

VAMPIRE ARMAGEDDON

Written by

Lance Ness

1203 Middle neck drive, Salisbury, Md, 21804
Cobra4j2001@yahoo.com
517-902-4609

FADE IN:

1 EXT. A DESERT LIKE WILDERNESS - NIGHT

1

A young woman in her teens, BETH, dressed in clothes reminiscent of the Old Testament era, is alone in a field, praying.

After a moment a dim light appears. She notices this and looks puzzled. As she watches it grows brighter and brighter. After a minute the light fades and turns into a handsome man wearing a white robe. She is frightened but after the man smiles she calms down.

DEMON
Greetings pretty one.

BETH
Who are you?

DEMON
You were praying, and God has answered your prayers.

He approaches closer. When he nears her he reaches out a friendly hand. She takes it.

DEMON (CONT'D)
Come.

BETH
Where are we going?

DEMON
Just over there. Let's make sure we have some privacy.

The two walk off together. The camera focuses in on the man's eyes. They are completely black.

2 INT. A BEDOUIN TENT - NIGHT

2

Inside a dimly lit tent we see Beth is lying down, obviously very pregnant. She starts to scream. Her MOTHER is down near her feet, lifting her robe.

MOTHER
It's OK honey, just push.

Beth screams.

MOTHER (CONT'D)
 (intently)
 Just one more push should do it.

Again the Beth screams, a rather intense scream.

MOTHER (CONT'D)
 There it is.

Suddenly mother screams and jumps back. We cannot clearly see what the baby looks like, but we do see something that looks like a strange, deformed, baby crawling out from under her robe. Mother screams in terror and jumps back. Suddenly the "baby" snarls and crawls out of the tent at incredible speed.

3

EXT. A SMALL, DARK CASTLE - NIGHT

3

A HOODED MAN in a dark cloak rides up to the iron bar gate. He rides a dark horse. The GUARD approaches. He is dressed as a guard from the middle ages.

GUARD
 Halt. Who goes there?

HOODED MAN
 I have come to see the Countess
 Bathory.

GUARD
 What's your name sir?

HOODED MAN
 She's expecting me.

GUARD
 I asked for your name?

The hooded man pulls back his hood to reveal his face. He is quite thin and very pale. He has black eyes and large red lips.

HOODED MAN
 I said she is expecting me.

The guard sees his face and becomes very frightened.

GUARD
 Open the gate.

The gate opens. The hooded man rides in swiftly.

4 INT. A DUNGEON - NIGHT

4

A very beautiful, blonde haired woman in he twenties, COUNTESS BATHORY, stands next to the hooded man. A young woman dressed in peasant clothing is hanging, upside down, over a tub. She begs for her life.

BATHORY

You are certain this will work?

The hooded man walks toward the young lady, holding a knife in his hand. She screams as he brings the knife toward her throat. He slashes her throat and blood begins to pour out. After a minute of gurgling and thrashing the woman becomes still and limp. The hooded man places his hand into the stream of blood, catches some in the cup of his hand, and drinks it.

HOODED MAN

It's what keeps me alive.

Bathory takes off her robe. She is completely nude, and steps into the tub. The hooded man smiles an evil grin and again drinks some blood. We see his black eyes.

5 EXT. THE DECK OF A SHIP - NIGHT

5

A 3 masted pirate ship, reminiscent of the 16th century, nears an island. The CAPTAIN of the ship looks through his telescope at the land.

A SQUIRE dressed in clothing from the colonial era, approaches him.

SQUIRE

Is our destination finally at hand.

CAPTAIN

Aye! Now what?

SQUIRE

My employer informs me it is time to examine our cargo.

The two men turn and go below deck.

6 INT. THE HOLD - NIGHT

6

The squire and captain approach 3 large, rectangular boxes. Each one over 6 feet long.

The captain finds a pry bar and grunts as he opens one. It has been nailed tightly shut.

The squire stands back and looks nervous as the captain opens the box.

When the lid finally gives way the captain removes it and looks inside. The squire continues to stand back.

CAPTAIN

Bring that lamp here you moron. I canna see.

Slowly the squire approaches with a lantern.

The light from the lantern illuminates a TALL WOMAN in colonial garb, lying still.

The captain looks at her with confusion.

Suddenly the woman opens her eyes, revealing them to be black.

She leaps up quickly, grabs the captain and sinks her fangs into his neck.

The captain struggles and looks to the squire.

SQUIRE

(sadly)

I had no choice. Forgive me.

The Captain manages to break free from her grip. He SCREAMS and tries to run but in an instant the woman jumps on him, knocking him to the ground. She sinks her fangs into his throat again.

We hear YELLING and commotion in the background as the pirates awake, roused by the screaming.

A moment later she stands up, approaches the other boxes and opens them with her bare hands.

A LANKY MAN, and a WHITE HAired MAN rise from the boxes.

TALL WOMAN

This way.

LANKY MAN

Sounds like our hosts are getting restless.

The three approach the squire.

SQUIRE
 (scared and stuttering)
 Now, now I did what you asked. You
 promised my family would live.

The three vampires approach him.

LANKY MAN
 Did my friends let you see them
 before we left?

SQUIRE
 Yes. Yes they were fine.

LANKY MAN
 See. I promised you I wouldn't kill
 them. However, I am here and they
 are back in England. I don't think
 my friends made any promise to
 them.

The Lanky man grabs him, sinks his fangs into his neck.

The other two laugh and leave the hold.

A minute later Lanky man drops the body of the squire. He
 falls lifeless to the floor.

Lanky man follows his friends.

We hear sounds of SCREAMING, FIGHTING, and GUNSHOTS as the
 pirates fight for their lives.

7 EXT. A BEACH - NIGHT

7

A long boat arrives at the shore. The tall woman, Lanky Man
 and White Haired Man step out of the boat. They look around
 and start to cross the sand.

In the background we see the pirate ship in flames.

8 EXT. A COLONIAL TOWN - NIGHT

8

The three walk down a path and see the first lights of the
 town.

The white haired man takes a few steps ahead of the others.
 He looks at the sight and smiles.

WHITE HAired MAN
 They say it's a whole new world.
 Lets enjoy it.

The three walk toward the village. They pass by a sign that reads "ROANOKE."

9

EXT. A WOODED AREA IN NORTHEASTERN AMERICA- NIGHT

9

A man dressed in the outfit of a Hessian from the Revolutionary war era, and wearing a black cloak and hood, rides a horse through the woods. He stops to look around. He reaches under his coat and pulls out his hand. It's very bloody.

We hear the sounds of approaching hoofbeats and he rides off.

He rides down a roadway in the dark. Suddenly a rope pops up from the road and is pulled taut. The horse stumbles and the rider is thrown hard. He tries to stand but one of his legs flops around, obviously broken. The man who pulled the rope quickly approaches him, his sword drawn. He is wearing the uniform of a colonial soldier, and a long black cape.

SOLDIER

Where are the others?

The Hessian just snarls at him, showing his fangs. Instead of eyes he has black pits in his head.

The other riders approach. The Hessian hisses in defiance. The other soldiers stand amazed at what they are seeing. The hooded soldier look at the Hessian again.

SOLDIER (CONT'D)

Where are they?

Again the Hessian just hisses. The soldier uses his sword to slice off the man's head. The other soldiers again just gawk in amazement.

SOLDIER (CONT'D)

Burn the body and the head.

The hooded soldier walks away as the others look on.

10

EXT. A BEACH - NIGHT

10

On a dark and lonely beach a man waits alone as a small tug boat arrives at a small, isolated pier. The man on the beach, SAMSON MARCUS, is quite tall, well over six feet, very handsome, athletic looking, handsome, and wearing a long black leather coat. He walks down the pier as the boat lands. A middle eastern looking man motions for Samson to come aboard as another man ties the boat.

11 INT. THE TUG BOAT - NIGHT

11

Samson descends some steps into the boat. The CAPTAIN and the TRANSLATOR are standing near two small chests. Samson approaches.

TRANSLATOR

Mr. Marcus, it is good to see you again.

Samson hands the captain an envelope of money and pulls out a key to unlock the chests.

As he examines the contents 3 other men approach. One stands behind Samson, one to his left, the other to his right. The captain counts the money as Samson examines the first chest. The captain speaks in arabic. The other man translates.

TRANSLATOR (CONT'D)

You promised 10,000. This is only 1,000.

SAMSON

The other 9000 is somewhere on the beach. Once we unload these chests I'll get you the rest.

Samson begins to examine the second chest.

SAMSON (CONT'D)

This lock has been tampered with.

After another moment of looking, Samson never lifts his head when he says.

SAMSON (CONT'D)

Where is it?

TRANSLATOR

What?

SAMSON

The big cross that was right here.

The translator speaks to the captain who responds in Arabic. The translator interprets.

TRANSLATOR

The captain assures you he knows nothing about anything missing.

Very slowly Samson lifts his head and looks to the captain. He very calmly speaks.

SAMSON

Please don't insult my
intelligence.

The captain again speaks and the translator responds.

TRANSLATOR

The captain reminds you that we are
risking a lot. Smuggling your
property across the water like this
is highly illegal. If you find
yourself dissatisfied with our
services...

SAMSON

I am being polite, but my patience
has limits.

The three men surrounding Samson draw handguns and point them
at Samson. The captain speaks.

TRANSLATOR

The captain wishes to be paid now
and bid you a fond good night.

Samson very quickly ducks down, grabbing the guns of the men
standing on either side of them. He moves the guns so that
when the two men fire they hit one another in the shoulder.
They scream and pull back. Samson pulls their guns away and
moves toward the third man.

Samson evades the aim of the third man and moves in. He
stands, takes the two guns he has and hits the third man on
either side of the head. He passes out instantly.

The captain and translator turn to run. With two shots Samson
fires bullets into the back of their ankles, breaking their
Achilles tendons. Both men fall instantly, their feet
flopping about.

Samson then easily knocks the two wounded men out and
approaches the captain and translator.

SAMSON

(very calmly)
Where is it?

The captain, through great pain, points to a closet door.
Samson approaches and opens the door. In the bottom of the
closet he finds a box. In the box is something wrapped in a
cloth. Samson unwraps it, revealing a golden crucifix, about
18 inches tall. Samson smiles and gently rewraps the cross.

Samson places the cross in the chest then easily carries both chests off the boat.

A moment later, as the captain and translator continue to writhe in pain, he returns. He hands the captain an envelope with money.

Samson then speaks, very calmly, in Arabic,

SAMSON (CONT'D)
Here's what I promised. I forgive you for trying to rob me, and God forgives you, but we won't be doing business again.

Samson leaves the boat.

12 EXT. A BEACH - NIGHT 12

Samson very easily carries both cases on his shoulder to a car. As he drives away we see a sign that reads "Jerusalem, 110 Km."

13 EXT. A CITY STREET - NIGHT 13

A very lovely black woman, ASHANTI, who looks like she's in her late twenties, dressed in very sexy clothing, smiles a lovely smile and walks hand in hand with a young man. She leads him by hand around a corner into a dark alley.

She leans against the wall of the alley and smiles as the man moves in to kiss her.

After they kiss Ashanti puts her hands on his shoulders.

ASHANTI
You know what I like about men?
(beat)
Men are so easy.

Suddenly Ashanti's bright smile turns into a smile of long sharp fangs. The man becomes startled, but Ashanti quickly grabs him and sinks her fangs into his neck. He struggles for a moment, then goes limp. She lets him drop to the ground.

ASHANTI (CONT'D)
Show a little skin and all the blood rushes out of their brains.

Ashanti reaches behind a garbage can and pulls out a short sword. She chops off the man's head, picks it up and callously walks into the dark of the alley.

14 INT. A MORGUE - NIGHT

14

DR. SARAH JACOB, a lovely Jewish doctor in her early thirties, is writing on her desk. There's a knock at the door. She rises and answers it. An ORDERLY pushes a gurney with a body bag into the room.

SARAH
What's this?

ORDERLY
They found another one.

SARAH
Beheaded?

