

DARK KNIGHTS

FADE IN:

1 EXT. ISLAND OF THERA - DAY 1800 B.C. 1

KING ERUMIS ATHIUS, King of Thera is bound and full of bruises on his back. He is tied up. A CROWD surrounds him and A YOUNG WARRIOR, KING ARTIOCH of Elar holds a sword. He is being carried by GUARDS.

ARTIOCH

Erumis of Athius, you have been found guilty of terrible crimes against your people. You have sacrificed innocent victims and spilled their blood to perform evil rites to your evil gods. You are hereby condemned to die, the same way you have killed your victims!

CROWD CHEERS.

ERUMIS

I am your King! All of you are being treacherous! You shall pay!

ARTIOCH

It is you who will pay, your blood shall be spilled as you have spilled your victims, and on the same ground that you have performed those deeds! You shall die on the mountains of Uttar!

Guards pushes him with chains, crowd follows, King Artioch rides his horse among his guards who follow him and his entourage.

CUT TO:

2 EXT. MOUNTAINS OF UTTAR - DAY

2

Erumis is tied up upon a stone, King Artioch lifts his sword up.

ARTIOCH

The gods has given me victory
to free your people from
your evil deeds. Erumis of Uttar,
your spilled blood will bring
justice for those you've killed.

ERUMIS

(to the crowd)

I am your King! You side this
traitor you will all be considered
traitors!

ARTIOCH

Your evil deeds are the treason!
Your destruction will serve Thera!

ERUMIS

(angered)

You will not destroy me, Artioch.
Your house shall be cursed and
you shall pay for what was done to me!

ARTIOCH

The gods will protect my kingdom,
I am now the King of Thera!
As for your house, their blood
is cursed as you, they shall repay
your evil deeds becoming my servants!

ERUMIS

Hear me all of you!
I will be avenged!
And for you Artioch!
Your mightier King, shall become my servant!

Artioch cuts Erumis with his sword in several parts of his body.

Erumis is bleeding, the crowd slowly leaves.

3 EXT. MOUNTAINS OF UTTAR NIGHT

Erumis is trying to breath. He gasps and tries to untie his hands He moves slowly towards the side.

ERUMIS

(gasping)

Hear me o gods of the deep!
My house has sacrificed to serve you.
I plead to come to my rescue.

THE WIND starts to blow strongly. The moon turns dark,
an ANGEL OF DARKNESS leans over Erumis and holding A CUP
WITH INSCRIPTION gives blood to Erumis to drink.

DARK ANGEL

This will give you strength,
Erumis of Uttar.
Your house has served us well,
and you shall continue to serve
throughout eternity.

4 INT. MOUNTAINS OF UTTAR LATER

4

King Artioch's guards survey the Mountains of Uttar,
King Erumis' body is missing.

GUARD # 1

Where is he?

GUARD # 2

I am very concerned, he must have
escaped.

GUARD # 3

We must tell our King.

Erumis appears from behind the rock.
Guards attack, Erumis easily kills the first warrior by
biting his neck. The second warrior dies with his own
sword. The remaining warrior run towards the Island of
Thera.

5 INT. KING ARTIOCH'S CASTLE - DAY

5

King Artioch AND FOUR MEMBERS OF THE ROYAL COUNCIL
gathers. King Artioch walks among the council members
and ponders.

ARTIOCH

Are these rumors truth?

COUNCIL MEMBER # 1

Your majesty, there have been many disappearances in Uttar, since the guards had been there to retrieve his body.

ARTIOCH

Where is the one who returned?

COUNCIL MEMBER # 2

He is incoherent, my lord,
We can't understand what he is saying.

ARTIOCH

What is he saying?

COUNCIL MEMBER # 1

That he has seen . . .
Erumis of Athius.

ARTIOCH

I killed Erumis with my own
sword.

COUNCIL MEMBER # 2

But he returned, my lord.

ARTIOCH

You should not believe what is said,
Erumis is dead. He will no longer
destroy our land.

COUNCIL MEMBER # 1

What should we do to stop these
rumors, my lord.

ARTIOCH

Bring to me the surviving warrior.

Guard leaves.

COUNCIL MEMBER # 2

My King, the physicians have examined
those bodies found in Uttar, and
told that they have no trace of blood.

AD LIB COUNCIL MEMBER CHATTERS

ARTIOCH

Silence!

Council members silence.
 Guard returns with the surviving warrior.
 He kneels before the King.

ARTIOCH

(to the council members)

Leave us!

Council members leave.
 King Artioch paces, the warrior remain kneeling.

ARTIOCH

What is your name?

WARRIOR

Tyrus Elymar, my lord.

ARTIOCH

Were you who spread these rumors?

TYRUS (WARRIOR)

Yes, my lord. I have seen him,
 He drank their blood, my lord.

ARTIOCH

You may go, Tyrus, speak no more
 of this. Bring my counselors.

Tyrus Elymar bows and leaves,
 Counselors return.
 Artioch sits on the throne and three counselors gather
 around him.

ARTIOCH

I will not send anybody to search
 for Erumis' remains.

COUNCIL MEMBER # 1

But your majesty, many of us
 believe he still lives.
 If he is still alive, he remains
 a threat to our kingdom.

ARTIOCH

The animals may already have
 consumed him. I shall make a new
 decree. From this day the
 Mountains of Uttar is hereby declared
 a forbidden ground.
 Block all path the leads to Uttar.

CUT TO:

6 INT. PALACE OF THERA - DAY 1,600 B.C. 6

KING AROCH sits in the throne of Thera.
 MEMBERS OF THE COUNCIL are also gathered and they look
 at A SERVANT who enters rushing knelling before the
 king.

SERVANT
 (euphoric)
 My lord, our gods blessed
 you with two sons.

The king stands up, Members of the Council stares at
 the servant.

AROCH
 Sons! I declare that
 a celebration is to take
 place to honor the gods
 for these deeds. (to servant)
 Bring my sons!

The servant rushed out, shortly returned with ANOTHER
 SERVANT with the babies bundled up.

AROCH
 Who is the firstborn?

Servant brings the baby to the king.

AROCH
 He shall be called Eryn Artimoch!

Aroch cradles the baby and takes his necklace with the
 inscription of Thera and gives to one of the council
 members, RIHIAD ATHIUS.

AROCH

(to Rihiad)

You shall be his mentor,
prepare him to be a king.
And this is his birthright.

Council Members look at each other. Aroch returns Eryn to the servant and picks up the other baby. He walks around the room and stops in front of another member of the council MARECH ELYMAR. Aroch takes a ring and gives to Marech.

AROCH

And that is also his bequest.
His name is Erymach, you shall
guide him to serve his king.

The servant leaves. Aroch walks away, the members of the council bowed in respect. A few of the Council Members stay in the room.

COUNCIL MEMBER # 1

It concerns me that a member of
the house of Athius was chosen
to guide our future King.

MARECH

I may share your concern, Ertak but
our King has made his choice and
we must abide to it, besides
the House of Athius has been pardoned.

