAMPIRE  
I - ran.

RABBI CHAIM  
You ran? From where?

VAMPIRE  
The desert. This place? Never  
seen.

RABBI CHAIM  
What do you mean?

VAMPIRE  
This place scares me. These  
things, these...  
(He points to a lamp)

RABBI CHAIM  
That's just a lamp.

VAMPIRE  
(mimicking)  
Lamp? How they keep fire in  
ball?

RABBI CHAIM  
You're serious?

VAMPIRE  
I know not of this world.

RABBI CHAIM  
(He points to the TV)  
Do you know what this is?

VAMPIRE  
No.

The Rabbi turns on the TV and the Vampire jumps back and  
hides. The Rabbi is watching in awe. The reception clears on  
the TV and it's a news cast. He bears his fangs

REPORTER  
...into the production  
department. The story ran  
instead of the late-breaking  
article. We managed to talk to  
President and CEO of Crane  
industries -- William Crane...

On the TV, the news camera pans to Crane in a hallway. We see his face for half a second. The Vampire sees the image and is taken by it. He walks up to the television and touches the screen.

The Rabbi turns off the TV with the remote.

VAMPIRE  
(recovering)  
You are magic. Don't hurt. You  
evil?

He hides by the couch.

RABBI CHAIM  
Your teeth? What are you?

The Rabbi puts down the remote and walks over to him. The Vampire doesn't want to be touched, he is too afraid.

VAMPIRE  
I don't know, but I am nothing  
to be afraid of.

RABBI CHAIM  
I know. I'll help you.

KITCHEN

The Rabbi has pulled out a bunch of history books for the Vampire to look at.

RABBI CHAIM (V.O.)  
I had to start from the  
beginning.

They flip through the books and start looking at the pictures. At first the Vampire is in awe at the reproduction quality of the pictures in the books. Then he focuses on the content.

Kitty Hawk, The model 'T', World War one.

Nothing jogs his memory. They switch books. Artists rendering of sword duels, clothing, wigs, and make-up of the renaissance. But still, nothing.

They switch books again and this time the book is of medieval times. There are pictures of battles, knights and castles.

The last book reveals slaves and bondage and lepers. The Vampire grasps it as if it were his family album.

VAMPIRE

This!

RABBI CHAIM

This is what you remember!

He stands up to distance himself from him.

RABBI CHAIM (cont'd)

This is almost two thousand years ago. It's not possible.

VAMPIRE

I remember pain.

CAIRO, 30 AD - DAY - FLASHBACK

The Vampire is being dragged by Roman centurions. He is kicking and screaming. Walking behind him is a man in robes but we don't see his face.

They tie him to a post and start to whip his back. The Vampire screams.

INT. MARY'S APARTMENT - NIGHT

Mary's packing as she's on the phone with her friend Sheila

MARY

Yeah, I have to drop out.

SHEILA (IN PHONE)

What about your placement?

MARY

I was fired. I'm going to fail the year anyway.

SHEILA (IN PHONE)

I don't know what to say.

MARY

(holding back the tears)  
I really screwed myself over this time.

SHEILA (IN PHONE)

I can see big things for you Mary. You take chances when most people won't.

Mary pulls out the Professor'S card.

MARY  
 (changing the subject)  
 You know that pervert Dugan  
 gave me his card.

SHEILA (IN PHONE)  
 Spooky Dugan?

MARY  
 Yeah. He wants me to T.A..

SHEILA (IN PHONE)  
 More like T and A. You know  
 Janet slept with him.

MARY  
 That's because Janet's a  
 whore.

There is movement outside her window.

Mary (cont'd)  
 (taken)  
 I just saw someone outside my  
 window.

SHEILA (IN PHONE)  
 So.

MARY  
 Sheila, I live on the fifth  
 floor. Hold on.

She puts down the phone and looks out the window.

Behind her in the apartment appears the silhouette of a  
 PRIEST-LIKE MAN in a ceremonial robe.

Mary catches a glimpse of him in the reflection in the  
 window. She shrieks as she turns around.

Nothing.

She goes to investigate. Still nothing.

SHEILA (IN PHONE)  
 Mary! Mary!

Mary picks up the phone.

MARY  
 Hey.

SHEILA (IN PHONE)  
What's going on?

MARY  
I'm freaking myself out.

SHEILA (IN PHONE)  
Why don't you get a good  
night's sleep? I'll talk to  
you when you get back.

MARY  
Alright, bye.

She hangs up the phone and goes to investigate more. She doesn't notice the indentation of a footprint on the carpet.

EXT. CAIRO AIRPORT - DAY

A large 747 lands.

EXT. STREET, CAIRO - DAY

Mary gets out of her cab. She takes a picture or two of the area and walks with her luggage up to the hotel where she's staying.

Behind her, watching is the Priest-like man in the ceremonial robe.

INT. HOTEL ROOM - DAY

The luggage is open on the bed and Mary is in the bathroom taking a shower. The Priest-like man silently enters and starts to look through her luggage.

He looks through her purse and puts something in it.

The shower turns off and Mary walks out wrapped in a towel. The man is still in the room, but is standing perfectly still by the dresser in plain sight.

Mary starts to put things away and doesn't notice him even though he is right in plain view.

She puts clothes in the drawers and leaves her rings and crucifix on the top of the dresser. She turns back to the luggage.

She feels a slight movement beside her and she quickly turns, the Priest-like man is gone.

INT. RABBI'S LIVINGROOM - NIGHT - CONTINUOUS

The Rabbi is sitting nervously at a table. The Vampire sits curiously. He's been cleaned up and trimmed.

RABBI CHAIM

I have a series of tests I want to do. Is that alright?

VAMPIRE

Chaim, you have given me so much, you don't need to gain my trust.

RABBI CHAIM

You must do as I ask, no matter how odd, alright?

VAMPIRE

Yes, of course.

RABBI CHAIM

Are you thirsty?

VAMPIRE

Right now, yes.

RABBI CHAIM

All the time?

VAMPIRE

(thinking)  
Yes.

The Rabbi slowly reaches over and lightly touches the Vampire's face. The Vampire is uneasy. When the Rabbi gets to the mouth, he pulls back the lip to reveal an elongated fang. He slowly pulls his hand away.

VAMPIRE (cont'd)

What is it?

RABBI CHAIM

I want you to drink something.

The Rabbi pulls out a cup full of water. The Vampire takes a sip, but is disgusted.

RABBI CHAIM (cont'd)

Anything?

The Vampire shakes his head.

RABBI CHAIM (cont'd)  
Here try this.

The Rabbi hands him a glass of orange juice. He takes a sip, the liquid is vile and disgusting.

VAMPIRE  
That's horrible.

The Rabbi walks over to the refrigerator and pulls out a jar and pours it in a glass. It looks like blood. He hands it to the Vampire. The Vampire sniffs it, then starts to drink it heartily. He finishes it off like it's the most refreshing drink in the world.

VAMPIRE (cont'd)  
That, what was that?

RABBI CHAIM  
Your thirst is gone.

VAMPIRE  
Yes, what was that?

RABBI CHAIM  
(beat)  
Blood.

FLASH CUT TO:

EXT. ALLEY - NIGHT

The Vampire is holding the man down on the ground and is about to bite into his neck. The frightened man is burned into his memory.

FLASH BACK TO:

INT. RABBI'S LIVINGROOM - NIGHT

The Vampire remembers his feral side well. He looks concerned at what he may be.

RABBI CHAIM  
Do you know what a Vampire is?

VAMPIRE  
No.

RABBI CHAIM  
(searching)  
It's an undead creature of the night.

They exist by drinking the  
blood and consuming the life  
forces of people and animals.

VAMPIRE

Is this a story you tell to  
frighten small children?

RABBI CHAIM

No. You're a Vampire.

The Vampire is confused.

RABBI CHAIM (cont'd)

You're not a man anymore.

VAMPIRE

I am this monster?

RABBI CHAIM

I think so.

VAMPIRE

(confused)

Why are you helping me?

RABBI CHAIM

I don't think you're what they  
write about in children's  
books. I think you're  
something more.

EXT. CAIRO - NIGHT

Mary is walking through the streets taking pictures. She is  
stopping at several little booths on the strip and she  
notices an amulet with a pyramid and an eye in it.

FATHER CARLISLE (O.S.)

Mary?

She turns around and sees Father Carlisle standing there. She  
is a little amazed.

MARY

Father Carlisle?

EXT. STREET -- CAIRO - NIGHT

Mary and Father Carlisle are walking along the shops on the  
street. Local children are running around them. Mary snaps  
their picture.

MARY

-- Well, I switched the disk.

FATHER CARLISLE

Mary, you should never resort to treachery to make the righteous heard.

MARY

It seems that evil gets the upper hand if nothing is done.

FATHER CARLISLE

Always be true to yourself and the rest will follow.

She takes a picture of some locals.

MARY

That's easier said than done. Sometimes you have to play hardball.

FATHER CARLISLE

I agree, but you should never compromise another doing so.

MARY

I know, but it was perfect. Anyway the story ran and I got into a load of trouble.

FATHER CARLISLE

How did you end up here?

She takes a picture of a dilapidated building.

MARY

The owner of the newspaper sent me here. I'm to travel to Beheira tomorrow for a few days.

FATHER CARLISLE

What for?

MARY

He's blackmailing me. The worst part is, I deserve it.

INT. RABBI'S LIVINGROOM - NIGHT

The Vampire is sullen.

VAMPIRE

How?

RABBI CHAIM

I don't know. Were you bitten?

VAMPIRE

By a beast?

RABBI CHAIM

By a Vampire. You seem a good soul. It's hard to believe you exist.

(realizing)

You're not going to hurt me are you?

VAMPIRE

No. I am - a man, not a beast. Is there a cure?

RABBI CHAIM

Not that I know of.

VAMPIRE

I'm cursed.

The Rabbi is speechless, the Vampire turns his back to the apartment and scans the room of all the items. He's getting dizzy from over stimulation.

VAMPIRE (cont'd)

Tell me of this time.

RABBI CHAIM

Now?

VAMPIRE

I am lost. Teach me so I don't go mad.

RABBI CHAIM

What do you want to know?

He pulls open the book of the 20th century.

RABBI CHAIM (cont'd)

This time is the most technologically advanced time in history. Come, I'll show you.

The Rabbi is shows the Vampire the phone. He picks it up and starts to dial the numbers. He gets a voice at the other end, and lets the Vampire hear.

RABBI CHAIM (V.O.)  
(cont'd)

Never have I met more a fascinating creature. He is totally ignorant of anything over the last two thousand years.