ORDERLY
Yes. His ID says he's an American tourist named Jim Patterson.

Sarah looks at the chart.

SARAH
Put him over there.

The orderly moves the body.

LATER

The headless corpse is lying on a dissection table. Just as Sarah is about to start cutting Samson appears as if out of nowhere.

SAMSON
Excuse me.

Sarah jumps, very startled.

SARAH
Geez, you scared me.

SAMSON
Sorry.

SARAH
Who are you?

SAMSON
I'm Jack Patterson, Jim's brother.

SARAH
Oh, I'm sorry for your loss, but you shouldn't be in here.

Samson begins to examine the body, very dispassionate as he looks, which confuses Sarah.

SAMSON
I won't be long.

SARAH
That's not the point.

Samson looks over the chart Sarah has filled out.

SARAH (CONT'D)
Excuse me. You can't look at that.

SAMSON
Found near the west wall of the old city. The valley of Gehenna. How appropriate.
(beat)
Have there been any other headless bodies lately?

SARAH
I can't answer that.

SAMSON
So the answer is yes. How about bodies missing arms or at least above the wrist?

SARAH
Look, whoever you are, you better show me some ID and explain yourself right now.

Samson examines the body for another moment.

SAMSON
You better answer that.

SARAH
What do you mean? You're the one who'd better be answering questions.

SAMSON
I don't mean the questions. I mean your telephone.

SARAH
(beat)
The phone's not..

Her phone ring. She looks at Samson with shock. He just continues to calmly examine the body, almost oblivious to Sarah's presence. She leaves to answer the phone.

She walks around the corner to the desk and answers the phone.

SARAH (CONT'D)

Hello. Ben, I'm glad it's you.
There's some guy here who's acting
weird. Send security.

She hangs up the phone just as a woman, detective ELIZABETH LEVIN and her partner PHILLIP GOLDBERG, enter the room.

ELIZABETH

Excuse me, Dr. Jacob?

SARAH

Yes.

ELIZABETH

I'm detective Elizabeth Levin. This
is my partner, Phillip Goldberg. We
understand you have a headless body
here.

SARAH

Yes, and I'm glad you're here.
There's someone here looking at the
body and asking questions.

PHILLIP

Is he a police officer?

SARAH

He says he's the man's brother.

Elizabeth looks to Phillip and motions for them to go in to the room. The three walk around the corner and into the next room. The headless body is still lying on the table but Samson is missing. They look around but see no one, and there is no other exit from the room.

Phillip looks up at a small window high up on the wall. It's open.

SARAH (CONT'D)

Where'd he go?

PHILLIP

There's a window.

ELIZABETH

It's awfully high up and kind of small.

They stare in bewilderment.

15

INT. A POLICE STATION - DAY

15

Elizabeth looks at the computer screen on her desk intently. There's an article about another headless body found in the Sinai Peninsula. As she carefully reads over the details of the story her partner approaches.

PHILLIP

I was right. There was a report of at least one headless body in Syria.

ELIZABETH

Considering the chaos in Syria there may be dozens of headless bodies. That hardly means anything.

PHILLIP

Yes, but this one took place in the middle of Beirut when there was no fighting going on.

He places the file on her desk and she starts to look it over.

PHILLIP (CONT'D)

He was seen downtown around 9. He was killed at night, just like all our victims.

He lays another file on the desk.

PHILLIP (CONT'D)

These reports come from Turkey. In the months before the Syrian beheading there were several unusual deaths that looked like exsanguination, some disappearing bodies, at least one headless body, and at least 3 bodies missing hands or arms, and all killed at night.

Now Elizabeth looks the at the files intently.

PHILLIP (CONT'D)

Add it all together and it looks like someone is drawing a line from Europe, through Turkey, into Syria, and right into Jerusalem.

ELIZABETH

Good work, except for one thing.

PHILLIP

What?

She shows him the computer screen.

ELIZABETH

Not long before your Syrian body was found, and while your bodies in Turkey were popping up, something was happening in the Sinai.

Phillip stares in amazement.

PHILLIP

Wow.

(beat)

Wait a minute.

Phillip types onto a computer for a few minutes.

ELIZABETH

What is it.

PHILLIP

I heard something.

(beat)

I can't find it right now but I remember someone said something about a couple headless bodies in Iraq a few months ago.

ELIZABETH

So, either someone has been in three places at once, or travels fast, or we are looking at

(beat)

PHILLIP

What?

ELIZABETH

Some kind of cult?

PHILLIP

The garbage about worldwide Satanic cults was discredited years ago.

ELIZABETH

It was. But now we are looking at
(beat)
Well it's not a mass delusion.

Elizabeth leans back in her chair thinking deeply. Phillip looks at the screen.

PHILLIP

Couldn't there be some other explanation?

ELIZABETH

Maybe.

PHILLIP

Maybe? That's not like you. I'm used to hearing the word definitely come out of your mouth all the time.

Elizabeth smiles and chuckles.

ELIZABETH

I'd say the deaths in Turkey are definitely connected with one another and the death in Beirut and with the deaths we have here. But how does that explain the deaths in the Sinai? Or things in Iraq if you are correct?

It's almost like the killers are out there, somewhere, surrounding Israel and slowly moving in.

Elizabeth sits up again and begins to type into her computer again.

ELIZABETH (CONT'D)

See if you can't find out more about the deaths in Turkey and Syria and Iraq. I will do more checking into Sinai.

I have a crazy theory.

16

INT. A DIRTY HOTEL ROOM - NIGHT

16

A man who uses the name AL, dressed in pants and a white undershirt sits patiently on a bed. A few seconds pass and there's a knock on the door. The man rises and answers the door.

A PROSTITUTE, dressed in a long trench coat, enters the room.

PROSTITUTE
Hi, are you Al?

AL
That's me.

She enters, takes off her coat revealing sexy clothing underneath.

PROSTITUTE
So, what do you like?

AL
O, I like all sorts of things.

PROSTITUTE
Well I have some rules.

AL
I'm sure what I'm looking for will be quite acceptable.

He smiles, grabs her, and throws her down on the bed and lies on top of her. She chuckles.

PROSTITUTE
Ah ah, you naughty boy. We have to make a deal.

AL
O, I have a deal for you.

He opens his mouth and bares his fangs. The prostitute opens her mouth and gasps. She is about to scream when Al puts his hand over her mouth. He looks her in the eye and in a few seconds she goes limp. Her eyes glaze over.

AL (CONT'D)
The deal is you give me what I need and now.

He takes his hand off her mouth, but she doesn't scream. She lays limp in his arms, completely mesmerized.

He bites her neck.

Suddenly the lights go out. Al looks up just an instant before someone grabs him, picks him up, and throws him across the room. In the dim light we see Samson in his long black coat staring down at Al.

SAMSON

Where are the others?

Al snarls at Samson, revealing his fangs. Al charges at Samson, who simply picks him up and throws him across the room again. As the two fight the Prostitute begins to recover. She slowly rises from the bed as the two men struggle. She struggles to her feet, staggers to the door, runs into the hallway and screams.

Her screams distract Samson for a moment and he looks toward the hall. Al jumps him, knocking him down.

Al tries to strangle Samson, but Samson draws a short sword from under his coat and stabs Al in the side. As Al rises up Samson slashes his throat, decapitating him.

Samson gets up and listens. He hears people in the hallway.

Someone looks into the room and Samson jumps out the window, smashing through the glass.

17

LATER

17

Elizabeth is examining the crime scene. Al's body is lying in the middle of the room, covered with a blanket. His head lies a few feet away under a separate blanket. Elizabeth lifts the blanket and examines the head. Phillip enters the room.

PHILLIP

Look familiar?

ELIZABETH

Well, his head is off, but this time we have a head. And we also have a witness.

PHILLIP

Not exactly.

ELIZABETH

What do you mean?

PHILLIP

Come with me.

The two walk into the hallway where the prostitute sits on a chair. Elizabeth and Phillip approach.

PHILLIP (CONT'D)

By the way, his wallet says his name is Alfred Stone, from America, but immigration can't find an Alfred Stone entering the country.

They near the prostitute.

ELIZABETH

Hello. My name is Elizabeth. What's yours?

(beat)

Can you tell me what happened?

She just sits there for a moment, her eyes wide open and her expression blank.

PROSTITUTE

I was here to see a man, and

(beat)

He threw me on the bed, and

(beat)

I couldn't move. He opened his mouth and

(beat)

I don't know.

(beat)

Then, the lights went out. The man in the black coat

(beat)

ELIZABETH

It's OK. Just take your time.

PROSTITUTE

(firmly)

The man in the coat threw him around like a rag doll.

(beat)

I think he saved my life.

ELIZABETH

Then what?

PROSTITUTE

I ran like hell. What do you think I did?

The prostitute sits there dazed and confused. Elizabeth stands up straight. She and Phillip take a few steps away.

PHILLIP

We should check her for drugs, but it could be hysteria. Maybe she'll remember something eventually.

ELIZABETH

A man with a coat?

PHILLIP

That man over there says he saw a man with a long, black coat jump through that window.

ELIZABETH

Let's check the glass for blood.

PHILLIP

So the head chopper has struck again?

ELIZABETH

Maybe.

PHILLIP

Another maybe?

ELIZABETH

I want the doctor to examine that body thoroughly. And lets see if anyone else saw anything.

18

INT. THE MORGUE - DAY

18

Sarah is standing over Al's body, laid out on an autopsy table, as Elizabeth and Phillip approach.

PHILLIP

Good afternoon doctor.

SARAH

Just call me Sarah.

PHILLIP

OK Sarah. What can you tell us?

SARAH

(to Elizabeth)

Your instincts were right. Whatever blade did this it clearly wasn't the same one used on the other victims. Then again there were at least two blades used on the others.

ELIZABETH
So a third blade.

SARAH
Yes.

PHILLIP
So our killer has a collection of
fine cuttlery.

SARAH
However, the other victims were
beheaded or had a limb amputated
post mortuum. This man was beheaded
while he was alive.

PHILLIP
Well this time the killer didn't
have time. He had to run.

SARAH
True. But
(beat)

ELIZABETH
But what?

SARAH
Well when my team examined the
body everyone agreed he had only
been dead for about an hour.

ELIZABETH
Right.

SARAH
After an hour his body temperature
should have been around 35 Celsius.
When I checked the temperature of
the body and head, his temperature
was 28. It's more like he was dead
for at least 6 hours.

Elizabeth and Phillip look astonished.

ELIZABETH
What about the window?

SARAH
That's another strange thing.
Nothing.

ELIZABETH
Nothing?

SARAH

No blood, no skin, no hair.

PHILLIP

How could a man have jumped through that kind of window without getting cut?

SARAH

I don't know.

ELIZABETH

So, a different sword, a cold body, and broken glass that doesn't cut a killer. It doesn't add up.

Sarah shakes her head.

SARAH

And there's something else that's really interesting. This man's blood. Tests show no evidence of drugs, but we can't seem to type his blood.

ELIZABETH

What do you mean?

SARAH

His blood is passing every test. It's like his blood is type A, B, AB and O all at the same time.

PHILLIP

Is it possible he got a blood transfusion recently?

SARAH

If he was type AB he could have tolerated any blood type but it wouldn't have been long before his blood showed no evidence of type O.

Elizabeth and Phillip just stare in total confusion.

ELIZABETH

Is there anything solid you can tell us?

SARAH

My technician found something. Go see him.

ELIZABETH

Thank you.

Elizabeth and Phillip leave.

19

INT. LAB - NIGHT

19

Elizabeth and Phil talk to a TECHNICIAN.

TECHNICIAN

And for some reason his body temperature was way too low.

ELIZABETH

We were told. Sarah said you have something else.

TECHNICIAN

Oh Yes.

He leads the two over to a microscope.

TECHNICIAN (CONT'D)

When we vacuumed the carpet we found this.

Elizabeth looks into the scope. She sees some dirt granules.

TECHNICIAN (CONT'D)

You see the shiny flakes in the soil?