COUNCIL MEMBER # 2

It is known that a descendant
of Rihiad has saved the life
of one of our King's ancestors,
therefore the house of Athius
was restored of their freedom.

CUT TO:

7 EXT./INT. AROCH'S PALACE - DAY - YEARS LATER

7

YOUNG ERYN practices fencing with A TEACHER, Rihiad watches. Eryn wins and pierce the teacher's arm. The teacher falls on his knees and looks at the young Prince.

ERYN

You may go.

The teacher bows and leaves holding his bloody arm.

RIHIAD

You should been at the tribunal
today, you must start to participate
in sentencing the criminals.

ERYN

(looking at his sword)

That would interfere with my training.

RIHIAD

My lord, you don't need any
training, no one can fight as you
in all our kingdoms.

ERYN

I believe my brother is enjoying
being there, but he is probably
defending those criminals.

RIHIAD

I shall remind you that it makes him a
possible threat to you.

ERYN

Erymach? A threat? How so?

RIHIAD

The people favor him, my lord.
That is where lies the danger.

ERYN

(looking at his sword)

He would not have enough courage
to betray me. I will keep him on his place.

KINGS GUARDS enter the room and kneel.

GUARD # 1

Your highness, the King requests
your presence for the festivities.

ERYN

I almost forgotten, I can't go
without my bride.

Eryn shields his sword and runs out of the room.

8 INT. CYBELLE'S ROOM - DAY

8

CYBELLE, fights with a SERVANT TAMIR, she tries to free
from her grip. Tamir uses her strength to throw Cybelle
on the bed.

CYBELLE

How dare you do this to me!

Tamir helps Cybelle to get up.

SERVANT

My lady, you must prepare to
the festivities, Lord Eryn is coming!

CYBELLE

I don't want to see him!
You know well I love Cyrus!

Cybelle sits on the bed; the servant sits at her side.
Cybelle throws Tamir on the ground and run.

TAMIR

You must be calm now, child.
I'll help you to get ready.

Tamir gets up, she tries to follow her but she is out of
sight.

SERVANT

(worried)

Come back!

9 EXT. MOUNTAINS OF THERA - DAY

CYRUS rides his HORSE along the water, he sees Cybelle
riding towards him. Cyrus gets down and meets Cybelle.
They embrace and kiss.

CYBELLE

I miss you so much.

CYRUS

I miss you too, but you shouldn't
have come, you are taking a
great risk in coming here.

CYBELLE

I had to see you.

They embrace into a passionate kiss.

10 EXT. CYBELLE'S HOME DAY

Prince Eryn arrives on horse with FOUR GUARDS riding by his side Immediately, SERVANTS come and kneel before Eryn. Eryn paces towards Cybelle's chambers. Tamir kneels before him.

ERYN

Why isn't Cybelle greeting me?

TAMIR

She is not here, my lord.

Tamir looks down, remaining on her knees.

ERYN

(picking up sword)

You will tell me where she is or I shall
have your life!

11 EXT. MOUNTAINS OF THERA - DAY

11

Eryn arrives with the guards and sees Cyrus and Cybelle together. The young couple startled, Eryn unshields his sword and walks towards the couple. Cyrus kneels before Eryn.

ERYN

(to the guards)

Take her away!

Two guards take Cybelle away. Cybelle is crying
Cyrus kneels before Eryn.

ERYN

(to Cyrus)

Traitor and coward, you shall fight me!

CYRUS

My family has pledged loyalty

to your house, my lord, I can't fight you.

Eryn places his sword at Cyrus throat.

ERYN

Then, you will die where you stand.

ERYMACH

(O.S.)

Stop, my brother!

ERYN

He is a traitor, Erymach.

Cyrus remains on his knees, Eryn's sword touching his throat. ERYMACH approaches Eryn.

ERYMACH

Please, Eryn, let him go.

Eryn ponders. He looks at Erymach, then at Cyrus.

ERYN

(to the guards)

Take him away! He shall stand trial for treason.

12 INT. PALACE OF THERA - DAY

Aroch gather his counselors, Ertak, AMIR, MERSH, Marech and Rihiad. Aroch paces among them.

AROCH

The house of Elar and Uruk are not complying to our demands in our share of their resources. It is striving my people from what is their right. I will no longer tolerate it.

MERSH

Your majesty, what is your order?

AROCH

I am going to arrange a meeting with the Kings and we will find a peaceful resolution.

13 INT. PRISON CELL - NIGHT

13

Cyrus sits inside the cell, chained to the walls. The door opens, Cyrus is uncertain who is visiting him, THREE MEN hiding under a robe approach him, he recoils and lowers his. The visitor shows his ring. Cyrus sighs in relief for he sees Erymach's ring. Erymach signs for silence

ERYMACH

Let's hurry, my friend.

CYRUS

(whispering)

How about Cybelle?

ERYMACH

She left the island, my friend, she is not your concern now, please, hurry.

Cyrus leaves the cell and as he walks through the corridor he sees unconscious GUARDS on the ground. Erymach and his companions leads Cyrus away from the prison and ANOTHER GUARD holds a horse.

ERYMACH

Now go, and never return.

Erymach and Cyrus are riding their horses when then are surprised by Eryn and his guards.

ERYN

(sarcastically)

My dear brother, you are so predictable.

ERYMACH

(startled)

Please Eryn, let him go, he is like a brother to me.

ERYN

I am your brother and I will be your King! You have promised to do something in return when I spared his life. Let's see what your friend would do to save yours.

CYRUS

I would do anything, my lord.

ERYN

Are you willing to relinquish all your possessions and be a servant for your future King?

CYRUS

Yes, my lord.

ERYN

It is done, then. You are now my slave, I know that you are skilled with a sword, It is unfortunate that you didn't accept my challenge, it would be an interesting fight. I'll be seeing you at the castle.

Eryn rides away with the guards then he stops and turns to Erymach.

ERYN

Don't forget your pledge, my brother.

ERYMACH

What do you want of me?

Eryn pauses.

ERYN

I can't think of anything at this moment, I am sure I'll think of something and I will expect you to fulfill your promise.

ERYMACH

And I will, my brother.
I am on your debt.

ERYN

A debt that shall be paid!

14 EXT. KINGDOM OF ELAR NIGHT

The palace is sitting in the light of the moon. GUARDS are on their posts, half sleep. A surprise attack takes place and the palace is invaded and torched. A

sword is left in the throne room with an insignia of Thera.

15 INT. KING AROCH'S PALACE EARLY MORNING

Aroch sits among his council. A GUARD enters and kneels.

GUARD

Your majesty, are being attacked!

AROCH

By whom?

GUARD

The house of Elar.

Aroch walks out the palace in a hurry. He grabs his armor and sword, and the members of the council follow him.

MARECH

Why do you think they have attacked us?

AROCH

It makes no sense, but it doesn't matter now, does it?

AROCH

(to the guard)

Go, secure our gates, and get Prince Eryn!

The guard leaves the palace room and meets Eryn on his path.