DISSOLVE TO:

EXT. TOWN - DAY

Mary is wearing a traditional Burka while being driving through a poverty stricken town by a guide. The poverty is so immense that people are dying in the streets. Crime is rampant.

GUIDE

Most people do not work here. It's as almost God has forgotten this land. A company like yours would be a god-send.

Mary looks at her guide quizzically.

INT. RABBI'S HOME - LIVINGROOM - EVENING

The Rabbi turns on the television and the Vampire is still freaked out. He doesn't know where the images come from or how it works.

RABBI CHAIM (V.O.)  
Things didn't exist. Concepts weren't created. Technology has advanced more in the last hundred years than all of history combined.

The Vampire is watching a special on CNN about war.

RABBI CHAIM (V.O.)  
When he was alive, war was fought with sticks and clubs. You don't even have to be in the same country to kill anymore.

INT. SYNAGOGUE -- RABBI'S STUDY - NIGHT

The Rabbi is sitting over him with some books. The Vampire is reading.

RABBI CHAIM (V.O.)  
 I've been teaching him the history of people. He remembers a lot of his spiritual side and he's taken to it because it's most familiar to him. But he's learning English faster than anyone I have ever known.

The Rabbi is showing him a series of flashcards. He holds up one with a crucifix on it. The Vampire turns away, almost in pain.

RABBI CHAIM (V.O.)  
 I've learned that most of the Vampire myths are false. He can walk in the daylight, but he'll burn quicker and more severe than normal humans. He can't digest any food, he needs his nutrients from blood. Crosses have a sickening effect on him, but other religious devices don't.

DISSOLVE TO:

INT. RABBI'S HOME - LIVINGROOM - NIGHT

The Vampire is perched on the window. He looks up at the Rabbi sleeping across the room.

RABBI CHAIM (V.O.)  
 He is alive by supernatural means. There are chapters on this in the Kabbalah. Spells where humans become supernatural.

The Vampire miraculously appears at the Rabbi to bite him, he realizes the animal is taking over and he stops himself just in time and just covers him up with a blanket.

RABBI CHAIM (V.O.)  
 My terror of him has passed. Although he is a creature of the night, he was born a kind soul. God, I hope I'm right.

I hope the demon doesn't take  
over and turn on me.

DISSOLVE TO:

INT. SYNAGOGUE -- TOWER - NIGHT

The Vampire is sitting at his place in the tower. The Rabbi  
is watching him.

RABBI CHAIM (V.O.)  
I can feel his pain. He may be  
some sort of miracle, or  
something hell spawned, one  
thing is for sure,  
emotionally, he's just a man  
and he hurts like a man.

EXT. CAIRO - NIGHT

Outskirts of Cairo

Mary's car drives into the city.

EXT. ROOF - NIGHT

The Vampire is standing on the roof looking over Cairo. The  
Rabbi is with him. The Vampire has opened his arms to embrace  
the night.

RABBI CHAIM (V.O.)  
He asked me to take him out to  
mingle with the city tonight.

EXT. CAIRO - NIGHT

Mary and Father Carlisle are walking along talking.

MARY  
Thanks for dinner.

FATHER CARLISLE  
No problem. You're the only  
one around here I know.

MARY  
I thought you had a friend  
here?

FATHER CARLISLE  
I do, but I can't seem to  
locate him. How's your work  
coming?

MARY

I can't believe most people live like this here. I'm flying back in a couple of days.

They stop to look at jewelry.

MARY (cont'd)

Whoa, can you believe these prices?

FATHER CARLISLE

Too much?

MARY

Dirt cheap.

FATHER CARLISLE

Then what are you complaining about.

MARY

Well, I'm sure there are families here that are starving.

FATHER CARLISLE

Mary. We must learn to accept the things we cannot change.

Mary puts the necklace on Father Carlisle. As if almost that was the cue, Mary starts to hear a voice.

VOICE (O.S.)

Mary.

MARY

What?

FATHER CARLISLE

We must learn to accept the things--

MARY

Didn't you just call me?

FATHER CARLISLE

No.

Mary stares off into the distance past the shops and the crowd, through windows of buildings to the other side, past the bustle and sees the Vampire walking by with the Rabbi.

He looks at Mary and she meets his gaze. His eyes are like bullets.

Mary is standing catatonic.

FLASH CUT TO:

INT. MARY'S BATHROOM - NIGHT

Mary and the Vampire are passionately embraced in the shower.

FLASH BACK TO:

EXT. CAIRO - SHOPS - NIGHT

Father Carlisle can't see what she's looking at and tries to shake her back to consciousness.

FATHER CARLISLE (V.O.)  
Mary! Mary!

Mary regains her faculties.

MARY  
Wha?

FATHER CARLISLE  
You blacked out for a second.

Without responding, Mary follows the Vampire. The Gritty Shopkeeper grabs Father Carlisle to pay for the necklace. He then follows her.

FATHER CARLISLE (cont'd)  
Mary, what is it?

Mary isn't listening, she just continues walking as if in some trance.

EXT. SYNAGOGUE - NIGHT

Mary and Father Carlisle walk up to the synagogue. Mary looks up and sees a light in the tower.

INT. SYNAGOGUE - NIGHT

Mary leads Father Carlisle to the Rabbi's study. Father Carlisle is hesitant about going in.

FATHER CARLISLE  
Mary!

Mary says nothing. They walk into

## THE RABBI'S STUDY

They walk up to the desk and the New York Tribune is open on Mary's article.

FATHER CARLISLE (cont'd)  
Look at this?

Father Carlisle picks up the article and takes it with him.

They walk up the stairs very cautiously. The stairs creak of evil.

## TOWER

Sitting at the window is the Vampire and standing in the corner is the Rabbi.

FATHER CARLISLE (cont'd)  
What's going on here?

RABBI CHAIM  
John.

FATHER CARLISLE  
David?

The two men hug.

RABBI CHAIM  
What are you doing here?

FATHER CARLISLE  
Mary brought me here. What's going on?

RABBI CHAIM  
I'm not entirely sure, but I'll explain it the best I can.

The Rabbi steps aside revealing the Vampire facing the window.

RABBI CHAIM (cont'd)  
I don't think it's coincidence that you were brought here.

The Vampire turns with blood tears in his eyes. Father Carlisle recoils in horror.

FATHER CARLISLE  
Heaven help us!

He runs down the stairs. Mary runs after him.

MARY  
Father!

FRONT DOOR

Mary stops Father Carlisle.

MARY (cont'd)  
Father, wait.

FATHER CARLISLE  
Mary, did you see? What was that?

MARY  
It was a man.

FATHER CARLISLE  
That wasn't a man. He was more.

MARY  
No.

FATHER CARLISLE  
Some sort of creature not of this earth.

MARY  
He needs our help.

FATHER CARLISLE  
We don't know that.

MARY  
I have a feeling.

FATHER CARLISLE  
Let's just go.

MARY  
I don't think I can.

FATHER CARLISLE  
There is something unholy here.

RABBI CHAIM (O.S.)  
John, We need your help.

They look over at the Rabbi who has joined them.

MARY

Why?

RABBI CHAIM

I don't know.

FATHER CARLISLE

What is he? And don't lie to me.

RABBI CHAIM

Come I'll explain.

INT. SYNAGOGUE -- RABBI'S STUDY - NIGHT

They are all gathered around the Vampire

RABBI CHAIM

You must tell them why you brought them here.

FATHER CARLISLE

We weren't brought here.

VAMPIRE

(in broken English)  
You will help.

FATHER CARLISLE

Why would we?

VAMPIRE

You - John Carlisle, a man devoted to the helping others understand.

(to Mary)

You are Mary Cranston, a young, beautiful woman who seeks truth.

FATHER CARLISLE

How do you know us?

RABBI CHAIM

From the article. I read it to him, and when he saw you, he seemed to just know.

MARY

Good guess.

VAMPIRE

You two are exactly what I need.

MARY

For what?

VAMPIRE

I need to know who I am.

The Vampire looks over to the Rabbi for some help.

RABBI CHAIM

The most logical explanation  
on both heaven and earth is  
this. He is...

(pause)

FATHER CARLISLE

Look, enough of your evasion,  
will you tell us already?

RABBI CHAIM

I think he's a Vampire.

The looks on Mary's and the Carlisle's face are more confused  
than scared.

FATHER CARLISLE

(laughing nervously)  
A Vampire?

MARY

(convinced)  
It's true.

FATHER CARLISLE

There are no such things as...

RABBI CHAIM

He's passed the tests.

FATHER CARLISLE

There are tests? What kind of  
tests can you take?

RABBI CHAIM

He has memories from over two  
thousand years ago.

FATHER CARLISLE

False memories that seem real.  
Too much History Channel...

RABBI CHAIM

He's sensitive to sunlight.

FATHER CARLISLE  
I have fair skin, I burn in  
the sun...

RABBI CHAIM  
He thirsts blood.

FATHER CARLISLE  
I...

Carlisle is speechless. He pulls out his crucifix from around  
his neck.

RABBI CHAIM  
Please, don't. He's not evil.

FATHER CARLISLE  
If what you say is true, then  
he's not Heaven sent.

MARY  
Father Carlisle...

FATHER CARLISLE  
You've heard what he's said,  
he thinks he's a Vampire.

RABBI CHAIM  
He's one of God's creatures.

FATHER CARLISLE  
He's delusional. You're  
delusional.

RABBI CHAIM  
Maybe, but does that make him  
unworthy of the help of God?

FATHER CARLISLE  
He needs a psychiatrist.

RABBI CHAIM  
It's more complicated than  
that.

FATHER CARLISLE  
I would like to thank you for  
the laugh, but I'm on  
vacation.

Father Carlisle leaves the room, the Rabbi follows.

HALLWAY

Father Carlisle pulls out his cross and starts to say a prayer.

RABBI CHAIM

John, there is something here that needs to be understood.

FATHER CARLISLE

Then you find it.

RABBI CHAIM

John, you teach people to look beyond what is written, beyond the status quo and let us think and feel for ourselves. Your vision is what we need now. He is alive beyond the realm of God.

FATHER CARLISLE

I am a false prophet.

RABBI CHAIM

All those years we've talked about the humanity of mankind. Theories that have touched both our religions. You made me understand that the search for truth was better than believing blind.

Father Carlisle turns away.

RABBI CHAIM (cont'd)

You shun him. You're no better than the people who fired you.

FATHER CARLISLE

I can't help what I can't comprehend.

RABBI CHAIM

And you comprehend God? Or is it a faith that there is something more?

The Rabbi turns back.

STUDY

The Vampire starts to gather what ever he's left there, and starts to leave. Chaim stops him.

RABBI CHAIM (cont'd)  
Where are you going?

VAMPIRE  
Away.