ELIZABETH

Yes.

TECHNICIAN

That's chromium. And when tested chemically the soil shows high levels of nitrates.

ELIZABETH

Nitrates are often used in weapons.

TECHNICIAN

Right, and so is chromium.

ELIZABETH

So we may be looking at some type of weapon facility?

TECHNICIAN

Maybe. It's as good a guess as any I have right now.

ELIZABETH

Thank you. Please keep us informed
if you learn anything new.

TECHNICIAN

Certainly.

The detectives turn and start to walk out.

PHILLIP

What the hell is going on?

ELIZABETH

I have no idea.

PHILLIP

You have no idea? Not even a
theory?

ELIZABETH

Sherlock Holmes said whenever
you've eliminated the possible,
whatever remains, no matter how
improbable, must be the truth.

PHILLIP

So what improbable things could
this be?

ELIZABETH

You heard the doctor. We're not
looking at the improbable, we're
looking at the impossible.
We're looking at a case that breaks
the rules.

PHILLIP

So we need to rewrite the rule
book?

ELIZABETH

Very good.

PHILLIP

Where do we start?

ELIZABETH

Let's start old school. We have
chromium, nitrate and a man in a
long coat.

As they walk away we see a large, dark shadow, human shaped,
move across a wall.

20 INT. THE MORGUE - NIGHT 20

Later that night Sarah finishes examining Al's body and head. She covers them with a sheet and walks to her desk. She writes some notes on her desk, turns off the light and leaves.

Samson steps out from the shadows. He goes to the body, pulls back the sheet and spends a moment examining the body and head. He then looks at Sarah's notes. After a moment he very quietly whispers.

SAMSON

Chromium.

Suddenly he hears a noise. He looks around. He sees a shadow move in the hallway. He runs toward it.

When he reaches the hallway he sees nothing. Then he hears a door slam and he runs toward the noise.

21 EXT. A DOOR LEADING TO THE MORGUE - NIGHT 21

Samson throws the door open and looks around. It is extremely dark but Samson senses something. After a moment he closes the door. We see a dark shadow move along a wall.

22 EXT. A ROCK COVERED HILLSIDE - NIGHT 22

A young woman, obviously panic stricken, runs up the rock face of a hill as fast as she can run until the hill becomes too steep. She then grabs hold of rocks, soil, and whatever she can grab and starts to crawl and climb. She doesn't look back.

She climbs about 20 feet, when suddenly a dark figure, VAMPIRE 1, climbs up the hillside with incredible speed. He stops right next to her and looks at her with an evil smile.

VAMPIRE 1

Going somewhere my dear?

The woman screams and begins to slide down the hill. The vampire turns around with ease and crawls swiftly down the hillside. He laughs an evil laugh.

She slides down the hill and right into the arms of two other vampires; VAMPIRE 2 and VAMPIRE 3.

One grabs her and throws her straight up into the air as she screams. The other vampire catches her as she comes down.

VAMPIRE 2

Don't you want to stay for dinner?

Vampire 2 then throws her aside. She lands hard and scrambles to her feet. She is cut up and bleeding. The vampires stop and sniff the air. They smell the blood. They all leer at her and slowly approach.

The girl runs fast, leaving the vampires far behind. She slows for just a moment to look back. Suddenly all three vampires appear in front of her.

The three knock her down and start to paw at her.

She turns to desperately try to crawl away but finds her path blocked by Ashanti.

ASHANTI

Why didn't you put her in a trance?

VAMPIRE 2

We tried, she had resistance. So we decided to kill her.

VAMPIRE 1

After some fun.

ASHANTI

Morons. Finish her off. We have things to do.

The girl screams as the three vampires approach. They quickly descend on her. Two bite her wrists. The third sinks his fangs into her neck.

Suddenly another figure, VAMPIRE 4, approaches.

VAMPIRE 4

My queen.

Ashanti turns to Vampire 4.

ASHANTI

Yes.

VAMPIRE 4

He's here.

ASHANTI

Long coat?

VAMPIRE 4

Yes.

ASHANTI

Where?

VAMPIRE 4

Tel Aviv.

ASHANTI

Are you sure?

VAMPIRE 4

I saw him. He killed Albert.

VAMPIRE 3

What shall we do?

ASHANTI

Things are almost ready. Just a few more days and he won't make a difference.

VAMPIRE 4

And there are two detectives who also saw Albert's body. They suspect something.

ASHANTI

(in a very callous tone of voice)

So we eliminate them to.

VAMPIRE 2

That would look suspicious.

ASHANTI

Hmm. Let's see. They're probably looking for a man who cuts off heads. Let's help them find him. Do you know where long coat is?

VAMPIRE 4

I followed him downtown. He probably has a room there.

ASHANTI

Good. Let's send the police a tip.

VAMPIRE 1

Death to God and his miserable son.

VAMPIRE 2

Death to God, and eternal life to us.

ASHANTI
Death to God.

Ashanti smiles an evil smile.

23

EXT. A WOODED AREA OUTSIDE TEL AVIV - NIGHT

23

A middle eastern man, OODAY, runs for his life. He pauses for a moment and we see his shirt is practically torn off. There are some contusions and bruises on his face and blood on his collar. He has a very panicked look on his face. He turns quickly and sees two women chasing after him. He starts to run again.

OODAY
Help me! Help!

He starts to run again. After a few minutes he looks back again and sees nothing. He turns and the two women, VAMPIRE 5 and VAMPIRE 6, are in front of him.

VAMPIRE 5
Going somewhere?

VAMPIRE 6
The party just started.

The two women grab him and throw him down. Ooday again screams for help as the vampires sink their fangs into his neck and wrist. Ooday screams for another moment, then falls limp.

The two women continue to dine on Ooday, when suddenly Vampire 5 is grabbed from behind and thrown hard into a tree. Vampire 6 looks up and receives a vicious kick to the face resulting in her being thrown back and into a different tree.

Samson turns to Vampire 5, pulls a large knife from under his coat and thrusts it hard into her chest. She lets out a scream and goes limp.

Vampire 6 sees this and starts to run. Samson drops vampire 5 and chases her. In a moment we see vampire 6 running at super human speed. Just a second later we see Samson catching up to her. He grabs her and throws her to the ground hard.

Vampire 6 tries to claw at Samson, but he quickly breaks her arm. Samson then pulls out a small bottle and sprinkles it on her. She screams in agony.

SAMSON

In the name of the one true God,
Father, Son and Holy Spirit, I bind
you evil one. I command you, tell
me where the others are.

Vampire 6 screams and flails on the ground. As Samson starts to repeat the question we see her pull out a long, slender knife.

SAMSON (CONT'D)

By the blood of Christ I command
you to tell me.

The vampire plunges the knife into Samson's ribs. He jerks back and groans.

Suddenly Vampire 6 turns the knife around and makes ready to plunge it into her own chest.

VAMPIRE 6

You're too late slayer. The end is
at hand and I shall live forever.

Vampire 6 plunges the knife into her own heart. She screams, thrashes, and suddenly goes limp.

Samson crawls over to her to examine her body. He looks frustrated to see her dead.

A few minutes later Samson works his way back to Ooday to examine him. He is also unmoving. At first Samson looks disappointed. He looks through Ooday's wallet. Then as Samson looks him over he gets a hopeful look on his face.

Samson then lays a hand on Ooday and says a prayer.

24

INT. A HOME AND GARAGE - DAY

24

Elizabeth walks up a short driveway and approaches a garage with the door open. A young man, her brother, ISAAC, is working on his car. He sees Elizabeth approach and ceases working.

ELIZABETH

You called?

ISAAC

Yes I did. Someone's been stealing
my tools again.

ELIZABETH

Isaac, I'm a detective. I have better things to do than look for your tools. Have you filled out a police report?

ISAAC

Of course I have. But the cops around here don't do shit. Can you do something?

ELIZABETH

I'm not the police chief.

ISAAC

Please. I'm tired of always needing new tools.

ELIZABETH

I'll talk to the chief, but that's it. Get better locks.

Isaac turns back to his car.

ISAAC

Well, how do you like it?

Elizabeth looks the car over. Isaac has some bright fancy chrome bumpers and trim.

ELIZABETH

Nice. But this might also make it more likely for people to want to steal it.

ISAAC

I have a tracker on it.

Don't you like the shine?

ELIZABETH

Impressive.

ISAAC

Thanks. I wish I could afford real chrome trim, but it's so expensive.

Elizabeth thinks for a moment. She gets a very puzzled look on her face.

ELIZABETH

If I wanted real chrome, where would I go?

ISAAC

There's a few body shops I know
that use it, but it's usually for
the wealthier crowd.

ELIZABETH

Can you get me a list?

25

EXT. OUTSIDE AN ABANDONED WAREHOUSE - NIGHT

25

Phillip and Elizabeth walk around the exterior of the
warehouse, looking in windows, looking on the ground for
tracks or other clues. The warehouse is located near some
farm fields.

PHILLIP

I thought we were looking for
something military.

ELIZABETH

And we didn't find anything yet. So
what if the chrome comes from auto
parts?

PHILLIP

This place looks abandoned.

ELIZABETH

But my brother said there was
chrome in here. Some remnants of
Chrome are probably in there.

PHILLIP

What about the nitrates?

Elizabeth points to the field.

ELIZABETH

Nitrate fertilizer.

PHILLIP

That sounds like a stretch.

ELIZABETH

Really? Then why are their fresh
footprints around an abandoned
warehouse?

Elizabeth points to the ground. Phillip looks.

Suddenly they hear a noise from inside the warehouse. They
cautiously look into a window.

In the darkness we see a figure in a long black coat walk around. He seems to be placing something into a wall. The two duck down.

PHILLIP
Shall we arrest him?

ELIZABETH
For what? Trespassing? We're also trespassing. Besides, we want to see what he's doing and where he goes from here.

Elizabeth pulls out her phone, holds it up to the window and take a few pictures. After a moment the man turns his back to the window and walks out the door.

Phillip and Elizabeth walk around the building cautiously, hoping to get a better look at the stranger. As they turn the corner they see nothing. They look around in amazement.

PHILLIP
Where'd he go?

After looking around Elizabeth scans through the pictures.

ELIZABETH
Damn.

Elizabeth examines the pictures and sees they are poor quality. Most are dim. None reveal a good look at the man's face.

26

EXT. A CITY STREET - NIGHT

26

Elizabeth and Phillip are walking around the downtown area.

ELIZABETH
How many more hotels are you going to drag me to?

PHILLIP
If the my sources are right he was spotted in this area. And this is where the most popular hotels in Tel Aviv are.

ELIZABETH
Other than an anonymous tip what makes you think he's staying in the best hotels?

PHILLIP
That long coat of his. It looks
rather pricey. So...

They approach a DOORMAN. Phillip shows his badge and then the pictures.

PHILLIP (CONT'D)
Excuse me, do you know this man?

The doorman closely examines the photograph.

DOORMAN
It's not very clear, but it could
be Mr. Marcus.

ELIZABETH
Is he here?

DOORMAN
He left earlier tonight. I haven't
seen him return. Would you like to
see the Manager?

27

INT. THE HOTEL LOBBY - NIGHT

27

They are inside a very fancy hotel lobby. Obviously for a wealthy clientele. The doorman leads the two detectives to the front desk. The MANAGER looks up.

MANAGER
Can I help you?

Elizabeth shows him the pictures.

ELIZABETH
Do you know this man?

He examines the dark, grainy, photograph.

MANAGER
It's hard to tell, but it could be
Mr. Marcus.

ELIZABETH
Marcus?

MANAGER
Samson Marcus. This is a crude
picture but there is some
resemblance, and Mr. Marcus always
wears a long coat.

ELIZABETH

What can you tell me about him?

MANAGER

He comes here at least a couple times a year. He has an American passport. Well spoken in English but he is also extremely fluent in Aramaic and some other languages.

ELIZABETH

What does he do?

MANAGER

For a living? I have no idea. When he comes here he seems to be visiting historic sights often.