GUARD.

My lord, the King has asked you to join him.

ERYN

I am taking the front, come follow me!

Eryn rides and SEVERAL GUARDS follow him. The battle takes place and Eryn kills the attackers with such precision and dexterity that draws many away. When the guards retreat, Eryn chases them. He traps one of the warriors and he prepares to strike. The warrior is PRINCE URTUK from the house of Elar, he takes his

helmet and throws his sword away and kneels before Eryn.
Eryn's guards surround him with their swords drawn.

URTUK
I surrender, my lord.

ERYN
(sarcastically)
Prince Urtuk, it is a pleasure to
see you again.

ERYN
(To the guards)
Take him away!

The guards take Prince Urtuk away, Eryn looks at the
horizon and he sees his guards returning with prisoners.

ERYN
(to one guard)
We shall celebrate this victory!

16 INT. PALACE OF THERA - NIGHT

The GUARDS carry the body of Aroch. THE PEOPLE GATHERED
kneels, QUEEN YRYNIA rushes to see the king, Rihiad
carries the king's sword. Eryn arrives with his armor
stained in blood, the people remains on their knees.
Council Members kneels before Eryn. Rihiad gives his
father's sword to Eryn who places on Aroch's body.
Erymach arrives and hugs his mother, he turns to his
brother and kneels.

ERYMACH
(to Eryn)
May the gods protect Eryn,
King of Thera!

The crowd cheers.

ERYN
I shall avenge my father's death!

17 INT. PALACE - DAY

King Eryn sits on the throne. Royal Council gathers, an
entourage of the king's guards. Queen Yryinia sits by
Eryn's side. Rihiad stands by Eryn. Erymach sits with
the council members.

ERYN

It is ordered that all the members
of the council are now under my command.
There will be no more deliberations
to be made. I am the judge and executioner
of all crimes committed in the kingdom.

King Eryn gets up, everyone kneels, he summons a GUARD
to walk with him.

ERYN

(to guard)

Have you found her?

RIHIAD

No, my lord. Your bride's whereabouts
is still a mystery. She left, but we
found this (hand her a bracelet)
by the lake.

ERYN

Continue searching.

The people in the palace remain silence. Eryn leaves the
room, everyone bows, except Queen Yrynia and Erymach.
Eryn eyed Erymach and stops in front of him.

ERYN

My brother, haven't you
forgotten anything?

ERYMACH

(kneeling)

Forgive me, my king.

Yrynia places her hand on Erymach's shoulders.

Eryn leaves the room, Rihriad handles the scroll to
Eryn. Eryn and Rihriad walk through a corridor and
enter another room.

RIHIAD

The act of war against us was
a work of treachery by the kingdom of Uruk.
It was them who raided the kingdom of Elar
and placed our symbol on their palace,
they attacked us in retaliation.

ERYN

It is now war against them;
 they killed my father. I want you
 to prepare a demand for the kingdoms
 of Uruk and Elar. All kingdoms shall be
 unified under the rule of Thera.

King Eryn leaves holding Cybelle's bracelet.

18 EXT. GROUNDS OF THERA - DAY

A battle engages from three parts of the land, the Kingdoms of Elar and Urtuk joined forces against Thera. Eryn is deeply wounded. GUARDS carry Eryn. Rihiad comes to his help. In the background, the Palace of Thera is being attacked. Rihiad rushes Eryn to a carriage. ONE GUARD is mounted in the horse.

ERYN
 (whispering)
 Rihiad, I. . . don't want to die.

RIHIAD
 You shall not die.

RIHIAD
 (to the guard)
 Hurry, to the Mountains of Uttar..

Rihiad departs with the wounded King.
 Erymach rushes towards the other side of the palace.
 In the battle field, Erymach fights but is challenged by MARSHIK, prince of Elar. Soon he is defeated and surrounded.

MARSHIK
 We may end this bloodbath now.

Erymach looks at his surrounding and sees defeat of the warriors of Thera and lay down his sword.

ERYMACH
 I request that my people not
 be harmed.

MARSHIK
 As long as you surrender
 the kingdom, your people
 will be under my protection.

19 INT./EXT. PALACE OF THERA - DAY
 Prince Marshik sits in the throne, aside prince Urtuk, Marech, and Erymach and Yryinia and the members of the extinct council stand before them in chains, except for queen Yryinia and they are surrounded by GUARDS who also stand among the crowd gathered in the front gate. Crowd CHATTERS, Marshik waves for silence.
 Guards of both kingdoms surround all exits.

MARSHIK

Hear, oh people of Thera!
 The rule of the house of Artimoch has ended. You may pay a heavy price if you don't obey our commands! I, Marshik, prince of Elar and prince Urtuk of Uruk are now your rulers.

Marshik signs to the guard to bring Erymach who is pushed down to the ground to kneel before Marshik.

MARSHIK

(to Erymach)

Tell your people to obey our command and not to try anything that would compromise this truce.

ERYMACH

Yes, I will. . . my lord.

Erymach stands and addresses to the crowd.

ERYMACH

People of Thera! These are difficult times for us, the kingdoms of Elar and Uruk has granted protection from hostilities. I've always tried to serve you, and now (pauses) it is my duty to ask you to comply to their demands and no harm will come to you.

20 EXT./INT. PALACE OF THERA - NIGHT

The full moon lights up the path of the grounds of Thera.

GUARDS stand in watch on the towers.

A sudden attack takes place, SEVERAL GUARDS attack the guards of Thera, biting their throat.

The attackers have an inhuman strength. They are all dressed in black and red, but the one leading the attack wore black and silver coat and killed everyone on his path. He opens the cell door with his bare hands and throws the door aside.

Erymach, Marech were in chains in one cell, The mysterious rescuer breaks their chains easily.

Erymach and Marech becomes alarmed when they see the stranger's strength.

The rescuer takes of his helmet and reveals his identity: Eryn. He has menacing eyes and his skin is bright white.

Eryn breaks the chains of Erymach.

ERYN

(to Erymach)

Hello, my brother.

it is good to see you.

Another warrior enters the cell and frees Marech, Erymach recognizes Cyrus and approaches him.

MARECH

Cyrus, I thought you were dead.

CYRUS

In a way, I am. Let's go,
my master commands that you are
to join us.

21 EXT. PALACE OF URUK - NIGHT

A raid takes place with similarities to the Palace of Thera, but it is lead by Rihiad who also kills with a great strength.

RIHIAD
 (to the guard)
 Let's get some more reinforcements!

Rihiad takes cuts his hand with a sword and walks along the corpses. A GUARD leans over a fallen warrior.

GUARD
 This one is still alive.

Rihiad leans and places the palm of his hand on the unconscious man's lips. The man opens his eyes and gets up.

WARRIOR
 I am at your command, master.

22 EXT. PALACE OF ELAR - NIGHT

The palace stands in flames. The ground is filled with corpses, guards attack with swords and also bites their victims.

23 EXT./INT. PALACE OF THERA - NIGHT

Under the night of the moon, King Eryn stands in front of the palace surrounded by Rihiad and the guards. The people gathered and cheered at the king.