RABBI CHAIM  
You don't know where away is.  
Where do you plan to go?

VAMPIRE  
I can't stay here.

RABBI CHAIM  
Why not?

VAMPIRE  
I have a curse that prevents  
holymen from helping me.  
People won't understand. I  
don't have anything for this  
world. I am dead.

RABBI CHAIM  
Nothing is lost if hope  
exists.

VAMPIRE  
You can help by forgetting.

RABBI CHAIM  
You have already given me the  
ability to believe beyond my  
comprehension. Look, we must  
get you checked out. There has  
to be an explanation for it,  
miracle is the final option.

MARY  
There is a disease called  
Porphyria.

RABBI CHAIM  
What is this?

MARY  
I just learned it school. It's  
a blood disease that gives you  
Vampire traits.

RABBI CHAIM  
Where can we learn more?

MARY

I have a Professor who  
teaches...

Father Carlisle is standing at the door. He has heard all of  
it.

VAMPIRE

You and Mary are the  
exception. People will see me  
as something I am not. I must  
go.

RABBI CHAIM

We will help you.

FATHER CARLISLE

Me too.

MARY

We are not afraid.

VAMPIRE

You will be rewarded for your  
generosity.

DISSOLVE TO:

STUDY

Father Carlisle is sitting with the Vampire. Mary is close at  
hand. The Rabbi is on the phone.

FATHER CARLISLE

There is a religion in our  
time that is different than  
from your time.

He opens the bible.

FATHER CARLISLE (cont'd)

This book is the chronicles of  
my lord and saviour Jesus  
Christ. It's about how he was  
sacrificed to rid the rest of  
the world sin for now and  
eternity.

VAMPIRE

How can one man carry the  
burden of sin for the rest of  
existence?

FATHER CARLISLE

He is the son of God and sent  
here for us to follow his  
ways. Whoever follows his ways  
will sit along side him in  
paradise.

RABBI CHAIM

(covering the receiver in  
his hand)  
Jesus was Jewish, by the way.

FATHER CARLISLE

Yes he was. But then he  
evolved.

The Rabbi smiles.

RABBI CHAIM

(into the phone)  
I'm sorry? Yes that's correct.  
Great. Thank you.  
(hangs up the phone)  
It's all set, we leave  
tomorrow.

DISSOLVE TO:

BEDROOM

Mary walks up to the Vampire and touches him on the shoulder.  
The Vampire doesn't look up.

Mary sits down and gets the Vampire's attention. They stare  
deeply into each others eyes.

WE FAINTLY WE HEAR THE SOUND OF RIOTING. THERE ARE PEOPLE  
SCREAMING AND HORSES GALLOPING.

FLASH CUT TO:

EXT. DESERT - DUSK, FLASHBACK. 30 A.D.

Horses are galloping with centurions on their back. A crowd  
of people are screaming and crying. The Vampire is there.  
He's the only one standing. The centurions kill one of the  
women.

VAMPIRE

NO!!!!!!

A stream of blood splashes on his face.

FLASH BACK TO:

INT. RABBI'S HOUSE -- BEDROOM - NIGHT

The Vampire is caught in a trance. He is totally affected by the flashback. His eyes are welled with tears of blood.

THE SOUNDS CONTINUE. THIS TIME THE SOUNDS ARE OF BANGING AND DIGGING.

Mary hears the sounds too, but doesn't know what it is. Her eyes well too.

MARY  
What's going on?

The Vampire goes berserk, he cannot distinguish reality and fantasy. He thrashes and throws things around and breaks a mirror and cuts himself. He starts bleeding from his arm.

The Vampire kneels with his head in his hands. Mary holds him, comforting him.

MARY (cont'd)  
I heard horses. In my mind, I heard what he heard.

RABBI CHAIM  
What's happening?

MARY  
I think he's starting to remember.

RABBI CHAIM  
Are you o.k.?

MARY  
Yeah.

He notices the gash on the Vampire's arm.

MARY (cont'd)  
He's hurt.

FATHER CARLISLE  
I'll grab a cloth.

RABBI CHAIM  
I'll grab the first aid kit.

The Rabbi runs to the bathroom. Mary looks down and sees the gash start to heal it self. Mary is standing there awestruck.

The Vampire's wound is miraculously closing and healing itself in record time.

Mary is trying to grasp to logic and reason. She becomes ever more afraid, but is catatonic and cannot move. He looks up to her. She gets lost in his eyes and he inches closer.

Closer.

Closer.

Finally. They kiss in a full blown all out passionate kiss. It is very seductive.

The kiss leaves the lips and travels toward the ears.

Then lower.

To the neck.

The Vampire opens his blood stained eyes wide. He reveals his fangs which have grown thrice their size.

KITCHEN

The Rabbi is looking for the first aid kit.

BATHROOM

Mary is caught up in the moment. It's orgasmic.

His teeth start to graze her neck. Mary can't help but succumb.

MARY

Yes!

The Vampire is just about to bite down on her neck.

FATHER CARLISLE (O.S.)

Stop!

He pulls away and runs to the corner. She breaks out of her trance.

VAMPIRE

I shouldn't be alive. I'm a monster.

MARY

I'm not afraid.

VAMPIRE

I don't know how long I can control myself.

MARY

I'm here for you.

The Rabbi returns with the first aid kit. He investigates the wound, which has healed.

RABBI CHAIM

Oh.

INT. AIRPORT, BOARDING AREA - NIGHT

Mary, The Vampire, Father Carlisle and the Rabbi are walking to the airplane and the Vampire sees through the window the huge airplane on the runway.

He's very frightened and he backs up knocking into several people's luggage. He falls over one of the bags. The Rabbi helps him up.

RABBI CHAIM

It's alright. No harm done.

They get to the boarding attendant.

STEWARDESS

Boarding pass?

They show their boarding passes.

INT. AIRPLANE - NIGHT

They are all sitting in the aircraft. Mary is sitting beside the Vampire. The Vampire has the window seat.

MARY

Be prepared. This is unlike anything you've ever experienced before.

A Priest-like man in the robe sits in a seat in front of and across the aisle them. He makes eye contact with the Rabbi. The Rabbi doesn't pay any particular attention.

Father Carlisle is sitting in front of the Vampire and has turned to talk with him.

VAMPIRE

Tell me more about this religion of yours.

FATHER CARLISLE

In the twelfth century there were great crusades to convert nations to Christianity.

VAMPIRE

People keep killing in the  
name of God?

FATHER CARLISLE

Yes, they have for several  
thousands of years.

MARY (V.O.)

Father Carlisle is teaching  
him the bible. It is universal  
and is communicated throughout  
the world. I feel sorry for  
him. Waking up after two  
thousand years and everything  
you've ever known or loved is  
gone.

Mary pulls out some pictures of her trip. The Rabbi gets  
startled and grabs the pictures from Mary's hand.

Mary

What is it?

ANGLE ON:

The various pictures Mary took.

The Rabbi points out the Priest-like man sitting in front of  
them. He shuffles through the pile and finds him in five or  
six pictures.

RABBI CHAIM

(whispering)

I think we're being followed.

They quickly put the pictures away and don't notice that one  
of them has fallen to the floor.

EXT. AIRPORT - NIGHT

The plane takes off into the night

DISSOLVE TO:

INT. AIRPLANE - DAY

The passengers are deplaning.

They pass in front of the man who is still seated.

He is about to get up when he notices a picture under the  
seat next to him. He picks it up. He now knows they know.

EXT. NEW YORK CITY - DUSK

The thriving metropolis of New York is a sight to see.

INT. TAVERN - NIGHT

The Rabbi, Vampire Father Carlisle and Mary walk into the tavern looking for the Professor.

RABBI CHAIM  
A Journalist, A Rabbi and a  
Vampire walk into a bar. Stop  
me if you've heard it.

Mary giggles. The Professor is sitting at the bar.

MARY  
Sit down in the back until I  
call for you.

Father Carlisle and the Vampire go to sit in the rear. The Professor is talking to Mary and the Rabbi at the bar.

MARY (cont'd)  
Thanks for meeting with us,  
Professor.

PROFESSOR  
Mary, it's no trouble, is it  
true?

RABBI CHAIM  
Everything Mary told you and  
more.

PROFESSOR  
More?

RABBI CHAIM  
You must promise your complete  
confidentiality.

PROFESSOR  
Of course.

The talking stops and they watch the Vampire. Father Carlisle waves them over.

MARY  
We have something to show you,  
just not here.

PROFESSOR  
What is going on?

RABBI CHAIM  
We think he's an actual  
Vampire.

PROFESSOR  
You aren't serious.

RABBI CHAIM  
I have never been more.

PROFESSOR  
Where does he come from?

MARY  
He doesn't remember.

PROFESSOR  
A Vampire with amnesia.

MARY  
We want you to hypnotise him.  
But It's more complicated than  
that. We're being followed, we  
don't have much time.

PROFESSOR  
Can you leave him with me?

RABBI CHAIM  
No. We don't want to risk it.

PROFESSOR  
Let's get started right away.

CUT TO:

INT. NONDESCRIPT ROOM - NIGHT

The room is blank and empty save for a few chairs and a table. There is a light shining on the Vampire and the Professor is sitting across from him. Mary and the Rabbi watch from a distance.

PROFESSOR  
You must not say any anything  
during these proceedings.

MARY  
Sure.

The others nod. The Professor focuses his attention to the Vampire.

PROFESSOR

I hope you can understand everything I'm going to be saying.

The Vampire nods.

PROFESSOR (cont'd)

What I'm going to do is hypnotize you into trying to remember your past and how you became what you are.

The Vampire looks confused. He's afraid, he looks for reassurance in Mary.

MARY

It's alright.

The Professor holds up a medallion and starts to wave it in front of the Vampire's eyes.

PROFESSOR

Look at the medallion. I'm going to count down from thirty. At thirty, you will begin your journey. At fifteen you will be under and have complete recollection of your past. At one, you will wake. Thirty. Take a deep breath -- Twenty-nine. Your eyes are heavy. Twenty-eight...

INTERCUT

INT. BARN LOFT - 30 AD -- NIGHT - FLASHBACK

A WOMAN (30's) is pregnant and is about to give birth. There is blood everywhere. The MIDWIFE (70'S) is trying desperately to deliver the baby. The Woman is screaming.

EGYPTIAN SKY

Is clouding over. The wind is picking up and the clouds whip past like racing cars.

BARN

The horses are neighing and animals in the yard start to kick.

The pregnant woman screams.

The look of horror encompasses the Midwife's face. She stumbles backward and the lantern falls over and starts the barn on fire. The others in the barn try to stop it.

The fire is becoming uncontrollable.