(beat)

DOORMAN

When we talk he usually talks about Israel, the bible, and the history of the area. He seems to know history and the Bible like the back of his hand.

(beat)

The two men seem to have exhausted their overall knowledge of Samson so Elizabeth asks.

ELIZABETH

Is there anything else you can tell us? Anything unusual?

The Doorman and Manager glance at each other.

DOORMAN

(beat)

Well, he is a very nice man.

MANAGER

(annoyed)

Joseph.

ELIZABETH

Excuse me.

MANAGER

What my associate means is most of our clientele are quite wealthy, and quite a few of them are rather

(beat)

ELIZABETH

Stuck up?

MANAGER

I was going to say haughty. Rude.
Mr. Marcus is a respectful man.

DOORMAN

He's also a big tipper. Very
generous. He often stops and has a
pleasant conversation with me.
Something no one else does.

PHILLIP

Anything else?

MANAGER

He always wears a long coat. Not
always the same coat but always
long, even though the temperature
has been rather warm.

Elizabeth notices the doorman is looking quiet, as if deep in
thought.

ELIZABETH

Is there something else on your
mind?

DOORMAN

(hesitantly)

Well, a couple nights ago he
stopped and talked with me, asked
me how I was. Then he asked if my
daughter was feeling better. She's
been sick lately.

ELIZABETH

That was nice of him.

DOORMAN

Yes, but I don't recall telling him
my daughter's been sick. And it's
not the only time he seems to have
(beat)
He seems to know things.

PHILLIP

Can you show us his room?

MANAGER

Do you have a warrant?

PHILLIP

No, but you're going to show us
anyway.

28 INT. A HOTEL HALLWAY - NIGHT 28

The manager knocks on the door.

MANAGER

Mr. Marcus, are you in.

After a brief moment of silence the manager knocks again.
After another pause Elizabeth knocks.

ELIZABETH

This is the police. We need to talk
sir.

There is silence. Finally Elizabeth motions to the manager.
He opens the door.

29 INT. SAMSON'S HOTEL ROOM - NIGHT 29

The two search the room. The two detectives are quite
surprised to see crosses and religious items on the walls,
desk, dresser, and above the bed. There is a suitcase and the
chests from the tugboat are at the foot of the bed. A laptop
and several ancient looking books sit on the desk.

Elizabeth looks at the computer while Phillip checks the
closet.

ELIZABETH

The files seem to be encrypted.

PHILLIP

This is a little odd.

ELIZABETH

What?

PHILLIP

Well, he has a few pairs of pants,
long coats, shoes, but no shirts.

ELIZABETH

None at all?

PHILLIP

Nope.

Elizabeth walks to a dresser and opens a drawer. She looks through the items for a moment, closes the drawer and opens another. There are dress shirts in the drawer, all in their plastic packages.

ELIZABETH
Here are some shirts.
(puzzled)
They're all brand new. Unopened.

She then notices the book on the desk. Phillip notices the chests Samson retrieved from the tugboat. He grabs the padlock and sees that they're locked. He turns back to Elizabeth.

PHILLIP
What's in the book?

ELIZABETH
I don't know. It's in a foreign language. But look at these pictures.

The two of them stare at the woodcut reliefs. They appear to be images of demons and monsters.

PHILLIP
Rather creepy. The kind of pictures a serial killer would enjoy?

ELIZABETH
Let's get these checked out.

She takes out her phone and takes some pictures.

30

INT. AN UNMARKED POLICE CAR - NIGHT

30

Elizabeth and Phillip are staking out the hotel.

PHILLIP
I always hated this part of the job.

ELIZABETH
It's what we have to do.

PHILLIP
I better get overtime for this.
(beat)
What are you looking at?

Elizabeth picks up a paper and shows him.

ELIZABETH

Samson Marcus. He arrived 10 days ago.

PHILLIP

Shortly before the first body.

ELIZABETH

Right. He has dual citizenship; America and Israel. He travels extensively, especially here and Europe. And guess where he was before he came here?

PHILLIP

Turkey or Syria?

ELIZABETH

Turkey.

Elizabeth looks down the street and sees a man in a long, dark coat walking toward the hotel.

ELIZABETH (CONT'D)

There he is.

Samson stops, says hello to the doorman and they talk a moment. Then he enters the hotel.

PHILLIP

Now what?

ELIZABETH

Give him a minute. Let him get to his room.

PHILLIP

See if he puts a bloody knife away?

After a brief pause they exit the car.

31

INT. A HALLWAY OUTSIDE SAMSON'S ROOM - NIGHT

31

Elizabeth, Phillip and the manager stand outside the room door. The manager knocks on the door.

MANAGER

Mr. Marcus.

(beat)

Mr. Marcus, there's a problem with your credit card.

No reply. The manager knocks again.

ELIZABETH

Open it.

The manager uses his key to open the door. They enter.

32 INT. SAMSON'S HOTEL ROOM - NIGHT

32

The three enter the room. They look around and see no one. They look into the closet, bathroom, around the room, even under the bed, but see no one.

PHILLIP

He was here, wasn't he?

MANAGER

He came in the front door. He said hello. He asked for messages, and stepped into the elevator.

ELIZABETH

You have security cameras?

33 INT. THE SECURITY OFFICE - NIGHT

33

The three, and a SECURITY GUARD, watch a television screen. They see Samson exit the elevator walk down the hall and enter his room. They fast forward through the video until they see themselves approach the room and stand in the hallway.

ELIZABETH

What the hell?

MANAGER

I don't understand.

ELIZABETH

There's no other way out?

MANAGER

None.

PHILLIP

He was hiding when we entered the room?

ELIZABETH

Hiding where? Out the window?

Suddenly the security guard points to another screen.

SECURITY GUARD

Look. He's right there.

They all watch as Samson casually walks out the front door.

ELIZABETH

Where did he come from?

PHILLIP

You two look through security
footage see where he came from.

Elizabeth and Phillip run out of the room.

34

EXT. A STREET - NIGHT

34

The two detectives run out the door and into the street. They look around.

PHILLIP

I don't see him.

She speaks to the doorman.

ELIZABETH

Did you see Mr. Marcus?

DOORMAN

Yes, he went that way.

The two detectives start to walk quickly down the road. There are few people on the street, none is wearing a long coat. They look at each other bewildered.

Phillip's cell phone rings and he answers. Elizabeth turns to an alley and walks down it leaving Phillip behind.

She sees no one in the alley.

Suddenly Samson appears behind her.

SAMSON

Excuse me.

Elizabeth whirls around with a start to behold Samson standing behind her in the dark shadows. He is basically featureless in that light.

ELIZABETH

Where the hell did you come from?

SAMSON

Why are you following me detective?

ELIZABETH

Mr. Marcus we are quite concerned
about
(beat)
How did you know I was a detective?

SAMSON

Am I under arrest?

ELIZABETH

No, but we'd like to ask you a few
questions.

SAMSON

As a citizen do I have the right to
decline questioning?

ELIZABETH

Of course you do.

SAMSON

And you don't have the right to
search my room without a warrant.
Correct?

ELIZABETH

Um - true.

SAMSON

Have a nice evening detective
Levin.

Phillip approaches the alley as Samson turns and walks past
him. He approaches Elizabeth.

PHILLIP

What happened?

ELIZABETH

I don't know.
(beat)
How did he know my name?

35

INT. A DARK CAVERN - NIGHT

35

Somewhere in the catacombs under Jerusalem a large Satanic
altar ready for human sacrifice is set up. There are a few
candelabras set up and burning.

A tall, rugged looking vampire, REUBEN, is drinking blood
from the wrist of a lovely young woman. She lays on the floor
unmoving, except for her eyes blinking and moving back and
forth.

Ashanti approaches, looking very irritated, and looks down on Reuben.

The young lady closes her eyes and stops breathing. Reuben stands up and looks at Ashanti.

ASHANTI

(annoyed)

I hope you enjoyed yourself.

REUBEN

She was rather tasty.

ASHANTI

Someone's found us.

REUBEN

Who?

ASHANTI

Long coat, and he sure made short work of one of mine.

REUBEN

Most second generation vampires are not as strong as we are.

ASHANTI

(angrily, defensive)

Well mine was stronger than most, and whoever it was he handled him very easily. In fact far too easily.

REUBEN

We've seen slayers with extra ability before. It doesn't mean anything.

If you and your minions can't handle one slayer then stay down here and hide while I take care of it.

ASHANTI

You arrogant ass. You think you can handle him so easily? We have been seeing him for a long time. He's a survivor.

REUBEN

I can handle one easily, but if it makes you happy we can send out a horde. We certainly have more than we need for one slayer.

ASHANTI

Do that.

REUBEN

Are you serious?

ASHANTI

The time is almost at hand. I'm not taking any chances and I want nothing interfering.

REUBEN

You want nothing to interfere. Then sit back and get out of my way.

Reuben storms out with a vicious snarl. Ashanti hisses at him.

ASHANTI

Empty headed fool.

36

INT. A CAVE ENTRANCE - NIGHT

36

As Reuben starts to exit the cavern Vampire 4 intercepts him.

VAMPIRE 4

She told you?

REUBEN

Yes.

VAMPIRE 4

Did she mention two detectives are also interested?

REUBEN

Really? The idiot forgot that.

VAMPIRE 4

Well I've given the police a push in the wrong direction. He'll be busy fighting them.

REUBEN

Where are these police?

VAMPIRE 4

Tel Aviv.

REUBEN

Take me to them.

Reuben exits the cavern.

37

INT. PHILLIP'S APARTMENT - NIGHT

37

Phillip sits at the dining room table in his small apartment. He is eating a bagel and watching a soccer game on television. A moment later the phone rings. He answers.

PHILLIP

Hello.

REUBEN

Hello detective Goldberg. I understand you're looking for some kind of psycho in a long, black coat and a short, thick sword.

PHILLIP

Who is this?

REUBEN

If you want to know what's going on meet me at the north side of Abraham Park, near the rest room.

PHILLIP

I need more than a few words from an unknown source.

REUBEN

I also have real evidence. Photographs, paperwork, and more.

Phillip is very curious.

PHILLIP

I don't usually meet with unknown people in a remote location alone.

REUBEN

Then bring your partner, Elizabeth, if you're afraid. But be there in two hours or I leave.

Reuben hangs up.

Phillip ponders this for a moment. Then calls Elizabeth. He gets her answering machine and leaves her a message.

PHILLIP

Liz, I got another tip. Meet me around 12:45 at the north side of Abraham Park.

He hangs up, then makes another phone call.

38

EXT. A ROAD NEAR ABRAHAM PARK - NIGHT

38

Phillip rolls up in a taxi. An undercover officer, OFFICER 1, is driving.

PHILLIP

Have you heard from Elizabeth yet?

OFFICER 1

No.

PHILLIP

Then I guess I go in alone. Are the others in place?

OFFICER 1

We have a sharp shooter on that roof, and that one, and there's a couple men on the ground. Now please stay in sight and out of the bushes.

PHILLIP

I'll be careful.

OFFICER 1

And your wire is working, so just be careful of it.

Phillip walks away and into the park.

39

EXT. THE PARK - NIGHT

39

Phillip approaches the rest rooms. He looks around. He's about to walk behind the rest room then remembers he will be out of sight if he does. So he takes a few steps toward the front when he hears a voice from behind the rest room.

REUBEN

Detective.

PHILLIP
Who are you?

REUBEN
The man who called.

PHILLIP
So what do you know?

Reuben holds up a manila envelope.

REUBEN
Everything. Come and talk to me.

PHILLIP
Alone with you?

REUBEN
Well where's your friend.

PHILLIP
I couldn't get a hold of her.

REUBEN
Well if you and the people
listening in, want to know what's
happening, you'd better follow me.

Phillip looks annoyed. Since the man knows he's under surveillance Philip follows Reuben.

Suddenly Reuben jumps on Phillip and sinks his fangs deep into his neck. Phillip struggles but nothing he does works against Reuben. Soon Phillip stops moving. A few seconds later Reuben stands up.