ERYN
 (to the crowd)
 We have conquered the kingdoms
 of Elar and Uruk and to celebrate
 our victory we are offering
 to the gods a sacrifice!

People CHEERS as Prince Marshik is brought in chains. Erymach approaches Eryn and kneels.

ERYMACH
 Allow me to speak, my lord.

ERYN
 You may speak, Erymach.

ERYMACH
 Prince Marshik has shown mercy

for me when I was his prisoner,
please show mercy as he showed me.

Marshik looks at Erymach with a faint smile.

ERYN

You have a lot to learn, my brother.
Mercy is for the weak,
there shall be no mercy
for the traitors of Thera.
He shall pay with his life in
the grounds of Uttar.

King Eryn's guards take Marshik away.

ERYMACH

Uttar? The forbidden land?

ERYN

No, my brother. The mountains of Uttar
is the center of our victory.

ERYN

(to the people)

The gods have granted our victory,
You are ordered to pay homage to them.
The grounds of Uttar is our
temple of victory!

ERYN

(to Erymach)

You shall go to Uruk and under
my command you will make sure
the order is restored.

ERYN

(to the people)

I also declare that it is in
honor of goddess Selena that
we may celebrate our festivities
under the light of the moon.

24 INT. PALACE OF URUK - DAY

Erymach paces nervous. Marech is at his side.

MARECH

I have many concerns about
your brother, my lord.

ERYMACH

What kind of concerns?

MARECH

He is behaving differently,
specially after he has build
the temple in Uttar.

ERYMACH

I wish to learn more about it.

MARECH

How?

ERYMACH

We must follow my brother.

MARECH

We have to wait until sunset.

ERYMACH

Why sunset?

MARECH

Because we can't never find
him when the sun is up.

ERYMACH

We are going, tonight.

25 EXT. MOUNTAINS OF UTTAR - NIGHT

Marech and Erymach ride through darkness, they follow the king's convoy to a dark passage and sees Eryn entering a cave of sorts. Cautiously, Marech and Erymach approach and witness a GATHERING OF PEOPLE inside the cave.

Eryn enters and kneels before the Master the ceremony, Erumis.

Marech watches Erumis opening a sacrificial stone filled with blood, he takes a cup with inscriptions and giving it to Eryn. A VICTIM is brought in and also drinks from the cup.

MARECH

(whispering)

My lord, you should leave.

They walk out of the cave.

MARECH

My lord, your brother has joined
the sorcery of Athius as I suspected.

ERYMACH

Did you know about that?

MARECH

My father had told me about it.
When I was young. The story of Athius
has been passed through generations
in my family. My father told me that
one of my ancestors had witnessed King
Erumis of Athius to swear vengeance
against your family for the taking of Thera
from their hands.

ERYMACH

Why did my father has chosen
one of them to guide my brother?

MARECH

They have been pardoned, and Rihiad
is very skilled in the sword.

ERYMACH

We must destroy their temple
and the blood of Uttar.
It seems that blood must be very important
to them.

MARECH

It will be done, my lord.

26 EXT. MOUNTAINS OF UTTAR DAY

Erymach and Marech ride with guards, under the light of
the sun, they attack the temple and destroy the
sacrificial stone and find several cups with
inscriptions and a pool of blood.
Marech pours some of the blood into the cup and gives it
to Erymach.

ERYMACH

What are you doing, Marech?

MARECH

Do you know what this is?

ERYMACH

Blood!

MARECH

This is a special kind of blood.
Those who drink, become immortal!

ERYMACH

Immortality is for the gods.

MARECH

He will come after you, my lord,
you must have his strength
to fight him. If you remain as
you are you will surely die.

ERYMACH

But my purpose was to destroy
the temple of Athius,
not to take part on it.

MARECH

I know that, my lord,
but I don't believe we have
a choice. What chance could we have
fighting against his immortal flesh?

ERYMACH

No, Marech, we will find another way.

27 INT. TEMPLE OF UTTAR - NIGHT

27

Eryn, Rihiad and Erumis see the destroyed temple.
OTHERS gathered around. Eryn kneels before Erumis.
A FEW gather the remaining blood spilled under the
Sacrificial stone and place into cups.

ERUMIS

(hoarse voice)

Our blood, source of our powers

and immortality is almost destroyed,
greater amounts were taken,
Eryn of Thera, it is my command
for you to restore it.

ERYN

How can I accomplish this, master.

ERUMIS

The blood must be replaced
with the blood of builders.
It might take centuries for us to regain
our powers but it must be done.

ERYN

Builders?

ERUMIS

(hoarse voice)

You will gather thirteen human
victims that will build our temple
and share their blood with us willingly.

ERYN

It was my brother who destroyed
our temple, master.
What shall I do with him?

ERUMIS

(hoarse voice)

He must serve us.

ERUMIS

(to the crowd)

Come, let's conquer humanity!

The crowd cheers.

Erumis, Eryn and Rihiad march towards Thera.

28 EXT./INT. PALACE OF URUK - NIGHT

28

Troops surround the palace gates.
Inside, Marech, Erymach and Guards.
On the other side of the mountain of Uruk a legion
of immortals led by Erumis comes,
on the far side Eryn leads the other group.
Yrynia runs to Erymach.

ERYMACH

Mother, you should not be here!
You should been in Thera!

YRYNIA

My son, he is your brother!

ERYMACH

(to the guard)

Take her to safety.

The guard pulls the queen to his horse and rides on.

MARECH

(looking out)

We are surrounded, my lord.
Our men have no strength
to fight them.

29 EXT. PALACE OF URUK - NIGHT

29

The battle begins. The immortal guards of Eryn slaughter Erymach's guards.

CROWD run for their lives but is attacked.

Erymach fights, but is wounded. Eryn, Rihiad and Erumis enter the gates of Uruk but Erumis is burnt, Eryn

SCREAMS and kills the assassin.

Rihiad with the help of a WARRIOR takes the body of Erumis away.

RIHIAD

(to the warrior)

Take our master, we must
Keep him safe.

ERYN

But he is destroyed.

RIHIAD

When we strengthen our blood
he shall return from the ashes.

ERYN

Like the phoenix.

RIHIAD

Yes, my King,
like the phoenix

Meanwhile, the fight continues with an easy victory of the immortals. Erymach is dying, Marech holds him, but he takes the cup with inscriptions with the stolen blood of Uttar and places it into Erymach's lips who is almost unconscious.

MARECH

Forgive me, my lord.

Erymach drinks the blood. Marech also drinks. Out of the sudden they are surrounded. Suddenly, the ground begins to shake. The mountains erupt and the island of Thera and the other kingdoms are destroyed and sink into the bottom of the ocean. A thick mist surrounds the doomed islands, several ships leaving far away.

30. EXT. HIGHWAY. NIGHT - 2005

30

RICHARD FOX drives his convertible corvette. "HOLIDAY" of "GREEN DAY" plays on CD.