The Woman is the only one not panicking. Probably because her attention is focused on the baby. The baby is born covered in a thin membrane - a caul.

The Midwife knows what this means. She shrieks in horror.

The Woman rips the membrane off her child and checks to see if the baby's alright.

EGYPTIAN SKY

Thunder and rain envelop the sky. It starts pouring a torrential rainfall.

BARN

The rain is coming through the roof of the barn and is helping put out the fire.

The Woman is getting soaked. She presses her baby into her bosom to keep him dry.

She feels a sharp pain in her breasts and she pulls him away. There is blood on her breasts.

The baby cries. The Woman looks in the baby's mouth. The baby has teeth. The Woman sobs.

PROFESSOR (V.O.)

Two, you are starting to wake up.

INT. NONDESCRIPT ROOM - NIGHT

The Professor is staring at the Vampire. The Vampire has a new look about him.

PROFESSOR

One, you're awake.

The Vampire jolts.

MARY

What is it?

The Vampire gets up. His knees are shaky - like he's intoxicated.

RABBI CHAIM  
Are you alright?

VAMPIRE  
I was born this way.

INT. BOARD ROOM - NIGHT

This is a meeting of the famed ILLUMINATI. The world's oldest and famous secret society.

There is a long table with about fifty people sitting back in shadow to avoid true identity including William Crane who is the leader.

Crane is sitting at the head. In the center of the table is a long sword perpendicular to the Illuminati symbol.

CRANE  
--Alright that was old business. Let's get on with new business. I need a sit-rep from Egypt - Intelligence?

INTELLIGENCE  
You were correct. They brought him here to have Professor Dugan at NYU look at him.

CRANE  
What has he found?

INTELLIGENCE  
Nothing as of yet. He will be hypnotizing the individual. As soon as that is done, our agent will report to us.

STRATEGY  
There is a growing concern that if he regains his memory, his knowledge could crush this organization. He holds the key and secrets to our power. What if he decides to go to the media?

CRANE  
The media? He doesn't know what the media is. He's never heard of CNN Besides, if he did go to the media, there are enough operatives in the field to quash the story.

## STRATEGY

We never thought the time would come when we would have to deal with this. I think it's much too sensitive an issue to be taken lightly. Everything has to be put perfectly into place. We have to convince him, make him the figurehead. The media could make or break us.

## CRANE

-- I understand your concern. It took two thousand years to create one of the biggest empires in the world.

## INTELLIGENCE

It's just as it's been foretold.

## CRANE

If he hasn't changed, which is what we have to assume, he certainly won't conform to our ways.

## INTELLIGENCE

Will he trust you?

## CRANE

Those wounds run deep. I agree though. It would be most beneficial if he joined us. Recommendations? Strategy?

## STRATEGY

He has obviously become connected to the girl, and the Rabbi.

## CRANE

What of the priest?

## STRATEGY

No word since Cairo. I would say the next course of action would be to capture him when he's most weak. He still can't remember who he is. His history suggests he'll sacrifice himself for his loved ones.

CRANE

Correct. Get his friends and he'll respond. How much longer will he be at NYU?

INTELLIGENCE

Maybe an hour.

CRANE

Tactics, What do you propose.

TACTICS

We should search the apartment incase there is any residue information. We already have the phones tapped and the high range transmitters are focused. The cellular networks and Globenet are keeping track of their wireless communications and their vehicle locations. Visual communications such as close circuit cameras and video feeds are patched through the system. We can patch in to any camera or video feed as long as they are attached to an outlet or electrical device. No personal camcorders. Should they not be around any communication devices and are in the open, the Pyramis satellite can keep track of their motion and heat waves. If they eat, make a call, use a credit card, pass in front of a camera, walk in the open, and even drive their car, we know their exact whereabouts.

CRANE

Good, apprehension?

TACTICS

A black team will head them off. We must get our target without revealing too much of our identity.

CRANE

Where.

TACTICS  
Brooklyn Bridge.

INTERCUT

EXT. BROOKLYN BRIDGE - NIGHT

Mary's car drives onto the Brooklyn Bridge.

INT. MARY'S APARTMENT - NIGHT

Several men in black suits and thin ties with sunglasses break in through the door.

BROOKLYN BRIDGE

Mary's car all of a sudden is surrounded by the three black sedans. A forth appears in front of the car. They close in pretty tight.

INT. MARY'S APARTMENT

The AGENTS are looking for anything and everything causing a tremendous mess.

MARY'S CAR

One of the sedans hits their car

RABBI CHAIM

What?

BROOKLYN BRIDGE

The sedans start to crash into Mary's car. The other cars on the bridge are trying to avoid the sedans and end up crashing into each other.

MARY'S APARTMENT -- KITCHEN

They look through all the cupboards and in all of the jars in the fridge. They dump out all of the food onto the ground. There is nothing.

They take all the pictures off the wall and break all her valuables.

Nothing is left unturned. They even pull up the rug.

MARY'S CAR

The sedans are causing major damage to Mary's car.

MARY  
Get us out of here.

BROOKLYN BRIDGE

The Rabbi tries to do an evasive maneuver, but the sedans aren't moving

One of the AGENTS pulls out a gun and starts shooting at Mary's car. The back window shatters.

The Rabbi crashes into the sedan to his left and the vehicle hits the guard rail.

Father Carlisle and the Vampire have taken cover in the back seat.

One final hit to the car and it stops in the middle of the bridge.

All of the Agents get out of their cars with guns.

AGENT 2  
Step out of the car.

MARY'S CAR

They are unhurt.

RABBI CHAIM  
Do as they say.

They get out of the car and stand in the midst of smoke and debris.

INT. AGENT'S CAR - NIGHT

The AGENT is talking on the phone.

AGENT 1  
Tactics, we have him cornered,  
seeking advice.

TACTICS (IN PHONE)  
He's peaceful, odds are he  
won't attack. Try to capture  
him and bring him in.

AGENT 1  
You sure he won't attack?

TACTICS (IN PHONE)  
Absolutely, move in.

EXT. BROOKLYN BRIDGE - NIGHT

The Vampire is standing, focused on something else. The Agents cautiously inch toward the Vampire.

AGENT 2  
If you don't do anything, we  
won't hurt you.

All of a sudden there is mass confusion as gunfire erupts from all around the bridge.

The Agents drop like flies and cars explode everywhere. The Vampire is awestruck terror while everyone runs for cover.

Several cars pull up from the back end of the bridge and MEN IN CEREMONIAL ROBES jump out with automatic weapons. Out of one of the cars is the Priest-like man from the plane. He yells to Mary.

BARNA  
Come with me. I won't hurt  
you.

The Agents retaliate and a gunfight occurs. The Vampire gets hit by a stray bullet in his arm.

Mary takes the pain and falls to the ground screaming.

Barna puts Mary into the back of the car and the Rabbi join him. They look up to see the Agents close in on the Vampire and Father Carlisle.

MARY  
No!

The smoke from the car whips around and totally engulfs them. The Vampire is back to back with Father Carlisle. The Vampire looks up and his face is angelic. The Agents fire into the smoke, but the Vampire and Father Carlisle are gone.

Barna floors away from the scene.

EMERGENCY SIRENS ARE HEARD IN THE DISTANCE.

Agent 1, standing in the middle of the mess has gotten on the phone again.

AGENT 1  
We lost them.

There is just static on the phone.

INT. MARY'S APARTMENT - NIGHT

Mary slams opens the door to her apartment. She is with The Rabbi, Barna and several Robed Men.

The apartment is ransacked and torn apart.

MARY  
Shit! Shit!  
(to Barna)  
Who did this?

BARNA  
The Illuminati.

MARY  
Who the hell are they? Who are you?

BARNA  
Miss Apone, you must try to calm down.

MARY  
Don't tell me to calm down...

RABBI CHAIM  
Mary, calm down. These men saved our lives at least we can do is listen to them.

Mary sits.

BARNA  
Back there you looked like you were shot. Are you injured?

MARY  
I don't think so.

BARNA  
You were in pain.

MARY  
Not anymore.

BARNA  
(to the others)  
He's already connected.

RABBI CHAIM  
What's going on?

BARNA

My name is Barna Lazir-Ubilam.  
I am a Ipsissimus in the  
Temple of Set.

MARY

Don't you people worship  
Satan?

BARNA

(laughs)

Not quite. We are entrusted to  
a world secret, that if  
discovered could cause the  
downfall of mankind. Miss  
Apone and Rabbi Chaim have  
unfortunately become involved.  
We now need you to help us.  
The Illuminati now wants you  
dead.

MARY

The who?

BARNA

They are a secret society that  
control all trade and commerce  
on the planet. Our missing  
friend is crucial to their  
existence.

MARY

How?

EXT. NEW YORK CITY - NIGHT

The Vampire has taken to the streets. Father Carlisle is  
close behind. The lights and the noise are overwhelming.

The black sedans are driving everywhere. They hide from their  
sight.

A fight breaks out near a bar. A bottle is broken over some  
guy's head.

The Vampire walks out into the middle of the street.

FATHER CARLISLE

Wait!

A HUGE DEAFENING SCREECH IS HEARD.

The Vampire looks at the car about to hit him.

As the car rams into him, he flies off and hits another car.  
Father Carlisle runs to help.

INT. MARY'S APARTMENT - NIGHT

Mary is thrown backwards, breaking a lamp.

RABBI CHAIM

Mary!

BARNA

Something is happening.

EXT. NEW YORK CITY -- STREET - NIGHT

The Vampire is lying still and not moving. Father Carlisle has cradled him. The driver gets out of his car and goes to investigate.

DRIVER

He just walked out in front...

The Vampire jolts up and looks at the driver right in the eyes. The driver as if seeing his entire life pass in front of his eyes is locked in an eternal gaze.

The Vampire dashes away.

Father Carlisle looks at the driver, dumbfounded, but then follows the Vampire.

INT. MARY'S APARTMENT - NIGHT

The Rabbi is helping Mary, who is bleeding from her head..

RABBI CHAIM

Mary... Are you alright?

She is shaken.

RABBI CHAIM (cont'd)

What's happening to her?

BARNA

He's fed on her life force.

MARY

No, he didn't.

BARNA

She is psychically connected to him. She is how we find him.

RABBI CHAIM  
They know this too.

BARNA  
Correct.

INT. UNDERGROUND PARKINGLOT - NIGHT

The Vampire runs down trying to avoid any cars.

He hides beside a post looking out for people. He's scared.  
He looks over and sees a door.

INT. UNDERGROUND TUNNEL - NIGHT

The Vampire is running through the underground tunnel. He  
finds a large garbage bin and hides behind it.

His arm is visibly broken. The bone is sticking out through  
the skin. It is a serious fracture.