REUBEN (CONT'D)
I was hoping both of you would be
here but I have a feeling you will
be able to finish the work
yourself.

Reuben disappears into the bushes.

LATER: There are numerous police cars and flashing lights all around the rest room. Elizabeth approaches. She is obviously sad and upset.

ELIZABETH
What happened?

OFFICER 1

He said he'd received a hot tip and wanted some clandestine backup. He waited for you for a while, then went in alone.

I told him not to go behind the building.

Elizabeth looks down at the sheet covering Phillip's body. She squats down and lifts it. Phillip lies motionless, his throat torn open. She angrily tosses the sheet down again.

40

INT. THE MORGUE - NIGHT

40

The following evening Phillip's body is laid out on a slab in the morgue. Elizabeth waits by the body, looking very sad.

Sarah enters the room.

SARAH

Hi. I'm sorry I'm so late.

ELIZABETH

It's all right. He's not going anywhere.

SARAH

I'm very sorry for your loss.

ELIZABETH

Thank you.

Sarah takes a moment to look at the body. Then she turns on a recorder and starts to speak.

SARAH

The victim is Phillip Goldberg. Age 36. Height 1.9 Meters. Weight about 85 kilograms.

The victim's throat is missing a large gash of flesh,

Most likely cause of death...

Sarah looks at Elizabeth.

ELIZABETH

Exsanguination.

SARAH

Exactly. This time how is no mystery.

Sarah turns and picks up a scalpel.

SARAH (CONT'D)

I don't think you want to watch this.

Elizabeth nods and exits the room.

Sarah begins to cut a large Y shaped incision into Phillip's torso.

After fully opening Phillip's torso, but before removing anything, Sarah turns her back for a moment. Phillip opens his eyes, sits up and turns toward Sarah. She turns around and looks straight into Phillip's eyes. Suddenly she can't talk. Phillip gets off the slab and moves slowly toward Sarah. His eyes are jet black. He opens his mouth and bares his fangs.

Sarah finds the ability to move, but she stumbles backwards and falls into a table of instruments. She falls and the instruments fall with a loud crash.

Elizabeth hears the noise and walks into the room just as Phillip is about to bite Sarah.

ELIZABETH

Phillip?

Phillip stands up, turns to Elizabeth. He snarls and lunges at her. Using her police training she easily uses his momentum to throw him aside. But Phillip quickly stands again.

Elizabeth pulls her taser gun and fires. It has no effect on Phillip. He slaps it aside, grabs Elizabeth, and knocks her down.

Elizabeth tries to push him off. She raises her knee up into his groin hard. Phillip just looks down on her and smiles.

PHILLIP

Now is that a nice thing to do to your friend and partner?

He grins an evil grin. He grabs her wrist, pushes aside her lovely silver bracelet, and sinks his fangs into her wrist. She screams. Again she raises a knee into his groin but it's useless.

She gouges at his eye, ripping skin from his eyelids, but he just chuckles and continues to feed on her wrist.

Suddenly Phillip lurches up and we see a blade pop out of the right side of his chest. We see it is Samson who stabbed Phillip from behind. He grabs Phillip, easily lifts him off Elizabeth and throws him aside.

As she starts to sit up she sees Phillip standing, struggling with the blade in his chest. Samson pulls another blade and approaches Phillip.

SAMSON

Where are the others?

Phillip just squirms, snarls, and bares his fangs.

SAMSON (CONT'D)

Where?

Phillip lunges at Samson, who easily plunges another knife into Phillip's chest, this time right into his heart. Phillip lets out a gasp and goes limp. He falls to the floor.

Elizabeth struggles to her feet. Samson says a prayer over Phillip's body as Elizabeth approaches.

When she nears him he turns and looks at her wrist.

SAMSON (CONT'D)

It's not bad. How is the doctor?

ELIZABETH

I don't know.

The two of them check the doctor. She starts to rise slowly from the floor. They help her to a seat and sit her down. Samson looks her over.

SAMSON

You'll be fine.

Samson looks into her eyes.

SAMSON (CONT'D)

You will remember none of this. You will forget.

Elizabeth stares in confusion, then notices Sarah's face is completely blank, as if in a trance.

Samson then turns to Elizabeth and looks her in the eye.

SAMSON (CONT'D)
And you will remember none of this.

ELIZABETH
Excuse me?

Samson looks puzzled for a moment then tries again.

SAMSON
You will remember none of this.

ELIZABETH
What the hell are you doing?

Samson steps back, a look of frustration on his face.

SAMSON
It looks like you are one of those
with resistance.

ELIZABETH
Resistance to what?

Samson looks at her wrist.

SAMSON
Come on, let's get a bandage on
that and get out of here before
Sarah comes to.

ELIZABETH
We can't leave her here. Not like
this.

SAMSON
She'll be fine.

Elizabeth remains unmoving.

SAMSON (CONT'D)
You want to know what's going on?
Then trust me.

41 INT. SAMSON'S HOTEL ROOM - NIGHT

41

Samson finishes cleaning and bandaging Elizabeth's wrist.

ELIZABETH
Thank you, now please explain to me
what the hell is going on.

SAMSON
You're better off not knowing.

ELIZABETH

You either tell me what's going on
or ...

SAMSON

Or what? You'll arrest me for
killing dead people?

ELIZABETH

Maybe not, but I can keep the
police on your ass 24/7.

After a pause Samson stands up and walks to a pile of books on the dresser. He picks one up and places it on the desk. Elizabeth approaches.

SAMSON

Which would you prefer? A
believable lie, or the impossible
truth?

ELIZABETH

I'll take my chances on truth.

Samson opens his book. He shows her a woodcut image of a human like figure, but with fangs and black, bat like wings.

SAMSON

I'm part of a society that goes
back for centuries. We've slowly
pieced together as much of the
puzzle as we can, picking up every
crumb of truth we could find,
disregarding the legends and myth,
and trying to make as complete
picture as possible.

ELIZABETH

A complete picture of what?

Samson insistently points at the text. Elizabeth looks at the picture for a moment then reads the text. She then glares at Samson in disgusted disbelief.

ELIZABETH (CONT'D)

Vampires?

SAMSON

A vampire is made when a demonic
entity enters the body of someone
killed by a vampire and it takes
over the body and mind.

ELIZABETH
That's ridiculous.

SAMSON
Really? Wasn't your friend dead?

ELIZABETH
He may have been drugged to look
dead. It has been done.

SAMSON
Really? He was still alive after a
big chunk of his throat was torn
out?

(beat)
And after the doctor chopped open
his chest and started removing
organs?

(beat)
Then he jumped up and attacked you,
displaying great strength and
amazing resistance to pain.

ELIZABETH
He bit my wrist, not my neck.

Samson turns some pages and points to a paragraph.

SAMSON
We have major blood vessels in the
neck and wrist. With one bite he
had quick and easy access to large
arteries and veins.

ELIZABETH
(sarcastically)
So will I be transforming into a
vampire?

SAMSON
No, you lived through it. And even
if you did die very few victims
actually turn.

Elizabeth holds out her bracelet.

ELIZABETH
This was a gift from my father.
It's silver plated and Phillip
practically sank his teeth into it.

Samson rolls his eyes up to the ceiling.

SAMSON

Father, give me strength.

Samson flips a few more pages and points to some passages.

SAMSON (CONT'D)

As I said, we've spent centuries chopping through the superstition. Silver and garlic are fantasies.

According to the Bible some heavenly beings came to earth and saw how beautiful human women were and mated with them.

ELIZABETH

The Nephilim.

SAMSON

(somewhat surprised)
Very good.

ELIZABETH

The Bible says they were giants.

SAMSON

Some were, but most of them and their descendants became the great heroes and super beings in old days. Hercules, Achilles, Lancelot and King Arthur, all of them may have been Nephilim or descendants of Nephilim.

ELIZABETH

You have to be joking.

Samson looks at her with some contempt, then continues to speak.

SAMSON

Some of the creatures that mated with women weren't exactly angels. They were fallen angels. However, only God can make real life, so the offspring of demons are false life and can only survive by stealing the life essence from others.

ELIZABETH
 (sarcastically)
 Blood.

SAMSON
 Exactly.

ELIZABETH
 Do you actually believe this
 nonsense?

SAMSON
 You asked for the truth.

ELIZABETH
 I think you and the truth are
 separated by a couple light years.

Samson stands up.

SAMSON
 Before you arrest me come with me.

ELIZABETH
 Where?

SAMSON
 You're a detective. You look for
 evidence. Right?

ELIZABETH
 True.

SAMSON
 So if you want truth let's find
 some.

Elizabeth pauses for a moment and thinks.

ELIZABETH
 Very well.

42

EXT. A CEMETERY - NIGHT

42

Samson and Elizabeth are in a car. Samson's eyes are intently
 focused on the graves. Elizabeth sits in the passenger seat
 with an exasperated look on her face.

SAMSON
 I found a man's body a few days
 ago; Ooday Mahad. When I checked
 his ID I saw he was from a very
 conservative branch of Islam.
 (MORE)

SAMSON (CONT'D)

I knew they wouldn't autopsy him.
So I placed a tracker in his body.

ELIZABETH

In his body?

SAMSON

Don't ask.

ELIZABETH

(shocked)
You didn't.

SAMSON

My choices were a little limited.

Samson says nothing. They both continue to watch.

ELIZABETH

So where are you from?

SAMSON

I live in America.

ELIZABETH

I know that. I checked you out.
Your passport says California.

SAMSON

Yeah.

ELIZABETH

So why do you have a northeast
accent?

Samson gives her a puzzled look.

ELIZABETH (CONT'D)

I'm a detective.

Is that where you are from?

SAMSON

I've been on the move for so many
years I'm not sure where I'm from
anymore. But I did live in the
northeast for many years.

You grew up in Jerusalem itself but
when the opportunity came you went
to college in New York City.

(MORE)

SAMSON (CONT'D)

You came home because you love this land and feel at home here, and you knew that your skills in forensics and criminology would be necessary here.

Elizabeth is surprised at his accuracy.

SAMSON (CONT'D)

And you love pomegranates as much as I do.

ELIZABETH

What?

SAMSON

You have a few drops of pomegranate juice on your collar, just like you did on your other shirt.

He turns to her and smiles.

SAMSON (CONT'D)

I know things as well.

The two smile and look at the cemetery. Elizabeth moves in closer, looking over his shoulder.

ELIZABETH

You said they don't all rise.

SAMSON

They don't. But I often have a feeling when someone is destined to rise.

And for some reason there are more vampires rising in the last few months than have been seen for the last 2000 years.

ELIZABETH

2000 years?

Samson turns his head to talk and almost bumps into her face.

SAMSON

We've... I mean the order I am part of has been keeping records for a long time. That's how we know...

Samson gets a puzzled look on his face and looks back.

They stare with anticipation for a moment then Elizabeth speaks.

ELIZABETH
Isn't a cemetery holy ground?

SAMSON
They can withstand holy ground
long enough to leave their grave.
But that does highlight another
variance I've been seeing.

ELIZABETH
What?

SAMSON
Israel is the most holy ground on
earth. Thousands of holy men and
women have walked this land over
the centuries. That's why vampires
in Israel are rare. Now there's a
small crowd of them here.

Elizabeth shakes her head in total disbelief. Samson's eyes remain trained straight ahead. He finally turns to Elizabeth.

SAMSON (CONT'D)
You still don't believe me.

Elizabeth again shakes her head.

Samson looks straight at her and smiles an "told you so" smile. While looking straight at her he points to the graveyard. A strange mist starts to rise from the ground over Ooday's grave. After a few seconds the mist seems to congeal and turn into OODAY.

Elizabeth's eyes become huge with disbelief. Her mouth opens wide.

Ooday quickly runs across the graveyard, jumps a fence and vanishes.

Samson picks up his cell phone, punches some keys, and starts to exit the car.

SAMSON (CONT'D)
We can track him on this.

There is no one in sight for a moment. Then a lovely young girl starts to walk alone down the street.