INSERT SPEEDOMETER 100 MPH.

SFX SIRENS.

POLICE OFFICER approaches Richard's car. Richard stops.

OFFICER

License and registration,
please.

RICHARD

(handling papers to officer)
Was I going too fast?

OFFICER

You were going 100 on a
60-mile per hour road.

RICHARD

Sorry, officer, I didn't
realize that I was going that fast.
I guess I am a little tired
and didn't realize

OFFICER

If you are tired you shouldn't be driving. I advise you to stop in the next town, there is a pretty nice hotel that just opened.

Officer writes a ticket and gives to Richard.

RICHARD
(getting the ticket)
I guess I'll do that. Thanks.

Officer leaves, Richard throws ticket on the back seat of the car. it lands on top of a folder

INSERT FOLDER

FOX & FORSYTHE ASSOCIATES

Richard speeds off, reaches a loop and loses control of car and crashes. Shortly after sound of FOOTSTEPS approaches the wreckage and King Eryn of Thera under alias HENRY CAMPBELL leans and inspects the car and lifts the driver's seat door. He approaches Richard's bloody neck and attacks. He stops suddenly.

HENRY
What a coincidence, an architect.
My friend, you cannot die now.

Henry cuts the palm of his hand and gives to Richard to drink. He withdraws his hand as Richard is regains consciousness but with a waive of Henry's hand, Richard collapses.

HENRY
Sleep now, my friend,
I'll see you soon.

31. INT. FOX & FORSYTHE ASSOCIATES - DAY

31

PAUL FORSYTHE looks at sketches when RECEPTIONIST CYNTHIA MOREL enters the room.

CYNTHIA
I'm sorry, Mr. Forsythe,
I've just got a call from
Palm Springs, it's about Richard.

PAUL
What about him?

CYNTHIA

He had a car accident.

Paul closes the drawings and picks up his car keys.

PAUL

How is he?

CYNTHIA

I don't know. The call came
from the Highway Patrol.
They said he is at
the Desert Regional Center.

CUT TO:

32. INT. HOSPITAL - DAY

32

DR. BURMAN and OTHER DOCTOR ASSISTANT look at X-Rays.

DR. BURMAN

Diffuse Axonal Injury.

ASSISTANT

What are his chances?

DR. BURMAN

With these injuries I am surprised
that he is still breathing.
Let's hope for a miracle.

CUT TO:

33. INT. HENRY CAMPBELL ESTATE - NIGHT

33

Henry plays "CLAIR DE LUNE" of "BEETHOVEN" on the piano.
Cyrus/TIMOTHY the housekeeper walks in.

TIMOTHY

Good evening, master.

HENRY

We have a new blood in town,
Timothy.

TIMOTHY

You mean that...

HENRY

He is an architect,
isn't that a coincidence?

TIMOTHY
But sir, wouldn't that be
too dangerous now?

HENRY
(shouting)
Are you questioning me?

TIMOTHY
(frightened)
No, master, I wouldn't.
Please forgive me.

HENRY
I know you wouldn't. Has Mike delivered
the supplies?

TIMOTHY
I am going there tonight, sir.

HENRY
What are you waiting for?

TIMOTHY
I was just wondering if you need me, sir.
I am leaving right now if you don't need me
anymore.

HENRY
You may go, see about the supplies,
and Timothy.

TIMOTHY
What is it, master?

HENRY
Stop calling me master.
We are in the twenty-first century,
we have to blend in.

TIMOTHY
Yes, sir.

Timothy leaves. Henry resumes playing.

CUT TO:

Paul Forsythe arrives at the "CAMPBELL INN" and looks at the hill where he sees a mansion. THE PORTER helps him.

PAUL

Who the hell lives there, Dracula?

PORTER

That is the Campbell Mansion, sir.

PAUL

(looks at the hotel sign)

The owner?

PORTER

Yes, sir.

Paul enters the hotel and looks at the pillars and pottery in the lobby.

CUT TO:

35. INT. HOSPITAL - NIGHT

35

MICHAEL CALRSON writes labels of platelets in the blood bank, he startles when Timothy walks in.

MICHAEL

Tim, sir, It is already time?

TIMOTHY

Is it ready?

Michael paces nervously.

MICHAEL

We are short in supply, sir.
It is difficult to take it without
being noticed.

TIMOTHY

I am truly sorry about it, Mike,
but you know very well how
the master will react if you
don't deliver.

MICHAEL

Please give me more time,
I will have it.

TIMOTHY

I'll see what I can do,
but I can't promise anything.
You'd better come up a plan.

Timothy vanishes. Michael sits on the chair then covers his face on despair.

CUT TO:

36. INT. HOSPITAL - DAY

36

Dr. Burman and his assistant attend A PATIENT. JOHANNA LENNINGTON, nurse approaches them.

JOHANNA

Dr. Burman, Mr. Fox is awake.

DR. BURMAN

(to the assistant)

Maybe we are going to see
a miracle after all.

Dr. Burman his assistant and Johanna walk in Richard's room.

Richard has his eyes opened.

Dr. Burman approaches.

DR. BURMAN

Hello, Mr. Fox, I am doctor Burman,
how are you feeling now?

Dr Burman takes his vital signs.

RICHARD

(disoriented)

What... what happened?

DR. BURMAN

You had a car accident,
but you need not to worry
about that now.

RICHARD

I got a horrible headache,
doctor.

DR. BURMAN

I'll give you something
for the pain.

Dr. Burman writes up on the pad and handles to Johanna.

DR. BURMAN

I am glad you are back, Mr. Fox.
You need plenty of rest now.

Dr. Burman walks away with the assistant.

DR. BURMAN

(puzzled)
Let's take a look at
those X-Rays again.

DISSOLVE TO:

37. INT. HOSPITAL - DAY

37

Paul arrives at the Regional Center and talks to the receptionist.

PAUL

I came to see Mr. Richard Fox.

RECEPTIONIST

Room 112

Paul walks through the hospital hall and arrives to Richard's room. He sees Richard and Johanna gives Richard some medicine, then leaves the room.

RICHARD

Paul, it is good to see you.

Richard sat up and smiled.

PAUL

It's good to see you well,
Ricky.

RICHARD

Isn't she wonderful?

PAUL

Who? The nurse?

RICHARD

Yes. How did you found out?

PAUL

You had our portfolio in your car,
all they had to do was to call.

Dr. Burman enters the room.

DR. BURMAN
Good morning, Mr. Fox.

RICHARD
Good morning, doctor. This is
my associate Paul Forsythe.

DR. BURMAN
(shaking hands)
Pleasure to meet you.
So you are a friend of the
miracle man.

PAUL
Miracle man?

DR. BURMAN
Yes, he had an incredible
recovery.

PAUL
It is a relief.

DR. BURMAN
(writing on the chart)
Indeed.

Dr. Burman leaves the room. Paul paces and stops at the
window where he sees the house of the hilltop closer.

PAUL
(pointing at the hilltop home)
Did you see that?