He grabs his forearm and pulls it so the bone goes back  
through the skin.

INT. MARY'S APARTMENT - NIGHT

Mary is coherent now. She sits up and clears her head.

RABBI CHAIM  
Are you alright?

Mary screams. Her arm is in extreme pain.

RABBI CHAIM (cont'd)  
Heaven help us!

BARNA  
We must keep her coherent.

RABBI CHAIM  
What is this!

BARNA  
The truth must never be  
spoken.

RABBI CHAIM  
If you want our help, it  
better be.

INT. STREET - NIGHT

Father Carlisle is looking for the Vampire. He's lost him.

INT. GARBAGE ROOM - NIGHT

The Vampire has fixed his arm.

It starts healing.

The Vampire peeks out from behind the garbage bin ready to run.

EXT. NEW YORK CITY - NIGHT

The Vampire is walking through a seedy part of New York City just observing the debauchery. He is overwhelmed by everything. As he walks along trying to take in everything. He appears to be drunk.

He passes some prostitutes on the street dressed provocatively. They walk up to him to try to score a trick. He stops to look at them.

HOOKER

Hey, how 'bout a date?

He looks at them and doesn't understand fully. He seems a little confused.

HOOKER (cont'd)

What are you deaf? You want a date or what?

INT. BARN LOFT, 30 A.D. - NIGHT, FLASHBACK

The Vampire is passionately making love to a woman on a blanket in the hay. The scene is very sexual and steamy.

INT. MARY'S BATHROOM - NIGHT

Mary and the Vampire in the shower.

EXT. NEW YORK CITY - NIGHT

The Vampire makes a move toward her.

HOOKER

If you can make this happen in four minutes I won't have to charge you an hour for the room.

She straddles up to him and the Vampire just stares at her.

HOOKER (cont'd)

How long's it been sweetheart?

She feels for an erection.

HOOKER (cont'd)  
We have to do something about  
your -- inspiration.

The Vampire is confused.

HOOKER (cont'd)  
Before we start... it's two  
hundred...

The Vampire bears his fangs, she screams. The Vampire runs.

INT. MARY'S APARTMENT - NIGHT

Barna stands to address them.

BARNA  
All you have heard about the  
Vampire myth is true. All  
Vampires were born from one  
Vampire over two thousand  
years ago.

RABBI CHAIM  
From him.

BARNA  
From him.

EXT. NEW YORK CITY - NIGHT

As the Vampire is walking through the street, we can see the flashbacks are having a more profound effect on him. He is staggering through the streets not paying attention to where he is.

The Hooker turns a corner with her Pimp.

HOOKER  
There he is.

The Pimp starts running after him.

PIMP  
Hey Fuck! Come here!

EXT. DESERT -- 30 AD, FLASHBACK

The Vampire is being chased by ROMANS ON HORSEBACK.

EXT. NEW YORK CITY - ALLEY - NIGHT

The Vampire runs down a dead-end alley and stops when he sees he has no exit.

The Pimp corners him in. He slowly starts to make his way toward him. He pulls out a gun.

PIMP

I don't know what you are  
freak, but you owe me money.

The Vampire sees a window with bars on it, he just tears it off. The Pimp halts.

PIMP (cont'd)

You dare challenge me? I'm  
going to bust you up.

INT. MARY'S APARTMENT - NIGHT

Mary starts breathing hard.

BARNA

The Illuminati will want to  
keep his identity hidden.

RABBI CHAIM

As do you.

BARNA

They are willing to destroy  
him.

EXT. NEW YORK CITY STREET - NIGHT

Two police officers hear gunshots. They run to the scene.

EXT. NEW YORK CITY - ALLEY - NIGHT

The Vampire is crouched down. The Cops come running in.

COP

Are you alright, pal?

The Vampire looks at them.

EXT. GARDEN, 30 AD - NIGHT, FLASHBACK

The Vampire is being held down by a pair of Roman soldiers.

A third Roman takes out a bullwhip and gives the Vampire a few lashes.

The Vampire runs.

EXT. NEW YORK CITY - ALLEY - NIGHT

The Cops don't know what happened. Then a gun falls from above. The Cops look up and gasp.

COP  
Sweet mother of Jesus.

The Pimp is strung up, crucified and unconscious.

EXT. STREET - NIGHT

The Vampire is struggling to keep his faculties.

There is a drunk man lying in garbage, he is wrapped in all sorts of clothing and he's drinking from a bag.

As the Vampire staggers toward.

WINO  
You got any change?

Their eyes meet and the Vampire develops a sorrowful, emotional look in his eyes.

FLASH CUT TO:

EXT. DESERT 30 AD. - DAY, FLASHBACK

The Vampire is standing over several people wrapped in cloth hiding their skin, people are moaning.

One of the people looks up at the Vampire. He takes the cloth off of her head and her face is decayed - lepers.

FLASH BACK TO:

EXT. NEW YORK CITY -- STREET - NIGHT

The gaze is more than Vampire can comprehend. He's dizzy with images flooding back to him.

The Vampire runs through the street bumping into people. This whole thing is like a drug trip. The more he's starting to remember, the more he's confused.

He stops running and falls to his knees.

He is kneeling in front of a large church. He starts crying in agony. It echoes throughout the city.

He vomits up blood.

VAMPIRE  
 (yelling)  
 What's wrong with me!

INT. MARY'S APARTMENT - NIGHT

Mary starts to vomit blood.

BARNA  
 He's starting to remember.

RABBI CHAIM  
 Who is he?

INT. CHURCH - NIGHT

The doors swing open and the Vampire is silhouetted in the city light. He staggers into the church.

There are people in the church praying, and they look up to see the Vampire fall into the last pew.

There is a trail of blood on the ground.

CHURCH ATTENDANT  
 (to her husband)  
 So get the Father.

The Vampire makes his way to the altar. The pain is incredible, he can't take it, But somehow he musters the strength to continue walking forward.

INT. BOARD ROOM - NIGHT

Crane is incredible pain. He's laying on the floor in some sort of daze. His people are watching him, not knowing what's going on.

Blood spurts out of his mouth. The people are concerned.

CRANE  
 Qui lata don sitchu por dante  
 excom relota.

INT. MARY'S APARTMENT - NIGHT

Mary is vomiting blood.

MARY  
 Por dante excom relota.

RABBI CHAIM  
 Mary!

BARNA  
 May God have mercy on our  
 souls.

INT. CHURCH - NIGHT

The Vampire is at the altar. He is clutching his side. The pain is too much.

VAMPIRE  
 Socha par qui nonto fragla  
 clamento qua socha.

The hands of the Vampire start to bleed. Stigmata appear on his forehead. His side starts to bleed profusely. The Vampire screams.

The people in the church cross themselves and leave in a big hurry.

INT. MARY'S APARTMENT - NIGHT

Mary is violent, the Rabbi is trying to calm her down by embracing her.

Barna addresses the other Men.

BARNA  
 We are ready.

The Rabbi runs up and grabs Barna.

RABBI CHAIM  
 WHO IS HE???

INT. CHURCH - NIGHT

The Vampire is still writhing around, blood is flowing from his side, hands, feet and head.

He looks at his wrists and blood is flowing from them.

EXT. DESERT -- 30 AD. - DAY, FLASHBACK

The Vampire is lying on a wooden cross and Roman centurions are pounding spikes through his wrists.

He is screaming. Behind him, several other people are crucified as well.

INT. CHURCH - NIGHT

The Vampire's side is flowing blood. He clutches the wound in a vain attempt to stop the bleeding.

EXT. DESERT -- 30 AD, FLASHBACK

The crucifix has been hammered into the ground and the Vampire is hanging from his cross. A spear cuts into the side of the Vampire. Blood spews out recklessly.

A cup is moved to the wound of the Vampire. The cup fills up with blood, and is brought to the mouth of William Crane.

INT. CRANE'S OFFICE - NIGHT

Blood splatters out of Crane's mouth and onto an ancient relic.

INT. MARY'S APARTMENT - NIGHT

Mary is convulsing.

FAST INTERCUT.

DESERT 30 AD.

A scene with the Vampire and lepers.

ROMAN ARENA 300 AD

Gladiators are fighting.

CRUSADES 1330

A mighty battle with men fighting others with armor and swords.

MEDIEVAL AGE 1650

People killing other people wearing the sign of the crucifix.

SPANISH INQUISITION

The murdering of heretics.

SALEM WITCH TRIALS

The burning of innocent women.

PLANTATION IN GEORGIA

Members of the Ku Klux Klan burning a cross.

WORLD WAR TWO

Concentration camp. Several Jews are locked in cages.

POLAND - 1940

Jews being lined up to be taken to a concentration camp.

CITY STREET

Police beating up a black person.

CITY BLOCK

Riots in the streets. Places are burning, People crying.

TELEVISION SCREEN

A television evangelist.

VIETNAM

An execution. An American is shooting a Vietcong in the back of the head.

THE GUNSHOT ECHOES.

INT. CHURCH - NIGHT

THE GUNSHOT ECHOES.

The Vampire as if summoning the pain and anger of the last two thousand years of history all at once screams at the top of his lungs.

All of the windows in the church shatter with the extreme emotion and power.

EXT. STREET - SAME TIME

Father Carlisle sees the church explode from a few blocks away. He bolts to the action.

INT. CHURCH - NIGHT

A wind encompasses the church, papers go flying, pews tip over. The crucifix behind the altar falls to the ground.

The Vampire slumps down on the altar. He isn't moving. Blood flows from his mouth.

INT. MARY'S APARTMENT - NIGHT

Mary is almost unconscious.

MARY  
(weak)  
Help me.

The Rabbi turns to Barna.

RABBI CHAIM  
Tell me.

INT. CHURCH - NIGHT

The crucifix is bleeding.

Standing, watching catatonic is Father Carlisle.

EXT. DESERT - DUSK, FLASHBACK 30 AD.

The lone silhouette of the Vampire nailed to the crucifix.  
The wind is blowing slightly. The sun is slowly setting.  
Death hangs in the air.

INT. BOARD ROOM - NIGHT

Crane is lying on the ground and there is blood all over his office. He stands up to regain his composure.

CRANE  
All is revealed.

INT. MARY'S APARTMENT - NIGHT

The door of the apartment squeaks open. In walks Father Carlisle and The Vampire.

RABBI CHAIM  
Oh, my God -- where?

PRIEST  
A church.

VAMPIRE  
I am not what they say I am.

BARNA  
(to Vampire)  
I am Barna Lazir-Ubilam, We are here to protect you.

VAMPIRE  
The people. The killing -- in my name. The world has gone wrong.

FATHER CARLISLE  
He is delusional.

BARNA  
He is not delusional

VAMPIRE

I remember everything.