Samson and Elizabeth are hiding around a corner. The girl does not see her. Samson peaks around the corner, then invites Elizabeth to do the same.

ELIZABETH

Now what?

Samson looks at his cell phone, tracking Ooday.

SAMSON

Here he comes.

Ooday approaches the young girl. At first she doesn't notice him. Then as he nears her she slows, then stops. Her face goes completely blank.

SAMSON (CONT'D)

(whispering)

Vampires have some mind control ability. She is now in a trance.

The girl turns to Ooday, completely under his spell.

Elizabeth starts to move forward to intervene, but Samson stops her.

ELIZABETH

What are you doing?

SAMSON

One minute.

ELIZABETH

We have to save her.

SAMSON

He won't drain her dry. He'll just take a little bit to survive and she won't remember a thing. Then we'll follow him to...

Elizabeth loses her patience. She runs around the corner and yells.

ELIZABETH

Police. Freeze.

Samson runs after her.

When Ooday sees Samson running for him he hisses, baring his fangs, then runs. Elizabeth runs to the girl. Samson chases Ooday.

Elizabeth looks the girl over. She is totally mesmerized.

SOME DISTANCE DOWN THE STREET.

Ooday runs with superhuman speed. Samson chases him and overtakes him. The two struggle. Samson picks up Ooday and throws him into a dark alley. Ooday jumps at Samson a few times, but he easily throws him aside. Samson pulls out a large cross and Ooday flinches and begins to back up.

SAMSON

By the power of Christ our Lord, I
command you to speak.

Ooday hisses and shows his fangs, but there's fear in his eyes.

SAMSON (CONT'D)

In the name of Jesus Christ I bind
you.

Ooday turns and jumps high up a wall and tries to scale it, but Samson jumps on him, pulls him down and throws him again.

This time Ooday lands near the road. He tries to run but runs straight into Elizabeth. The two struggle for a moment when Elizabeth pulls out her gun and fires into Ooday's chest. He goes limp.

Samson arrives and pulls the lifeless body of Ooday off Elizabeth.

SAMSON (CONT'D)

Damn it.

Elizabeth rises from the ground and looks very confused.

ELIZABETH

I've heard of a stake through the
heart, but a bullet?

SAMSON

Another myth. They need a
functioning heart to pump the
living blood. Any serious heart
damage can kill them, not just a
stake.

Let's get out of here before
someone sees us.

ELIZABETH

We can't leave. I'm an officer.

SAMSON

What do you plan to do? Stay here
and explain he was a vampire?

He begins to walk away, but Elizabeth puts her gun away and
gets in Samson's face.

ELIZABETH

You were going to let him bite that
girl, weren't you.

SAMSON

She would have been fine.

He again takes some steps. Elizabeth is right on his heels.

ELIZABETH

Phillip, or his vampire, used mind
control on the doctor?

SAMSON

Yes.

ELIZABETH

(she speaks with
confidence)

The kind of mind control you tried
to use on me.

Samson keeps walking.

SAMSON

Some people have some resistance.
They remembered at least some of
the attack and that's how the
vampire legends were born. Hysteria
did the rest.

ELIZABETH

That explains their mind control
ability, but I was talking about
yours.

SAMSON

Some of us have abilities.

ELIZABETH

Us?

SAMSON

The people in my order.

ELIZABETH

What abilities? The speed of a cheetah?

SAMSON

I stay in shape.

ELIZABETH

And jumping about 6 meters in the air.

SAMSON

It wasn't nearly that high.

Samson stops walking and turns to Elizabeth.

ELIZABETH

Who are you?

Samson turns to her and glares at her intently.

SAMSON

Someone with a job to do, and gabbing about unimportant matters is a waste of time.

44

INT. SAMSON'S HOTEL ROOM - NIGHT

44

Elizabeth and Samson are reading from one of his books. Samson talks and this time Elizabeth is intently listening.

SAMSON

Vampires are repelled, weakened, and can even be killed by all things holy; crosses, holy water, bibles, prayers.

ELIZABETH

And cutting off their heads?

SAMSON

Decapitation works, but most of the beheadings you've been dealing with have been by them.

ELIZABETH

Them?

SAMSON

It hides the bite marks .

ELIZABETH

Amazing. So how many are there?

SAMSON

We're not sure. Maybe thousands.

ELIZABETH

Thousands? How do you plan to beat them all?

SAMSON

The vampires that were born directly from demons we call "primaries." The ones they created we call descendents or secondaries.

Over the centuries most of the primaries have been killed by people in my order. Every time we kill a primary vampire all their progeny die.

ELIZABETH

So how many primaries are we talking about?

SAMSON

According to our records there are only eight left; 4 male and 4 female. All 8 are gathering here. The last time they met like this they tried to prevent the birth of Jesus.

ELIZABETH

What happened?

SAMSON

People in my order stopped them and wiped out dozens of primaries. Since then they have never gathered in such numbers. Today we've learned all 8 are here. And they are making more vampires than we've seen in 2000 years.

ELIZABETH

You said there are four couples.

SAMSON

Yes.

ELIZABETH

Maybe they're joining up here to make some baby vampires.

SAMSON

They tried that centuries ago, but
they could not bear offspring.
Remember, only God can make life.

ELIZABETH

But you keep saying something has
changed.

Samson stops and thinks for a moment. He picks up another
book and opens it.

SAMSON

There must be something.

ELIZABETH

Why were you at the old auto
warehouse?

SAMSON

It seems to be one of their hiding
places.

ELIZABETH

Perhaps we should look there.

SAMSON

Now you're sounding like a
detective. And you may be right.

45

EXT. AN OLD WEARHOUSE - NIGHT

45

Samson and Elizabeth are standing outside the warehouse,
patiently waiting as they stare through the window.

Elizabeth looks intently.

ELIZABETH

Phillip was a good friend and
partner for many years.

SAMSON

I am truly for your loss. A good
police officer can be a blessing to
the world.

ELIZABETH

I can't wait to stick a stake in
someone's heart.

SAMSON

This isn't about payback. This is
about stopping them permanently.

(MORE)

SAMSON (CONT'D)

Besides when they get here you are not going in.

ELIZABETH

Excuse me? Yes I am.

He turns to her.

SAMSON

What do you know about killing vampires? You got lucky hitting Ooday in the heart.

They both hear a noise and look into the warehouse.

Sam reaches into his coat pocket. He pulls out a cross. He hands it to Elizabeth.

SAMSON (CONT'D)

You stay out here to watch my back. Warn me if any others come along.

Samson starts to move around the building.

ELIZABETH

I'm Jewish.

46

INT. WAREHOUSE - NIGHT

46

Reuben and another Vampires, VAMPIRE 7, are prowling through the warehouse. They open a drawer on a filing cabinet and search.

VAMPIRE 7

Where is it?

REUBEN

What?

VAMPIRE 7

I left it here.

REUBEN

Are you sure you opened the right drawer you idiot?

The Vampire rummages through the file drawer.

VAMPIRE 7

Wait, it fell down behind the drawer.

He reaches far into the back.

REUBEN
Pathetic moron.

Suddenly Reuben hears a noise and turns around.

The file cabinet drawer slams hard, trapping the vampire's arm. He SCREAMS in pain.

Reuben turns around to find himself face to face with Samson.

Samson hits Reuben so hard he flies backward.

SAMSON
You and I need to talk about a few things Reuben.

REUBEN
So you know my name long coat? I don't know yours.

SAMSON
You won't be alive long enough to worry about it.

Reuben charges but Samson pulls out a cross.

Reuben freezes in fear and starts to back up.

REUBEN
In the name of the one true God,
The Father, The Son, The Holy
Spirit, I bind your power Reuben.

Reuben seems to freeze.

ELIZABETH
(screams)
Above you.

Samson turns around just as another Vampire, VAMPIRE 8, lands on him. The two struggle as Elizabeth runs toward him. She draws her gun and tries to unload into Reuben but he jumps aside too quickly.

Elizabeth pulls out her cross as Reuben charges her. He stops, grabs a desk, and throws it at her, knocking her down.

When Samson sees this he throws Vampire 8 and he lands near Reuben. Vampire 7 finally frees his arm and stands with the others. The three stand next to each other and glare at Samson. He is now outnumbered three to 1.

Samson suddenly charges forward as the vampires charge at him.

When they near each other Samson ducks down and 4 wings sprout from his backs. He swings them fast, tripping Vampire 7 and cutting through the lower legs of Reuben and 1 leg of Vampire 8.

Reuben struggle to sit up and sees the sight before him; Samson standing tall with 4 wings sprouted from his back. Reuben is shocked.

REUBEN
(screaming)
Nephilim.

Vampire 7 runs for the door as Vampire 8 stands up on his one leg and jumps at Samson again.

Samson twirls fast and uses his wing to slash, beheading Vampire 8.

Samson hears a sound from behind him and twirls around to see Elizabeth staring at him in utter amazement.

They both stare at one another in silence for a moment. Then Samson looks around.

SAMSON
Where's the other one?

Elizabeth remains silent.

Samson then turns back to Reuben.

He places a cross on Reuben's forehead. He SCREAMS in pain as we hear the SIZZLE of the cross on his skin.

SAMSON (CONT'D)
I command you to tell me the truth.
What is happening?

Reuben starts to mumble in some foreign language. Samson looks perplexed. Then Reuben chuckles.

SAMSON (CONT'D)
By the blood of Christ I command
you to speak.

REUBEN
I did. Not my fault if you don't
speak the language.

Reuben chuckles as he quickly fades away and slumps.

ELIZABETH
(puzzled)
He died?

SAMSON
They need real blood to survive,
and when the real blood pours
out...

Elizabeth nods her understanding.

Samson stands up and looks at her. He then walks to the filing cabinet and finds the scroll hidden in the drawer. Samson then starts looking around the warehouse for clues. Elizabeth approaches.

ELIZABETH
What are you looking for?

SAMSON
Whatever else I can find.

Elizabeth takes a good long look at his wings.

ELIZABETH
You're an angel?

SAMSON
Not quite.

Elizabeth pauses for a moment to think.

SAMSON (CONT'D)
Could you not just stand there?

ELIZABETH
Nephilim. You're a Nephilim.

SAMSON
Yes. And I've been fighting them
from the beginning.

ELIZABETH
From the start? You said that was
(beat)
How old are you?

SAMSON
Just see what you can find please.

Samson turns and keeps looking.

47

INT. SAMSON'S HOTEL ROOM - NIGHT

47

We see a dress shirt on the motel room floor. The back is ripped open.

Samson sits shirtless in front of a computer screen. He is very intently studying what he sees typing into his computer.

Samson's four wings are folded up upon his back.

Elizabeth approaches him from behind, very quietly. She reaches out her hand to touch his coat but stops.

SAMSON

You may touch them if you want.

She reaches out and strokes them. They are made of a flesh like substance and colored a fiery yellow and red color.

ELIZABETH

I don't see any feathers.

Samson freezes. He makes a sound like a snort then cracks up laughing.

SAMSON

This isn't a children's Christmas pageant.

ELIZABETH

I thought.

SAMSON

You thought feathers because you're a bird brain.

And he laughs again.

Elizabeth looks annoyed.

ELIZABETH

This is why you always wear the coat.

SAMSON

I'm able to fold them very flat but there is still some bump. The coat hides it.

ELIZABETH

Where did you come from?

SAMSON

Actually I was born not too far from here. You call it Mesopotamia.

ELIZABETH

When?

(beat)

The story of the Nephilim takes place early in the book of Genesis. So you'd be...

SAMSON

About 6000 years old.

Elizabeth gasps in amazement.

ELIZABETH

(gasps)

6000 years? You've been chasing them for 6000 years?

SAMSON

I am one of the first.

My father was a seraphim; "God's fiery ones." He saw and loved a human woman. He became as a man, loved her, slept with her, and I was born.

My father loved me but he couldn't stay. My mother's family cared for us. I looked perfectly normal until my teen years.