RICHARD
(leaning, smiling)
Cool house, isn't it?

PAUL
It gives me the creeps.

RICHARD
(smiling)
You are just being funny.
Hey, since I am leaving in

a couple of days,
can you stick around?

PAUL

Sure, why not. I am staying
in a great hotel. Cynthia has already
cancelled most of our meetings
until next week.

CUT TO:

38. INT. HOSPITAL - SUNSET

38

Michael Carlson places bags of blood inside a case. He
looks around but startles by Timothy's presence.

TIMOTHY

(picking up the case)

From now on you'd better
deliver it on time,
I am starting to run out of excuses.

MICHAEL

I'll do my best.

TIMOTHY

If you don't do your best,
it will be your last.

Timothy vanishes. Michael returns to the office.

CUT TO:

39. INT. CAMPBELL INN HOTEL - NIGHT

39

Paul and Richard have dinner together.

PAUL

How long are you planning
to stay here?

RICHARD

Just a few days, by the way
what do you think about Johanna?

PAUL

The nurse?

RICHARD

Yes.

PAUL

She is kind of cute.

Henry Campbell enters the lobby and ALL PATRONS looks at him. The employees came to his aid and Timothy by his side. Henry faintly smiled at the patrons. Richard stared at Henry with an odd expression.

PAUL

Who is that kid, Ricky?

Richard remains staring at Henry as if he is in a trance

PAUL

Ricky, wake up!

RICHARD

(startled)

What? What did you say?

PAUL

You were acting wierd,
do you know that guy?

RICHARD

(distracted)

He looks familiar . . .

Henry shakes hands with some GUESTS and approaches their table.

HENRY

(offering his hand to Richard)

Good evening, sirs. I hope you are
enjoying your stay.

RICHARD

(shaking hands)

It's a wonderful place.

PAUL

This is really nice.

HENRY

Thank you. By the way, I am glad
that you seem to be recovered
from your accident.

RICHARD
How do you know?

HENRY
You didn't know?
You were in the local news.

RICHARD
I had no idea.

HENRY
Listen, I also found out that you are
an architect. I would appreciate if you
join me tomorrow evening for a dinner,
I have a business proposal that might
interest you.

RICHARD
(looking at Paul)
This is my business associate,
Paul Forsythe.

HENRY
So, the invitation is
for you too, sir.

PAUL
Thanks... but.

RICHARD
(interrupts abruptly)
We will be there, thanks, what time?

HENRY
This is Timothy, he will pick you up
at 8:00 p.m.

Henry leaves, Richard continues to stare coldly.

PAUL
Ricky, what's wrong with you?

RICHARD
I don't know, Paul. I never seen
this guy and I have the impression
that I have seen him before.

PAUL
Why are you so eager to accept
his invitation? You supposed to be
on vacation, Ricky.

RICHARD

I just accept as a courtesy, and besides with such a beautiful hotel he has I was just wondering how his house looks like.

CUT TO:

40 INT./EXT HENRY'S LIMOUSINE

40

Timothy drives Richard and Paul to Henry's home. Paul stares at the hilltop house.

PAUL

Are you driving us up there?

TIMOTHY

No sir. We are going to his other home.

RICHARD

How many homes does he have?

TIMOTHY

Mr. Campbell is a very wealthy man, he owns several properties.

PAUL

How old is he, twenty?

TIMOTHY

Twenty-three.

PAUL

What kind of business he does?

TIMOTHY

Real Estate.

They arrives at the house, Timothy opens the door of the limousine.

CUT TO:

41. EXT./INT. HENRY'S HOME - NIGHT

41

Richard and Paul walk in the house and looks at the art, the ancient pottery and paintings of famous artists. They walk and stop in front of a painting of a bird flying over a bonfire.

PAUL

What this supposes to mean?

HENRY

(O.S.)

The Rebirth of the Phoenix

Henry enters wearing a dark suit.

PAUL

Who painted it?

HENRY

I did. You know anything
about the phoenix?

PAUL

Fantasies, I guess.

HENRY

Did you know that some fantasies
are based on facts?

Timothy enters the room.

TIMOTHY

Excuse me, sir. Dinner is served.

Paul and Richard follow Henry to the dining room.

HENRY

I hope you enjoy your dinner,
I am sorry that I can't join you
at the dinner table I had an unexpected
affair but I shall return shortly.

Paul and Richard looked at each other as Henry left the
room.

PAUL

He is weird. How come he invites us
for dinner and don't eat with us?

RICHARD

Come on, Paul, you've heard him,
something came up.

PAUL

I don't understand why do you
keep defending him.

RICHARD

I am not defending him,
I am just trying to be reasonable,
after all it is a perfect explanation
he had given.

CUT TO:

42. INT. HOSPITAL - DAY 42
Dr Burman reads through Richard's chart. He also reads
the series of X-Rays taken from Richard. He compares
and looks puzzled.

DR. BURMAN
(to himself)
I don't understand..

CUT TO:

43. INT./EXT. HENRY'S MANSION - NIGHT 43
Henry, Paul and Richard are sitting at the library room
with drinks, Henry picks up drawings from the desk and
brings to Richard.

PAUL
What kind of books do you have?

HENRY
I have books from all tastes.

PAUL
Why so many? Do you read them?

HENRY
I've read many books. I keep my library
updated because what I never
know what am I going to need.

Henry picks up a sketch from the drawer.

HENRY
(giving the sketch to Richard)
This is my next project, but it isn't quite
right. I want to build a Condo
and I wish to have according to this
specifications, I need some guidance,
and that's why I invited you here,
I wish to use your services.

PAUL
Our company can consider it.

HENRY

My intention is to hire
an architect full time.

PAUL

I don't think we might be able
to help you, but I could
recommend someone, perhaps.

HENRY

(to Richard)

How about you?

RICHARD

I'll discuss it with my associates.

HENRY

If I show you my proposal,
you will forget your associates.

Paul flickered with Henry's arrogance. He stood up,
Richard nodded at Paul to stop.

RICHARD

It was a pleasure to be here,
Mr. Campbell, I believe that we already
took too much of your time
and we are heading to the hotel.

HENRY

(getting up)

Timothy will take you.

PAUL

I'd rather walk; the night is so beautiful.

HENRY

I insist.

CUT TO:

44. EXT./INT. CAMPBELL INN - NIGHT

44

Paul and Richard leaves the limousine, Paul walks away.

TIMOTHY

Good night, sir.

RICHARD

Good night, Timothy.

Richard walks fast trying to catch up with his friend. Paul is at the front desk.

RICHARD

What are you doing?

PAUL

I am checking out. I don't want to spend one more second in a property owned by that little prick.

RICHARD

I think you are overreacting.

PAUL

Overreacting? The guy was arrogant. Who the hell he thinks he is? If I show you the proposal you will forget your associates (imitating Henry)

Paul picks up a phone book and looks. He picks up his cell phone and dials.

PAUL

(over phone)

Do I need a reservation?

PAUL (over the phone)

Good, my name is Paul Forsythe and I'll be checking in about 15 minutes. Thanks.