FATHER CARLISLE

He thinks he's Jesus Christ

BARNA

He is.

Father Carlisle can't believe his ears.

BATHROOM

Mary brings the Vampire into the bathroom and puts him in the bathtub and starts to wash him off. He startles awake.

She takes off his shirt and as she washes over the wound, the wound isn't healing itself.

INT. CRANE'S OFFICE - NIGHT

Crane washes himself off in his private bathroom. Minions of the illuminati are standing outside.

CRANE

We must act, now.

INT. MARY'S APARTMENT BATHROOM - NIGHT

The bathroom floor and tub is a grotesque mixture of blood and water.

The Vampire finally gets enough strength to stand with Mary's help. Mary who is drenched gets in the tub and is helping him. He is huddled over her. She is basically supporting him.

He tries to stand but slips and Mary catches him. He looks at Mary.

The door closes abruptly.

The connection in Mary and the Vampire's eyes causes them to move closer to each other. The water is running down their faces.

They stand looking at each other for about twenty seconds. He wipes the hair away from her eyes.

Their lips get closer as if to almost kiss. There is the awkward pause just before they kiss, as if Mary questions this, but then she gives in.

They kiss.

It's magical.

The kiss lasts for a good forty seconds. It is very passionate and seductive.

Their lips disengage and he goes toward her ear. Mary moans.

He starts to kiss her neck. Softly and with tender care. Mary starts rubbing her hand between her legs.

The Vampire opens his mouth to reveal large fangs extended to three times their length. He looks up to the ceiling as if he know what he's doing is wrong and a blood tear emerges from his eyes.

He bites into her neck with great force and passion. Mary goes weak at the knees and the Vampire catches her. Mary writhes in ecstasy.

The water around their feet now becomes red with blood.

The more he drinks, the more passion Mary feels. She is shaking and trembling - Twitching.

Mary starts to push him away. He is drinking too much. She doesn't have the strength anymore, his grip has become steel.

MARY

No.

He continues to feed with reckless abandon.

MARY (cont'd)

Stop.

He continues.

MARY (cont'd)

STOP!

LIVING ROOM

The Men hear her scream and run to the bathroom door.

RABBI CHAIM

Mary! Mary!

BATHROOM

They break the door open and rush in. They see the Vampire feeding on Mary pretty ferociously.

The Rabbi tackles the Vampire to break the embrace. The Vampire drops Mary and she falls in the tub. She is shivering uncontrollably.

Father Carlisle is watching the whole ordeal. The Rabbi goes to Mary and makes sure she's alright.

The Vampire turns and looks into Father Carlisle's soul.

Father Carlisle's eyes widen and his stomach drops.

The Rabbi picks up Mary and takes her to the

LIVING ROOM

To the couch. He checks her eyes and pulse. He turns to Father Carlisle.

RABBI CHAIM (cont'd)  
Quick, get me...

FATHER CARLISLE  
You're so holier than thou,  
You and your chosen people.

Father Carlisle isn't the man he once was. He is now a man who is faithless.

RABBI CHAIM  
Calm down, you're not making  
any sense.

FATHER CARLISLE  
DON'T TELL ME TO CALM DOWN!  
You're nothing but a dirty  
Jew.

The Rabbi slaps him. Barna runs in to calm them down.

BARNA  
Men, please.

RABBI CHAIM  
It's not me conspiring against  
you. We were looking for truth  
together.

FATHER CARLISLE  
You are nothing. Your stupid  
rituals, your piss poor excuse  
for traditions.

RABBI CHAIM  
John, get a hold of yourself.

FATHER CARLISLE  
Why don't your kind just die.

RABBI CHAIM  
JOHN!

FATHER CARLISLE  
What I know. What I believe.  
This is not true!

Barna steps between them.

FATHER CARLISLE (cont'd)  
I'm right not you!

The Rabbi's eyes squint as he knows what he's about to say could destroy the man.

RABBI CHAIM  
You honor him by drinking his  
blood.

FATHER CARLISLE  
He is supposed to be a God!

RABBI CHAIM  
The legend has outlived the  
man.

FATHER CARLISLE  
He's not a legend!

Father Carlisle pushes Barna out of the way and punches Rabbi Chaim in the face. The Rabbi falls to the floor.

RABBI CHAIM  
Never did my people loose  
faith and give up on our God.  
That is why we have existed  
until now. If you are lose it  
now, then your faith means  
nothing. -- And it never did.

The look on Father Carlisle's face is as if his entire life was for nothing. In a cry of anguish he runs from the apartment.

Mary stirs, slightly coherent.

MARY  
What... happened.

RABBI CHAIM  
He attacked you.

MARY

No...

RABBI CHAIM

He fooled us all.

MARY

No...

BARNA

He's not what you thought he was.

MARY

You must find him... Bring him back.

Mary shuts her eyes. Barna checks the bathroom - the Vampire is gone.

BARNA

(to PRIEST)

He is gone. Watch her.

INT. CHURCH - NIGHT

The Vampire is crying on the altar.

INT. CAR - NIGHT

Barna and the Rabbi are driving around looking for the Vampire and see the destroyed church across the street.

BARNA

This is where they found him.

E/I. CHURCH - NIGHT

The car drives up the driveway and parks in front of the church.

Barna and the Rabbi run out of the car and into the church. They walk over rubble and debris to get inside and up to the Vampire at the altar.

RABBI CHAIM

My son.

VAMPIRE

I am a monster.

RABBI CHAIM

No.

VAMPIRE

I'm cursed, I wasn't meant to return.

RABBI CHAIM

Maybe not, but you are back, and we must deal with it.

VAMPIRE

I couldn't stop. I don't know if I can live knowing that I have to feed on people.

BARNA

When you walked the Earth, you were revered for your teachings. People followed your beliefs. Now there are more people on the planet that worship you than lived in your time.

The Vampire's face is stained with blood.

RABBI CHAIM

You had something to say back then. Why should now be any different?

VAMPIRE

I spurned this hate.

BARNA

There are radicals in anything. You must teach your way again. People will listen. If you are their saviour, this is your chance to make it right.

VAMPIRE

I never asked for this.

BARNA

No, but you are responsible and whatever happens next, you are accountable.

VAMPIRE

I don't know what to do.

RABBI CHAIM

Look, a week ago I was a Rabbi living in Egypt.

I didn't know you from Adam.  
 All I know now is that I have  
 to bring the world from  
 ignorance to knowledge. You  
 never asked for this  
 responsibility, but you did  
 ask for my help.

VAMPIRE

Who is this man they worship?  
 What have I become?

BARNA

He is not a man, he is the God  
 of the Christian religion.

VAMPIRE

I never did what they profess.  
 I wanted to help people, they  
 killed me for it.

BARNA

That generosity will cause the  
 people of today to exploit you  
 too. It has to be stopped by  
 destroying the bloodline.

VAMPIRE

Ever since my waking, I've  
 felt a strong connection to  
 something familiar.

RABBI CHAIM

What?

VAMPIRE

I was at this altar, and the  
 entire history of the last two  
 thousand years came to me from  
 one conscience. Someone has  
 been alive, connected to me.

BARNA

Another Vampire.

VAMPIRE

Who could I have that bond  
 with?

RABBI CHAIM

All I know is that our lives  
 are in danger now. We must  
 protect you.

VAMPIRE

I don't want to be this Christ  
you speak of.

EXT. TOP OF SKYSCRAPER - NIGHT

The door opens to the whistling of gale force winds. Through it enters Father Carlisle.

The skies are darkened with anger. Thunder erupts with an unnatural turmoil.

The door slams shut with tremendous force.

Large drops of rain start to fall. At first it's very sporadic, then it develops to a torrential rainfall. Father Carlisle is getting soaked, but he doesn't pay any attention to it.

He walks to the side of the building and looks down.

FATHER CARLISLE'S POV.

The rain is falling down the side of the building to the street below. It is very sinister and eerie.

Father Carlisle steps up on the ledge. The wind whips through him. He holds his arms out like he's embracing the world.

O.S. CHURCH BELLS RING FROM A NEARBY MASS.

He looks up as the rain is splashing on his face like a baptism.

Then he just walks off.

INT. CHURCH - NIGHT

The Vampire jolts up with incredible force.

The Vampire runs out of the church past the others.

EXT. CHURCH - SAME TIME

The Vampire runs down the street. The others make it out of the church to see which direction he's going.

RABBI CHAIM

Where are you going?

The Rabbi and Barna get into the car and follow.

EXT. BUILDING - NIGHT

There is a crowd that has formed around the bottom of a building. There are emergency vehicles and police cars all around.

The Vampire pushes his way through like a madman. He sees the ambulance attendants put the body bag on the gurney. The Vampire runs up to the body and embraces it.

VAMPIRE

No!

The paramedics pull the Vampire off of the bodybag and put it in the ambulance. The Vampire stands and watches the ambulance pulls away.

The Vampire turns around and sees the Rabbi and Barna standing by the car.

INT. CAR - NIGHT

The Rabbi is driving the brooding Vampire back to Mary's apartment.

VAMPIRE

He's dead because of me.

INT. OFFICE - NIGHT

Mary wakes up on a couch and feels the wound on her neck. She regains her senses and realizes that she isn't in her apartment.

She gets up and walks toward the door and just as she's about to turn the handle, the door opens revealing an AGENT coming to get her.

AGENT 1

Follow me.

MARY

What's going on here?

INT. BOARD ROOM - NIGHT

Crane is sitting in his office surrounded by Illuminati. Mary is brought in and put in a chair.

CRANE

Hello, Mary? How's Cairo?

MARY

I don't understand.

CRANE

No one said you had to understand.

MARY

How long have you known?

CRANE

Since the beginning.  
Everything has been a close-knit elaborate scheme.

MARY

For what?

CRANE

Don't be coy with me Mary, I know you have him. Leave us.

The Illuminati leave.

MARY

Why are you holding me? What do I have to do with anything?

CRANE

Everything was administered by forces well beyond your understanding.

MARY

Illuminate me.

CRANE

Mary, nothing you have done has been by accident. Think about the last few weeks. Let's see if you are the journalist you claim to be. You think it's coincidence your story ran? That I sent you to Cairo? Think of the lecture at NYU.

INTERCUT.

LECTURE HALL

The Professor is writing 'Porphyria' on the chalk board.

CRANE (V.O.) (cont'd)  
The education system is  
controlled.

FLASH CUT TO:

The Professor giving Mary his card.

THE EDITOR'S OFFICE

The EDITOR is talking to Mary. The camera focuses on a tattoo  
on his arm. It is Illuminati.

CRANE (V.O.) (cont'd)  
What about the editor who let  
your story pass.