But when I started developing strange abilities they feared me. One morning I woke up and found myself with wings. My entire family, even my mother, were terrified of me

(beat)

ELIZABETH

They sent you away?

SAMSON

Sent me away? They tried to kill me. I went into hiding. I hardly ever saw anyone at all for over 100 years.

ELIZABETH

That's so sad. So you were alone?

SAMSON

We have other things to do.

She looks over his shoulder at what he's typing.

Words appear on screen. Elizabeth sits dumbfounded.

ELIZABETH

The queen is pregnant?

SAMSON

If I'm translating the language right, that's what Reuben said.

ELIZABETH

You said they couldn't breed.

SAMSON

That's what I said.

ELIZABETH

So what's happening?

He pulls out the scroll and unrolls it.

SAMSON

I'm having a very hard time translating it. It's a language no one has spoken in centuries. But it appears some ancient, powerful vampire came up with some magic spell that could give them the power to breed.

Then it makes a comment about 4 horses.

Samson opens the Bible and points to a verse in Revelation. Elizabeth reads it.

ELIZABETH

"Behold a white horse, and he who sat on it had a bow; and a crown was given to him, and he went out conquering and to conquer."

The four horsemen?

SAMSON

You've heard of them?

ELIZABETH

I'm Jewish but I do know some of the story and

(MORE)

ELIZABETH (CONT'D)

(beat)

Well it used to sound like a pile of nonsense. Not today.

SAMSON

You won't literally see a warrior on a horse, but someone will be born soon who heralds the arrival of wars unlike any that have ever been seen before.

It looks like you were right, they've figured out how to breed. Those bastards are trying to give birth to the four horsemen.

ELIZABETH

So what can we do?

Samson points to another part of the scroll.

SAMSON

This language is so old it uses words that have no modern equivalent. But I think this says something here about the "lightning god" and here "unholy pig sacrifice." Do you know what that means?

Elizabeth thinks for a few minutes.

SAMSON (CONT'D)

Around 170 BC Antiochus set up an idol of Zeus, the god of lightning.

ELIZABETH

In the temple of Solomon, and he sacrificed pigs.

SAMSON

Right.

ELIZABETH

It was called the Abomination of Desolation.

SAMSON

Yes. Jesus alluded to it when the end would come.

Then here something about the temple and "throne of God."

ELIZABETH

Isn't the throne of God in heaven.

SAMSON

Some people have said the ark of the covenant was God's throne on earth, but the last time I checked it was nowhere near Jerusalem.

ELIZABETH

You checked? You know where it is?

SAMSON

Yes, and it's safe. And since there is no temple...

(beat)

Hmmm.

ELIZABETH

What is it?

SAMSON

Since I can't translate it all there are some big holes. But, if I'm right, they will be making some kind of unholy altar for sacrifice and ritual. They will need something big.

Samson turns to her.

SAMSON (CONT'D)

Can you get us into the post office and delivery businesses in Jerusalem?

ELIZABETH

Certainly.

48

INT. A CAVERN - NIGHT

48

Ashanti sits in a strange cavern. A terrified woman lays on the ground in front of her. She is bound, gagged, and blood is dripping from her neck.

Ashanti licks the fresh blood off her lips.

The woman shudders and moans through her gag. Ashanti laughs.

ASHANTI

Fear is so delicious. Almost as tasty as your fine blood.

Suddenly Vampire 7 runs in. He is exhausted and excited.

VAMPIRE 7
My queen. He's dead.

ASHANTI
Who?

VAMPIRE 7
Lord Reuben.

ASHANTI
Damn.

Then she sits back, pauses, and rubs her belly.

ASHANTI (CONT'D)
Well at least he did his duty
before he died.

VAMPIRE 7
And queen. Long coat.
(he catches his breath)

ASHANTI
What?

VAMPIRE 7
He's a Nephilim.

Ashanti's face freezes in terror.

ASHANTI
Are you sure?

VAMPIRE 7
He has four wings.

ASHANTI
I haven't seen a Nephilim in nearly
1000 years. I thought they were all
dead.

VAMPIRE 7
What should we do?

ASHANTI
It's a little late to change plans.
Things must proceed. But we need to
plan carefully. It's been a long
time since we faced one of them.

Ashanti sits, thinking carefully.

49

INT. POST OFFICE - DAY

49

Elizabeth shows her badge to the POSTMASTER.

POSTMASTER
How can I help you?

ELIZABETH
We just need to search. We don't
need to take anything that I'm
aware of.

POSTMASTER
Very well.

Samson and Elizabeth search through the post office where the deliveries await.

Samson searches large crates for places of origin.

ELIZABETH
So what are we looking for?

SAMSON
Whatever they would use for an
altar or other furnishings would be
fairly large. And it would probably
come from a foreign country.

He walks over to large crate and checks it over.

SAMSON (CONT'D)
Like this one.

Elizabeth looks at it.

ELIZABETH
It would come from America?

SAMSON
If it came from America then why
are there arabic letters on the
side. This was probably sent to
America and rerouted here to hide
it's origin.

Samson looks around and finds 2 more crates.

SAMSON (CONT'D)
And these two are headed to the
same address.

Samson reaches into his pocket and pulls out small objects about the size of nickels.

ELIZABETH
What's that?

SAMSON
Trackers.

ELIZABETH
But the address is right there.

SAMSON
They wouldn't be that obvious,
especially if it's going where I
think it's going.

He squeezes the trackers into the cracks of the large crates.

SAMSON (CONT'D)
And, where they are really going
the post office might find
suspicious.

Lets go.

50

EXT. MOUNT OF OLIVES - DAY

50

Samson stands near the oldest known tree in the garden. He
stares through binoculars at the old walls of Jerusalem.

SAMSON
I have been here hundreds of times
but it still touches me in so many
ways.

ELIZABETH
It is amazing when you think of the
history here.
(beat)
So you've been fighting vampires
for your entire life?

SAMSON
Not exactly. I was largely alone
for over 100 years. I avoided
people and pretty much every other
living creature because I was
afraid. Then one day I saw a man
who had wings.

ELIZABETH
Another Nephilim?

SAMSON

Yes. His name was Andrew. We became friends, we traveled, and as time went by we found a few others.

I'm the one who thought we should find a secret place to go and set up a colony of Nephilim, away from humans. At first many agreed with me. Then one day Andrew met someone quite terrible.

ELIZABETH

(beat)
A vampire?

SAMSON

Exactly.

ELIZABETH

Did it kill him?

SAMSON

No. He killed it. He talked us into becoming a society who would protect people from evil. After all the trouble people had done to me, to all of us, Andrew wanted to show mercy to humans. Not me.

Andrew did it out of devotion to God. At first I did it for him. Then one day I met someone who helped me see the light.

ELIZABETH

Who?

Samson smiles and looks at Elizabeth.

SAMSON

Someone I met about 100 miles north of here, about 2000 years ago.

There is a brief pause as Elizabeth looks puzzled. She thinks for a moment, then she gets a look of surprise on her face.

ELIZABETH

Jesus?

Samson nods.

SAMSON

The Son of God himself. Andrew and I were not counted as one of his 12 disciples, but we followed him. And none of them knew what we were.

ELIZABETH

Didn't Jesus?

SAMSON

He knew who we were from the start but he never told anyone. He taught me to forgive the human race and fight for them.

Then one day Jesus sent us on a journey for about 3 weeks. When we returned we learned he had died the day before. We were devastated.

ELIZABETH

You were late?

SAMSON

He sent us away and told us to stay away for exactly 22 days. He knew we'd try to save him if we were here. He chose to die. He died for you. He died for me. He died for all of us.

Then early on Sunday morning something led us to his tomb.

ELIZABETH

(shocked)

He really rose?

(beat)

SAMSON

(smiling)

Andrew and I stood at a distance and we saw it with our own eyes.

ELIZABETH

What about the others? Where are they?

SAMSON

We're not immortal Elizabeth. Over the centuries I watched my friends die. Some at the hands of vampires.

(MORE)

SAMSON (CONT'D)

Some killed by the people we tried to help. Most just died of old age.

ELIZABETH

And Andrew?

SAMSON

Andrew died about 200 years ago. Natural causes. I haven't found another Nephilim since.

ELIZABETH

So you've been alone all this time?

Samson is totally silent for a moment. He looks very sad. Elizabeth approaches him and puts her arm around him.

SAMSON

As far as I know, I am the last one, and I am starting to age. I don't know how long I have, but I know if I don't end them now the world will be dying, not just me.

An older man, about 70, a priest approaches Samson. He is FATHER DEWITTE. Samson and he approach one another and embrace.

FATHER DEWITTE

It is good to see you old friend.

SAMSON

You to. And this is Elizabeth.

FATHER DEWITTE

Police officer. Nice to meet you.

They shake hands.

SAMSON

Father Dewitte and I met while he was still in Seminary.

FATHER DEWITTE

About 50 years ago. I've aged about 80 years in those 50 years and this brat has only aged about 5 years?

SAMSON

Sorry. Believe me, my time is also limited.

FATHER DEWITTE

Sad to hear that. So how may I help you?

SAMSON

Remember the discussion we had about 45 years ago? How I just might need a small army one day?

FATHER DEWITTE

Is now the time?

SAMSON

I think so. And we will probably need a police officer to get us to where we need to be.

ELIZABETH

What are you planning.

Samson hands her his binoculars.

SAMSON

Look over there, a little to the right of the dome.

51

INT. A BUS - NIGHT

51

The bus is parked near a locked gate with a guard. Samson, Elizabeth, Father Dewitte and several men in the bus dressed in black, priestly robes. Samson also wears a robe and looks at his phone screen.

SAMSON

Here they come.

ELIZABETH

So why don't we attack them before they get into the catacombs.

SAMSON

Because I don't know where they will be. Chances are all of them will be together in one place.

At a distance we see men carrying 3 crates into a building.

SAMSON (CONT'D)

With this I can follow the crates right to their altar.

(beat)

OK, lets go.

Elizabeth and all the others exit the bus.

As they approach the gate an armed guard, GUARD 2, approaches.

GUARD 2
I am sorry ma'am but this place is restricted.

Elizabeth hands him some papers.

ELIZABETH
These men are with me. They wish to perform a holy ritual in the catacombs.

GUARD 2
I was not informed.

Samson nears the guard.

SAMSON
Yes you were. You just forgot.

In a bit of a trance the guard says.

GUARD 2
Yes. I must have forgotten.

SAMSON
And you won't need to search us. Everything is fine.

GUARD 2
Yes. Everything is fine.

The guard opens the gate. Everyone enters.

52 INT. THE CATACOMBS - NIGHT

52

Samson and the others stay together and look through the maze of caves.

ELIZABETH
It's easy to get lost down here.

SAMSON
It's OK. I am tracking the crates. They are ahead.

Everyone follows.

Suddenly Samson raises his hand like an army sergeant.
Everyone stops.

ELIZABETH

What?

Samson stays still. Then he pulls out a large knife and
throws it up into the darkness.

A moment later a vampire falls to the floor.

SAMSON

They do have someone keeping watch.
Hopefully most of them are together
in their unholy chamber.

The team walks forward.

LATER

The team walks through a dark area. Samson makes them all
lower their lights. We hear the sounds of DRUMMING and
CHANTING.

Samson and the others approach cautiously.

Suddenly we hear the SCREECHING has several vampires fly down
into the group.

The Priests pull out crosses to ward them off, and open fire
with guns they carried under their robes.

Many of the priestly men are dying, but vampires that are hit
in the heart also fall.

As the last of the vampires fall many in the chamber start to
run or fly out into the cave.

SAMSON (CONT'D)

Stay here. Do not let any escape.

Samson sprouts his wings and flies down the cave, a machine
gun blazing to plow the road.

53

INT. THE GREAT CAVERN - NIGHT

53

Samson flies into a large cavern full of many vampires. The
cavern is wide and very high; 40 feet or more.

We see 6 Vampires, THE PRIMARIES, surrounding an altar.

Samson throws an object into the cave wall above the
entrance.

Then he flies at high speed toward the altar.