Paul hangs up.

PAUL

(to Richard)

I'll be at the Barnes' Hotel, it isn't 5 stars but I will feel more comfortable. I'll see you tomorrow.

Paul leaves. Richard starts to walk towards the bar when he spots a familiar face. Johanna Lennington.

JOHANNA

Hi there.

RICHARD

What a wonderful surprise. What are you doing here?

JOHANNA
Came to enjoy some live music
on my day off.

RICHARD
May I join you?

JOHANNA
Sure, why not, do you like dancing?

RICHARD
Would you teach me?

JOHANNA
Of course.

Johanna takes Richard by the hand and leads him to
the bar.

CUT TO:

45. INT. CAMPBELL INN - DAY 45

Richard wakes up and looks at his side. He sees a pair
of earrings Johanna left by the bed. He picks up the
pillow and hugs it. He gets up and picks up the pair of
earrings.

DISSOLVE TO:

46. INT. CAMPBELL INN - DAY 46

Richard walks by the lobby, the FRONT DESK walks up to
him.

FRONT DESK
Mr. Fox, this is a message for you.

INSERT - MESSAGE

PLEASE MEET ME @ 8:00 P.M.
MY HOUSE.
H. CAMPBELL

CUT TO:

47. INT. HOSPITAL - DAY 47

Richard walks in the lobby and talks to the RECEPTIONIST

RICHARD

I need to speak to Ms. Johanna Lennington.

RECEPTIONIST

She won't be in until 7:00 p.m.

RICHARD

Could I leave her a message?

RECEPTIONIST

(handling a pad)

Sure.

Richard writes down on the pad and hands to the receptionist.

CUT TO:

48. INT. HENRY'S MANSION - NIGHT

48

Henry plays "MOONLIGHT SONATA" of Beethoven.

SFX DORBELL RINGS

Timothy opens the door.

Richard arrives. Henry continues playing and Richard approaches the piano. Henry walks towards Richard with his hand extended.

HENRY

I am glad to see you, Mr. Fox.

RICHARD

(shaking hands with Henry)

Good evening, and you may call me Richard.

HENRY

I am concerned that it appears that your friend got offended yesterday about something, do you know what might I have said that made him upset?

RICHARD

Oh, yes. It is about the proposal you made, about working exclusively

for you.

HENRY

The offer is still standing.

Henry walks and leads Richard towards the living room. He goes to the bar and reaching under it, he picks up a cup with inscriptions, he opens a bottle and pours red wine on a cup. He picks up the cup with inscriptions with blood and places some drops the RED LIQUID from the cup of inscriptions into the wine and gives it to Richard.

HENRY

This is a special vintage.

Richard picks up the cup and drinks. As he gives the first sip he drinks faster and suddenly he drinks all the contents of the cup with frenzy. He gives the cup to Henry.

RICHARD

Can I please have some more of this?

HENRY

(smiling)

Sure.

Henry repeats the process and mixes a drop of blood from the cup of inscriptions into the wine. Henry's eyes turned dark red, his voice changed into a hoarser kind o voice.

HENRY

(hoarse voice)

Pay attention what I am going to tell you.

Richard stared at Henry motionless.

CUT TO:

49. INT BARNES' HOTEL - NIGHT

49

Paul is packing his clothing.

SFX THE PHONE RINGS.

PAUL

(on phone)

Send him up.

Richard arrives.

RICHARD
I need to talk to you.

PAUL
Don't mind me, I just want to pack,
keep talking.

RICHARD
It is about the proposal.

PAUL
You want to take it, don't you?

RICHARD
Yes, by the way why are you packing?
I thought that you would stay for a while.

PAUL
Yeah, I kind of change my mind,
I think I should be going.

RICHARD
I am taking a six-month leave
from the firm.

PAUL
(frowned)
Six-month leave?

RICHARD
I am taking this leave, Paul,
I just want you to know.

PAUL
What happened to you, Ricky?
Did the accident loosen up
some screws in your head?
You want to work for that prick,
don't you?

RICHARD
What I want is six months away.

PAUL
Very well, you may take your leave,
but I want this in writing.

I'll have Dr. Schneider send you the papers. I agree with your leave of absence, but you will have to return after six months, agreed?

RICHARD
Sure, whatever.

PAUL
So, I will see you in six months.

RICHARD
Thanks, Paul.

PAUL
I'll see you around, Ricky.

Richard leaves, Paul ponders at his friend's behavior.

CUT TO:

50. EXT. HOSPITAL PARKING LOT - EVENING 50

Sitting on the car outside the hospital Richard holds the pair of earrings Johanna forgotten at the hotel. He sees her car approaching he walks out of his car and goes towards her.

JOHANNA
Ricky, what a nice surprise,
what are you doing here?

RICHARD
(handling the earrings)
Remember this?

JOHANNA
Oh, thanks.

RICHARD
Just thanks?

Johanna kisses Richard, they embrace.

RICHARD
I missed you in the morning.

JOHANNA
I thought you need rest,
I went out with my friend

to do some shopping.

RICHARD
What time do you get off?

JOHANNA
7:00 AM.

RICHARD
Can I pick you up for breakfast, then?
I have, I think...
I may have a surprise.

JOHANNA
I love surprises. Sure,
pick me up at 7:00.

They kiss one more time and he leaves.

CUT TO:

51. INT. HENRY'S MANSION - NIGHT 51

Henry looks at a few sketches when Timothy arrives.

TIMOTHY
Sir, he is here.

Richard waits in the living room, Henry walks towards him with a smile.

HENRY
Mr. Fox, I assume you are contemplating
my offer?

RICHARD
I am.

HENRY
Good, would you care for a drink?

DISSOLVE TO:

52 EXT. HOSPITAL 52

Richard picks up Johanna. They kiss. He gives her flowers.

JOHANNA
(smelling the flowers)
How romantic!

Where is my surprise?

RICHARD

I got a job here in town.
I'll have to stay.

JOHANNA

Really? That's great.
What are you going to do?

RICHARD

I'll be working for Mr. Campbell.

JOHANNA

Let's go, I'm hungry.

Richard and JOHANNA kiss and she gets into the Rental Car he drives and both head off to the Campbell inn.

DISSOLVE TO:

53. EXT./INT. - HILLTOP HOUSE ESTABLISHING

53

The FULL MOON shines above the house of the hilltop, PEOPLE arrive at the house with fancy cars, and slowly they enter the house. Once inside there is a large corridor and a staircase, it has several candles lit. The people arrives at the center of a large room in the basement with columns around resembling the Island of Thera's front Palace. In the middle of the room a table made of stone and Henry enters the room dressed up in robes holding a cup with inscriptions and the people kneel. Henry's eyes shone bright red, his voice is hoarse.

HENRY

(hoarse voice)

Welcome, my people.
Tonight as all nights of the full moon
it is time to strengthen our bond.

Across the room a YOUNG COUPLE is carried in chains by TWO MEN. A young man was thrown on the ground in front of Henry. ANOTHER MAN held the young woman. SAMUEL JACOBS approaches Henry and kneels.