THE PRODUCTION OFFICE

The production guy is standing next to Mary. He has a similar  
tattoo on his hand.

CRANE (V.O.) (cont'd)  
The production people who were  
too stupid to realize that you  
gave them the wrong disk.

THE HALLWAY

McKane is handing Mary a disk. He has the tattoo.

CRANE (V.O.) (cont'd)  
McKane, intercepting you in  
the hall.

NONDESCRIPT ROOM

A hand is picking up a medallion. The medallion is has the  
illuminati symbol. The camera reveals his face. It's the  
Professor.

CRANE (V.O.) (cont'd)  
The man who hypnotised him.  
These people were all tools to  
bring him back to me.

CRANE'S OFFICE

Mary has a shocked look on her face.

MARY  
No, not...

PROFESSOR (O.C.)  
It's true.

Mary turns around. The Professor is standing there.

MARY  
Impossible.

CRANE  
Is it Mary? I have controlled commerce and religion for almost two thousand years. You think a young girl at NYU can out-smart me? I control forty-six percent of the planet. There is no one that doesn't work for me. I am the Illuminati. If I want to, I can start a world war with a phone call.

The Professor joins Crane and stands next to him.

CRANE (cont'd)  
You thought you had friends, companions, you were wrong. I've been watching you for quite sometime Mary, I knew you could uncover him.

MARY  
Why me?

INT. BARN LOFT, 30 A.D - NIGHT, FLASHBACK

The Vampire and a Woman are making love. The Woman looks exactly like Mary.

VAMPIRE  
Mary....

CRANE (V.O.)  
Because you tempted him before.

INT. CRANE'S OFFICE - NIGHT

Mary puts her self close to Crane's sword.

MARY  
What are you talking about? I didn't find him. He found us. What do you want with him?

CRANE

Mary, for two thousand years every decision has been made throughout history to benefit and propel the Christian religion to what it is today. The schism from Roman Catholicism to Protestantism. The Crusades. The inquisition, the plague, black Monday, world war two. All me.

INT. MARY'S APARTMENT - NIGHT

The Vampire, Barna and the Rabbi return to find the Priests slaughtered.

RABBI CHAIM

They have her.

INT. CRANE'S OFFICE - NIGHT

Crane pulls something out of his pocket and starts fiddling with it.

CRANE

Everything has been manipulated by me. There were others who figured out my plan and they were conveniently destroyed.

MARY

You're going to kill him.

CRANE

Not if I don't have to. He would be more beneficial to us alive. If he were to reveal himself to the world as his true self, there would be mass hysteria, anarchy. The world would crumble.

Crane throws a bloody amulet on the table. Mary recognizes it as Father Carlisle's.

MARY

Father Carlisle!

CRANE

He took his own life. This would be a microcosm of things to come.

Everything I have worked for would literally vanish over night. Religion is the first corporation -- that I started. But leave it to human beings to become unbelievers in this century. Atheism is at an all time high. I need a product they can touch. He's my product.

MARY

With him as the figurehead. The world would bow down.

CRANE

The world would become holy again.

MARY

That's not what you want. You don't desire a holy planet. You just want the power.

CRANE

The world needs a leader.

MARY

But if you were to kill him. You would make him a martyr again and his power over the people would increase a million fold. People would have a record of an actual Christ. There would never be a need for doubt.

CRANE

I was wrong Mary, you are a good reporter.

MARY

And I'm the bait.

CRANE

And you're the bait.

MARY

All the killing, all the holy wars, all the people have done for the church.

CRANE

Mary, you have to understand,  
It's just business.

Mary grabs the sword and swings at Crane. He has already anticipated the move and has caught the sword. With a single move, the sword is shattered into a million pieces.

Mary makes a break for the door. She is stopped by several Agents who are standing on the other side.

CRANE (cont'd)

Mary, I need you. He's fed on  
you. You two are connected.  
He'll come for you.

Crane grabs a shard of the sword and cuts her palm.

INT. MARY'S APARTMENT - NIGHT

The Vampire screams holds up his hand and it is cut with Mary's wound.

The Vampire runs out.

RABBI CHAIM

Wait! Again!

INT. CRANE'S OFFICE - NIGHT

Mary is standing, holding her hand while her blood drips on the pristine white carpet.

CRANE

Now, all we do is wait.

MARY

I hope you'll rot in hell.

CRANE

I own hell.

The Agents grab her.

MARY

I thought you needed me.

CRANE

He's on his way.

He starts to inch toward her.

MARY

Get away from me.

CRANE  
 (fangs bared)  
 There is one more thing you  
 can do for me.

Mary hold up the crucifix from around her neck.

MARY  
 This wasn't in the job  
 description.

Crane halts at first, but still advances.

CRANE  
 I was there you know.

Crane points to a glass enclosure. It is holding a cup. The Holy Grail.

MARY  
 (getting it)  
 You're Pontius Pilate.

He embraces her. She is lost in his girth.

CRANE  
 I know why he chose you. The  
 smell is intoxicating.

MARY  
 No, stop.

He bites her and starts to feed. They both transcend to a different reality.

The window explodes and sends shards flying toward Crane and impaling him in the back. They are shaken back to consciousness.

The Agents fall down dead.

At the window silhouetted is the Vampire and he is quite angry.

VAMPIRE  
 Let her go.

Crane turns his head to see the Vampire fully.

VAMPIRE (cont'd)  
 Pilate.

CRANE  
 Welcome back.

VAMPIRE

How many more innocent people  
must die?

They start circling each other in anticipation for battle.  
Crane is shielding himself behind Mary.

CRANE

As many as I choose.

VAMPIRE

Give her to me.

CRANE

Join me.

When Crane's back is to the window, he grabs Mary and holds  
her out the window.

MARY

No!

CRANE

Last chance.

MARY

No don't!

The Vampire advances.

CRANE

Don't test me.

Crane lets go of Mary.

The Vampire jumps from the window.

EXT. BUILDING -- FALLING - NIGHT

The Vampire grabs Mary in mid-air and lands with a tuck and a  
tumble on an adjacent building, cracking the structure.

They are both safe.

VAMPIRE

Are you alright?

MARY

Yes.

INT. CRANE'S OFFICE - NIGHT

Not impressed. He takes off his rings and watch and places  
them delicately on a table.

Crane  
Shit.

Crane runs out of the window and jumps to the next building.

EXT. BUILDING ROOF - NIGHT

Crane lands on the same rooftop about fifty feet away.

CRANE  
Look, I don't want to fight.

Crane is still pulling glass out of his body.

CRANE (cont'd)  
This is a three thousand  
dollar suit!

VAMPIRE  
You've betrayed me again.

CRANE  
No, I knew you'd rise again.

VAMPIRE  
You will die tonight.

CRANE  
Look, a billion people have  
devoted their entire lives to  
you. All you have to do is  
lead them. They worship you as  
a god. Look what I give you  
king of kings.

VAMPIRE  
That's not what I want, not  
what I was trying to achieve.

CRANE  
So what? You are more than  
that now.

VAMPIRE  
I won't accept what you've  
done in my name. You have  
betrayed me eternally and now  
I must end it.

Crane's face deadens.

CRANE  
No. It is I who will end it.

Crane bares his fangs. So does the Vampire .

Crane leaps and tackles the Vampire . They go flying through the ledge of the building and fall to the street.

EXT. NEW YORK CITY STREET - NIGHT

The two Vampires land on the roof of a car totally crushing it.

Debris falls from the building above.

The Vampire pushes Crane off of him and into in the window of a store.

TOP OF BUILDING

Mary is watching the whole ordeal from the top of the building. She doesn't know what to do.

THE STREET

The Vampires are circling each other. Crane picks up a car and throws it at the Vampire. The Vampire dodges and the car goes flying through a store window.

A huge crowd has formed. People are watching the fight awestruck. They have never seen anything like this before.

The Rabbi and Barna rush up.

RABBI CHAIM

We have to find Mary.

The Vampire rips up a lamp post and swings it, Crane goes flying into the third story of an office building.

The lights of emergency vehicles and police have raced to the scene.

TOP OF BUILDING

Mary who is watching the fight turns to rush down and standing on the roof is The Professor with a gun with a sinister possessed look of evil.

PROFESSOR

I'm sorry Mary.

MARY

Let me go.

PROFESSOR

You can't win.

MARY

Why not?

PROFESSOR

For the past two thousand years, the world has been founded on treachery and deceit. He lost the first time, he'll lose now.

MARY

No!

The Professor is about to shoot Mary. Mary screams.

BARNA (O.S.)

Professor.

The Professor turns and points the gun at Barna. Mary slowly tries to slip out.

BARNA (cont'd)

Put down the weapon. You know what you need to do. He must be helped. He is love and can bring the world out of chaos. You don't have to hate anymore. Join us and protect the world from evil.

The Professor hesitates but decides to shoot. Barna is hit. The Professor fires again. Barna stops moving.

Mary runs. The Professor shoots but misses. He starts chasing her.

Mary hides behind a roof duct. The Professor slowly walks up to her.

PROFESSOR

You really were a lousy student.

He goes to shoot her but the gun flies from his hand. Barna has just disarmed him. His visage is now of a long toothed Vampire.

BARNA

No more innocent people will die for your cause.

STREET

There is quite a crowd of onlookers and media.

REPORTER

Is reporting for WSST news.

REPORTER

This is Julie St. Clair reporting to you live from downtown New York. The scene behind me is a bevy of unexplainable activity. Two men, with extraordinary powers are tearing up New York City. Sources reveal that one of the men in the brawl is media tycoon William Crane, Owner of Crane Industries.

The battle continues. The Vampire starts scaling the side of a building. Crane is hot on his heels.

EXT. STREET - NIGHT

Mary and Barna have made it to the street level and are looking around for help. The crowd is watching in awe.

BARNA

Stay close.

With his back turned, Mary runs to the fight.

A Police Officer sees her and follows.

The Cop pulls his radio from its holder and we see part of the tattoo on his hand.

POLICE OFFICER

I found her.

The Cop follows.

As they are negotiating the crowd, Barna looks up and Mary's gone.

BARNA

Mary!

INT. BUILDING -- UNDER DEMOLITION - NIGHT

The Vampire finds himself surrounded by debris. He hides in the shadows.

Crane enters and starts to wander around. There is an eerie silence.

CRANE

You made it all happen. It was your blood. I drank from your blood on the cross. You gave me this power. Think of what you could do then when your power was still new. Imagine the amount of good you could do now.

The Vampire strikes. There is a mini battle and Crane defends heartily. The Vampire hides again.

Crane regains his faculties.

CRANE (cont'd)

You are so fucking holier than thou. We offered you kingdoms. Why didn't you just take them?