He beheads one of the Primaries with a wings, then he knocks over the altar, spilling cups of blood and extinguishing candles.

The Vampires are enraged. The 5 remaining Primary Vampires sprout their wings to chase Samson. A few others also sprout wings. Those that can't fly jump at him.

Samson flies fast. He has to repeatedly duck and dodge the vampires, killing a few as he flies. (He must remain mobile)

Suddenly we hear a ringing sound. Several vampires turn toward the sound. It emanates from the object Samson threw.

There is a beep and an explosion. The blast is so powerful it drops boulders in front of the entrance, blocking the cave.

Samson flies high in the chamber then looks down at the others.

He starts to glow with energy, brighter and brighter.

A few vampires fly near him but find themselves burned if they try to touch him.

Many stand still on the ground staring in amazement, or hover where they are in the air.

SAMSON

Seraphim are God's fiery ones. And
fire is just what we need to clean
this unholy place.

Suddenly powerful flames burst all around Samson's body.

Some vampires panic. They try to clear boulders away from the entrance. Samson fires a stream of flames at them, igniting all the vampires near the entrance.

The Primary vampires try to attack him from different directions, but Samson burns them with his fire blasts.

One grabs him and is burned to a charred body almost instantly.

Samson glows brighter and brighter. His entire body engulfed by flames until he just looks like a fireball.

The heat he gives off is so intense that vampires all around the cavern burst into flames. Within seconds their bodies are charred to ashes.

When all the vampires are ash Samson starts to return to his normal self.

54

INT. THE CATACOMBS - NIGHT

54

Elizabeth was standing near the boulders that blocked the cave. Suddenly they become so hot she has to stand back.

Father Dewitte grabs her and pulls her back.

FATHER DEWITTE
(yelling)
Everyone get back.

A moment later a flame blasts a hole through the rocks.

After a few seconds it cools and Samson staggers through. He appears to be exhausted.

Elizabeth runs to him. She gets close but then is pushed back by the heat.

SAMSON
Stand back. It will take me a
moment to cool.

Elizabeth waits a moment. Then she notices Samson is standing there naked.

ELIZABETH
Umm, Samson. Where are your pants?

Samson looks down.

SAMSON
Oops.

He covers his body with two of his wings.

SAMSON (CONT'D)
I guess I should have used
asbestos, not cotton.

Father Dewitte runs toward Samson and throws a black robe at him.

SAMSON (CONT'D)
Thank you.

Samson puts it on.

ELIZABETH
What did you do?

SAMSON

Something I haven't done in a long
time, and I never exerted myself
quite this much.

Samson sits down.

The other priests approach and SING and CHANT, praising God.

ELIZABETH

So it's over.

Samson nods his head.

SAMSON

I killed Reuben and the other...
(beat)

Samson gets a frightened look on his face.

SAMSON (CONT'D)

There were only 6 in there.

Suddenly something comes piercing through Father Dewitte. We
look and see it is the tip of Ashanti's wing.

ASHANTI

It's not over yet. My baby and I
will just start over again.

Ashanti turns and flies down a side cave.

Samson jumps up and flies after her.

The two fly quickly through the caves.

55

INT. ANOTHER LARGE CAVERN - NIGHT

55

Ashanti flies into another cavern, lit with candles and
another altar.

Samson soon follows.

The two of them rise off the ground of the cavern and stare
each other down.

ASHANTI

I've already had one ritual in
here. It should give my baby enough
to bring calamity to your precious
earth like you've never seen
before.

Samson glares at her, then flies at her. She flies right back at him.

The two fight it out in the air; punching, kicking, gouging, trying to hit each other with their wings.

Ashanti manages to grab Samson's wings and forces him down. He crashes hard into the cave floor.

Then she brings the tip of her wing down into his back. It emerges out the left side of his chest.

Ashanti LAUGHS an evil laugh.

SHOTS ring out. Ashanti is hit in the back by bullets. She turns to see Elizabeth firing her handgun.

ASHANTI (CONT'D)

Is that it?

Elizabeth empties her clip and tries to load another.

But Ashanti is on her too fast. She knocks the gun away.

Elizabeth backs up and pulls out the cross Samson gave her.

ASHANTI (CONT'D)

You think you can stop me? The end of your pathetic race is at hand. Soon you will be nothing but food for us. And then, one day, we won't even need you for food.

After a moment we see Samson rise from behind her.

SAMSON

Excuse me.

Ashanti turns around in complete shock. Samson punches Ashanti so hard she spins around. Samson grabs her wings and throws her down.

He breaks her wings and she SCREAMS.

SAMSON (CONT'D)

I've waited 2000 years to do that.

He places his hand on her forehead.

SAMSON (CONT'D)

I'm afraid beating you and burning your body won't be good enough today.

(MORE)

SAMSON (CONT'D)

In the name of the one true God,
the Father, the Son, The Holy
Spirit, I cast you out Ashanti.

Ashanti SCREAMS in terror.

ASHANTI

No! Please No! He'll punish me.

SAMSON

From Satan's black heart you were
born. Return to your father now and
forever.

From the flames of hell you came
forth. Now back to the flames of
hell I send you.

By the blood of Christ, by the
power of the Holy Spirit, in the
name of the Father almighty, I cast
you out unclean spirit. Back to the
pit and lake of flames, now and
forever.

Ashanti SCREAMS and writhes in agony. After a few moments her
body catches on fire, but Samson doesn't let go. Suddenly the
demon exits her body. It begins to fly straight at Elizabeth,
but stops when Samson speaks.

SAMSON (CONT'D)

Ashanti. Your days are done. Be
gone unclean spirit. The lion of
Judah reigns. The lamb of God
reigns. The Father reigns forever.

The demon begins to whirl like a tornado. Flames rise from
the floor and mix with the demon.

SAMSON (CONT'D)

Go to your master, and beg for
mercy from the one who has no
mercy.

The demon screams in terror.

The flames shoot higher, and the demon begins to ooze into
the ground. After a moment the flames die down.

Samson stands strong and proud for a moment, then he kneels
down, breathing heavily. Elizabeth runs to him.

ELIZABETH

It's over?

SAMSON
Armageddon has been averted.

Samson tries to stand but just about collapses. His breathing is very labored.

ELIZABETH
Let me help you.

SAMSON
I don't need help.

ELIZABETH
Yes you do.

Samson looks to Elizabeth who looks at him in a loving and gentle way.

ELIZABETH (CONT'D)
You've been alone too long. Today
you have someone.

56 INT. AN UNMARKED POLICE CAR - NIGHT

56

Elizabeth is frantically driving through traffic and trying to talk. Samson is gasping as they go.

ELIZABETH
Sarah. This is detective Levin. Are
you in the morgue? Ok. I'm on my
way to see you. I need you to find
medical supplies and equipment to
do chest surgery in the morgue.
(beat)
Yes, you heard me right. And a
surgeon who will keep his mouth
shut.
(beat)
Don't ask why, just do it. Trust
me. And get a gurney ready. Meet my
car by the door.

She hangs up. Samson continues to gasp.

57 INT. THE MORGUE - NIGHT

57

Elizabeth and Sarah wheel Samson in on the gurney. His wings are visible. There is a doctor in the morgue waiting.

DOCTOR
Why am I meeting you in the morgue
for...
(beat)

The doctor notices Samson's wings. He looks extremely shocked and amazed.

DOCTOR (CONT'D)
What the hell?

ELIZABETH
Just do your best.

DOCTOR
You want me to do surgery here?

ELIZABETH
What will happen if we take him
into an emergency room? He needs
help and he needs it now. Believe
me, he earned it.

Both Sarah and the Doctor stare in amazement.

DOCTOR
Look this goes way beyond me and...

Elizabeth pulls out her gun and points it at the doctor.

ELIZABETH
Whatever he is he just prevented
the end of the human race. You
either help him or you will be
leaving the human race, right now.

The doctor nervously turns his head toward Sarah. She nods.
The doctor turns back to Elizabeth and nods.

LATER

Samson is lying on the dissection table. Sarah and the other
doctor are operating. Elizabeth stands guard.

ELIZABETH (CONT'D)
Can you help him?

DOCTOR
His anatomy, overall, is much like
ours, but his heart is a few
centimeters to the right.

SARAH

Whatever pierced his chest missed the heart by about a millimeter. His injuries are a punctured lung and a massive bruise to the heart.

DOCTOR

We can treat him, but it's amazing he's alive.

FADE OUT.

58

INT. THE MORGUE - DAY

58

Samson is asleep, laid out on a bed in a back room of the morgue. Sarah, Elizabeth, and the doctor are all standing around him. Samson starts to rouse. He looks around. All three are smiling at him.

SARAH

It looks like you'll be fine.

DOCTOR

It was difficult, but you are tough as nails with an incredible ability to survive.

SAMSON

How long have I been here?

ELIZABETH

Just a few hours.

SARAH

You shouldn't be awake already, but apparently the normal rules of medicine don't apply to you.

ELIZABETH

They don't apply to a man who doesn't exist.

Everyone looks at Elizabeth with a puzzled look.

ELIZABETH (CONT'D)

There was no man here, ever. There never was a stranger in the morgue. No one did surgery on anyone in here. And certainly we never saw a man with wings.

Everyone is silent for a moment, still puzzled.

ELIZABETH (CONT'D)

This man just prevented an
apocalypse. He deserves his
privacy. Agreed?

Both doctors nod.

ELIZABETH (CONT'D)

We never talk about this. We never
tell anyone, including family. We
never write down anything. We don't
make a report or even put this in a
private journal or diary, ever. No
one must ever find out, not even by
accident.

She turns to Samson.

ELIZABETH (CONT'D)

Sarah says you need to rest for
several days. You'll stay here
until...

(beat)

Samson starts to get up.

DOCTOR

You can't get up.

Samson stands up. The sheet falls to the floor. The doctor
looks at the scars on his chest.

DOCTOR (CONT'D)

They're already healing.

Elizabeth looks down and notices something else. Samson is
standing there completely naked. She smiles.

ELIZABETH

He sure looks healthy to me.

Samson looks down at his naked form. He shows no evidence of
embarrassment at all.

SAMSON

I am anatomically much like you.

SARAH

Maybe, but some parts of you seem
to be

(beat)

ELIZABETH

Enhanced?

Sarah nods.

Samson looks around and sees his long coat on a hook. He walks to it and begins to put it on. Elizabeth walks to him.

ELIZABETH (CONT'D)
So, it's over?

SAMSON
Armageddon is averted, for a while.

ELIZABETH
How long?

SAMSON
A day? A month? Hundred years? No one knows.

ELIZABETH
Now what?

SAMSON
The vampires should all be dead, so it's time for a new adversary.

ELIZABETH
Well, before you do that can you take a few days to rest?

Samson looks at her.

ELIZABETH (CONT'D)
The bible says even God took a day off.

59

EXT. THE GARDEN TOMB OUTSIDE JERUSALEM - DAY

59

Samson shows Elizabeth around the grounds near the tomb. They approach the hillside that looks kind of like a skull.

ELIZABETH
So this was it?

SAMSON
I was here; standing right over there. I saw it.

ELIZABETH
He really did rise from the dead?

SAMSON

This is where a whole new age was born. This is where salvation began.

ELIZABETH

A lot of people don't believe that.

SAMSON

And that's why the apocalypse almost happened. People of faith kept the demons at bay. Today people are losing their faith; forgetting who they are and what they're supposed to be.

ELIZABETH

What are we supposed to be?

Samson looks at her and smiles.

SAMSON

We're supposed to be the children of God. Loved by God, loving God, and loving one another. It's that simple.

She smiles at him somewhat seductively.

ELIZABETH

Love one another?

SAMSON

Like brothers and sisters. Like family.

ELIZABETH

Is that the only kind of love?

SAMSON

No. There are other kinds of love, and they can be wonderful to.

ELIZABETH

And you can feel that kind of love?

SAMSON

My seraphim father loved a human woman. I suppose I can to.

He smiles back at her.

FADE OUT.