Crane looks around the corner hoping to find him. There's nothing there.

CRANE (cont'd)

People see you as a god. You wanted people to follow your ways, well now I'm offering you the biggest religion on the planet.

Crane turns to address the room.

CRANE (cont'd)

Yet you refuse. You ungrateful little shit, what does it take to impress you.

The Vampire steps out.

VAMPIRE

I want men like you to be accountable.

A melee ensues. It is a fight between two titans. With every punch or kick, pieces of the wall fly off and support beams crack.

The two Vampires throw each other around like rag dolls. It is a vicious fight with little room for things like valor and integrity.

Finally the Vampire hits Crane with a large wooden support beam. Crane goes flying off into the wall.

VAMPIRE (cont'd)  
 For centuries people have  
 killed in my name. It ends  
 now.

Mary has found them and is watching hidden in the doorway.

CRANE  
 The world will go on living as  
 they have. Thinking that you  
 are their saviour,  
 continuously performing their  
 pathetic little rituals and  
 making me richer. You are so  
 naive. How can you unconquer a  
 world. You could have joined  
 us. Now you and your friends  
 will die.

Crane manages to throw a wood steak and pierces the Vampires  
 side. He starts bleeding and is in extreme pain. Crane also  
 takes the pain.

There is a muffled scream heard O.C. - Mary taking the force  
 of the blow. She tries to crawl away but only to bump into  
 The Cop walks holding a gun to her head.

VAMPIRE  
 No!

CRANE  
 Then do as I say.

VAMPIRE  
 Why would you kill an  
 innocent?

CRANE  
 No one is innocent. Kill her.

VAMPIRE  
 (to the Cop)  
 You can walk away and be  
 forgiven.

The Cop has a moment of compassion and clarity but then  
 points his gun at Mary.

VAMPIRE (cont'd)  
 (weak)  
 Mary...

The world slows down as the Cop's hand is starting to cock  
 the trigger.

Mary covers her head.

The Vampire is in torment.

Crane smiles a devilish grin.

The Cop fires.

The bullet rips into Mary's chest. Mary recoils and falls to the ground.

The Vampire recoils back with the brute of a gunshot.

It looks like it's all over. The world is silent.

The Vampire stirs and in his despair he trembles and his energy starts to flow. The room shakes and large pieces of debris come alive.

He cries like a banshee - mourning all of the innocent souls from millions who have been destroyed in his name.

Any windows in the area that are left intact break and shards of glass and debris to fly everywhere.

EXT. STREET - NIGHT

People duck as the floor explodes in an impressive array of glass and sound. Debris and rubble fall on people in the street.

INT. BUILDING -- UNDER DEMOLITION - NIGHT

The Vampire looks up. He's channelling a different emotion now - rage!

The room comes alive with energy and everything flies into the direction of Crane. The Cop gets torn apart with several pieces of debris. He gets impaled into the wall - dead.

The wood and glass pierce Crane's body. He is trying to fight it, but the power overwhelming. Because they are connected, the Vampire is also taking the pain.

A LARGE PIECE OF WOOD

Flies straight through Crane's heart. Crane screams. The Vampire screams. Their eyes meet.

The Vampire has made his way to Crane. He holds him close.

VAMPIRE

You've started this sin two  
thousand years ago, I'm ending  
it now!

He forces the stake into Crane. With a tumultuous scream from both of them, Crane's body decays and turns to dust before our eyes. Millions of souls from people all through history are freed and fly off into nothingness. The Vampire is freed from his connection to him.

The Vampire looks down to Mary who's almost dead. He picks her up.

EXT. STREET - NIGHT

There is a long pause. The Vampire staggers out onto the street with Mary in his arms.

There are thousands of people who have gathered at the site - all are wanting answers.

The media instantly surround him and quiz him.

REPORTERS

Who are you? -- How did you do  
that? -- Where do you come  
from? --

VAMPIRE

I need help!

REPORTERS

How do you explain the  
strength. --Is this some sort  
of movie? -- What have you  
done before? --

The police try to get to him. The Vampire steers clear of them.

Barna is with the Rabbi.

BARNA

I can't control this.

The crowd is overwhelming. He can't breathe. People are grabbing and touching him. They want answers. The ambulance services can't get through the crowd. The Vampire doesn't know what to do.

VAMPIRE

David!

The riot has gotten furious. The Rabbi and Barna are also caught up in it.

The Vampire, Looking for an escape jumps onto a bus with Mary. He puts her down.

VAMPIRE (cont'd)

Mary.

MARY

The truth.

The Vampire nods and starts to cry. The tears flow as blood.

VAMPIRE

You must listen to me, I must reveal my true self.

The crowd is confused. Barna is stuck in the fray. He tries to push forward.

BARNA

Don't.

The Vampire takes all his might and stands to address the crowd.

VAMPIRE

(He hesitates)

I can explain these miracles, these feats of strength. My name is Jesus, son of Joseph and Mary.

RABBI CHAIM

(to himself)

No.

The crowd turns silent - they are fathoming the speech. Then they erupt with a cavalcade of questions.

REPORTERS

Why are you the saviour? --  
What kind of proof do you have? -- Why should we believe that? --

VAMPIRE

Stop! STOP!

The crowd hushes.

VAMPIRE (cont'd)

There is something important I have to say. For the past two thousand years people have been killing. There has been devastation, war, evil, all done in the name of the Christ. The world has sinned, and history is tarnished. Now is the time for you to be accountable. The past is gone.

The crowd is more confused.

Mary starts coughing up blood. He looks down at her. She cries in agony.

The Vampire embraces her in his arms. Her wound is fatal, she's going to die any second.

VAMPIRE (cont'd)

You must live.

MARY

You...

Mary dies in his arms. The crowd is silent. The world becomes distorted. Sound is unrecognizable.

There is a tremendous pause where the Vampire just watches the crowd and the commotion around him. He looks down at Mary dead in his arms.

He feels the pain of hundred lost lovers. A blood-tear falls from his eye and in slow motion it splashes on Mary's lips. Mary stirs. He knows what he must do.

The Vampire cuts his lip and leans over Mary to let the blood drop into her mouth.

One Drop.

Two Drops.

Three.

He then kisses her with the passion he did in the shower. She quivers.

And drinks deep.

They kiss for what seems like forever. Mary is drawing the life-giving blood from his lips. She quivers back to consciousness.

The crowd swoons at her resurrection. People start passing out. Chanting and praying washes over the streets. They can all see now, he is the perfect image of Christ in their eyes.

People start reciting scriptures, all want to touch him.

CROWD  
Our father who art in  
heaven...

VAMPIRE  
No. NO!

The crowd starts to clamor the bus. The Vampire sees Barna in the crowd.

VAMPIRE (cont'd)  
Stop!

CROWD  
Lead us... What do we do?..  
Heal us... help me.

The crowd keeps coming - they are shaking the bus. They are trampling the weak to get to him.

VAMPIRE  
Stop! STOP!

The crowd stops - they are going to follow his word as law.

CROWD  
Speak and we shall follow.

VAMPIRE  
I am not your Christ. You must  
not follow me.

The crowd starts to chant at his modesty.

VAMPIRE (cont'd)  
YOU MUST NOT FOLLOW ME!

The crowd starts pray louder.

VAMPIRE (cont'd)  
I'm not your leader or your  
God. All you see it's false. I  
don't deserve your praise.

People trample the people in front of them to get to the Vampire. Barna can't get through.

Children cry.

People fall to the ground wounded.

Barna is close.

Fighting starts.

The world slows down.

A hand pulls gun from a POLICEMAN's holster. The Cop doesn't notice anything, he's enthralled with The Christ.

Barna is at the bus, climbing.

The Gun gets pointed at the Vampire.

VAMPIRE (cont'd)  
I am not what you think I  
am... I am a vamp...

BARNA  
(yelling)  
NO!

There is another gunshot. The world becomes slowed down.

The bullet rips through the abdomen of the Vampire. He flies the back of the bus. Barna and Mary are splattered with blood.

The crowd breaks from their trance.

The Vampire looks at the wound and the blood on his hands. He grabs his wound and looks up at the crowd.

The Rabbi is standing with a smoking gun.

There is a confused look on the Vampire's face.

FLASH CUT TO:

CHURCH

The Vampire after the moment of discovery.

BATHROOM

The lost face of Father Carlisle

AMBULANCE

The attendants loading Father Carlisle in the ambulance.

FLASH BACK TO:

Then there is enlightenment and complete understanding. Barna smiles. The Vampire collapses.

The police surround and tackle the Rabbi.

The Vampire lays in a pool of his own blood.

Mary is screaming.

The crowd seems to be swooning and crying. His message seems to have penetrated them.

Mary looks up confused at the Rabbi sitting in the Police car.

Police sirens are blaring.

People are throwing things.

Mary grabs the amulet around her neck. The one that belonged to Father Carlisle.

BARNA (V.O.) (cont'd)  
The truth must never be  
spoken.

The police car drives away. Mary turns around to watch them put the Vampire in the ambulance. She is just staring in disbelief.

MARY  
The truth must never be  
spoken.

The street is in chaos. There are flashing lights and people clamoring the ambulance. It's anarchy. The crowd starts to riot.

MARY (cont'd)  
To know the truth would have  
caused mass suicides, all over  
the world. People would  
imitate Father Carlisle.

NEWSPAPER HEADLINE

Written on the newspaper is: False Hope.

MARY (V.O.) (cont'd)  
Organizations that were  
created for good will crumble.  
People would loose faith in  
everything. Chaos would reign  
supreme.

INT. JAIL - NIGHT

The Rabbi is sitting in jail. He is reading a letter from Mary.

MARY (V.O.)  
People have lost their saviour  
before they even knew he  
existed.

INT. MORGUE - NIGHT

The morgue attendant goes to the container that is carrying the body of the Vampire and he opens the door and pulls out the slab.

It's empty.

EXT. BUILDING ROOF - DUSK

The Vampire and Barna are standing on the roof looking out to the world.

FADE TO BLACK.

INT. MARY'S APARTMENT - EVENING

WRITTEN: 6 Months Later.

Mary is sitting at a desk, writing in her journal.

MARY (V.O.)  
Some will go their whole lives  
and not know of this second  
coming. Some who witnessed it,  
choose not to believe it, and  
those who believe it, are  
dismissed. Eliot. But he was  
never going to lead the people  
from judgement day he was  
going to cause it. We as  
individuals must embrace the  
good in ourselves then we  
become godly. He taught me  
that. But I alone know that  
this isn't the end.

Mary leans back to reveal that she is pregnant with a child.

MARY  
This only the beginning.

FADE TO BLACK.

THE END.