SAMUEL

Master, I am bringing this servant
to be judged, he has betrayed our kind
by revealing our true identity to that

woman who was not chosen.

HENRY

(to the young man)
 You committed treason,
 it is ordered that
 the punishment is death.
 Your blood and hers shall be ours.

TWO MEN take the young couple away. Henry opens the stone and a pool of blood is underneath the stone. He picks up a cup with inscriptions and places a few droplets of blood into the blood of the stone. One by one goes to the stone and sips blood. Their eyes turn blood red. PEOPLE IN CHAINS are brought in.

HENRY

Let's the banquet begins!

DISSOLVE TO:

54. INT. RICHARD'S ROOM - CAMPBELL INN - EARLY EVENING 54

Johanna and Richard eat on the bed.

JOHANNA

(looking at the clock)
 It's almost time for me to go.

RICHARD

I'll take you. I have to meet
 my new boss at 8:00.

Richard pick up the car keys, they leave.

DISSOLVE TO:

55. INT. HENRY'S HOME NIGHT 55

Henry sits drinking red liquid with Rihiad Athius, also known as ALEXANDER HAINES

ALEXANDER

When am I going to meet our builder?

HENRY

He will be here soon.

ALEXANDER

How did you find him?

HENRY

You are not going to believe this.
I was just walking around when I saw a car
speeding out of control. I knew it was going
to crash, and it did. There he was.

ALEXANDER

Does he know about us?

HENRY

He has not a clue. I prefer that way,
until it happens.

ALEXANDER

But he has to accept, otherwise won't work.

HENRY

He will accept. How many builders have
we converted over the centuries.

ALEXANDER

Thousands, but you haven't yet found
out what has happened to them,
Why did they disappear?

HENRY

I am still working on finding
this preposterous traitor.

ALEXANDER

What do you think of Richard?

HENRY

He is ambitious, he got the potential,
You will see, he will be the last one.

DISSOLVE TO:

56 EXT./INT. HENRY'S HOUSE NIGHT

56

Richard drives his rental car and parks in front of
Henry's home. He notices several cars parked and a
brand new corvette resembling his old car parked on the
driveway.

He enters the house and Timothy walks him through until
they arrive at the library. Richard sees about FIVE MEN
sitting, Alexander Haines was sitting by Henry's side
while the other four were at a some distance, drinking.

HENRY

Welcome, Richard. Let me introduce
you to some of my associates.
This is Alexander Haines,
my financial advisor.

RICHARD
(shaking hands)
It's nice meeting you

ALEXANDER
Likewise.

HENRY
(pointing out the other men)
And those are some of
our investors.

RICHARD
Hello.

Richard lifts up a glass of wine and salutes
the other men as they nod in acknowledgement.

HENRY
(lifting the cup)
I propose a toast.

Everyone picked up a cup.

HENRY
(lifting up)
To Richard!

ALEXANDER
To our builder!

They all toasted, Richard also drinks.

HENRY
(handling an envelope)
Richard, as a token of
our appreciation we would like
you to have this.

Richard opens the envelope and picks up a set of car keys.

RICHARD
Oh, thank you...
I don't know what to say.

HENRY

It is my pleasure,
after all you need a car.

ALEXANDER

Welcome, Richard.

Richard smiles.

Henry places his hands on Richard's shoulders.

HENRY

(to the guests)

Timothy will help your needs,
I have some business to discuss.

The guests stood up and lifted their cups to Henry.
Henry and Richard walk away.

CUT TO:

57 INT. HENRY'S LIBRARY MOMENTS LATER

57

Richard observes the great numbers of books on the
shelves.

RICHARD

Have you had any time to read them?

HENRY

Certainly. I believe that I have read
most of them.

RICHARD

(smiling)

You are kidding.

HENRY

No, I am not. Very well, you may sit
and let me tell what I want you to do.
As I discussed with you previously
I want you to design a Condo and once
the work is done I'll have some other
assignments.

RICHARD

I am sorry, Henry. I only have 6 months.
Then I will return to my firm in L.A.

Henry picks up a folder with a tick envelope
and handles it to Richard.

HENRY

We will discuss that when your six-month period is near. Right now you will show me your work on the times I have set for you. I have provided that you stay at my hotel free charge, as well as your monthly income will be deposited directly to the account you, I believe that everything is there and before you leave I need your signature on these. Do you have any questions?

RICHARD

Yes, I had to sign an agreement with Paul that after six months I would return to the firm in L.A.

HENRY

I don't like to repeat myself,
we will discuss that then.
If you excuse me,
I need to be alone now.
Have a good night.

RICHARD

Good night for you too.

Richard walks out of the room. Henry types the computer and go in the Internet.

INSERT COMPUTER SCREEN WEB SITE
FOX & FORSYTHE ASSOCIATES.

Henry picks up phone

HENRY

(over phone)

George, I am sending you a link.
I want you to investigate
this company's owners.

Henry hung up, opens a drawer, he picks up a bracelet.

HENRY

(sighs)

Where are you?

DISSOLVE TO:

58. INT. JOHANNA'S HOUSE - NIGHT

58

Richard and Johanna share a dinner.
She notices that Richard had not touched his food.

JOHANNA

I thought you were hungry,
you barely touched
your food. Are you OK?

RICHARD

(sighs)
It's nothing.

JOHANNA

You can tell me, please,
you have been very nervous lately.
What's going on?

RICHARD

I think it is the way I am working for
Henry. I don't know but he seems strange
sometimes.

JOHANNA

What do you mean?

RICHARD

He has this weird schedules. I only see
him after 8:00 p.m. most of the time,
sometimes he shows up at my place
at midnight. To tell you the truth, It's
been already 2 months that I work with him
and I have never seen him during the day.

JOHANNA

I am sure he might have an explanation
if you ask him.

RICHARD

I asked Timothy, his housekeeper.
He says that Henry goes out of
town everyday. But where does he go?

JOHANNA

Why is this concerning you, my love.
You don't have to worry about it.
As for he going to your place that late,
why don't you just come and live with me?

RICHARD

I was going to suggest you that, but my intentions were to buy a house here.

JOHANNA

This is a good house, and I believe you would feel happier here. Don't you think?

RICHARD

I agree, may be we can make it official one day.

JOHANNA

Are you serious?

Richard embraces her and they kiss passionately.

DISSOLVE TO:

59 INT. FOX & FORSYTHE ASSOCIATES DAY 59

Paul Forsythe sits on his desk and Cynthia Morel stands by him. He looks over some papers, hands to Cynthia.

PAUL

I want you to contact Dr. Schneider and give this to him.

CYNTHIA

I'm sorry, Mr. Forsythe. I know you and him were best friends.

PAUL

It's all right, Cynthia. We have to do what we have to.

CUT TO:

60 INT. JOHANNA'S HOUSE - DAY 60

Richard is getting dressed, fancy clothes, Johanna is putting on make up

SFX DOORBELL RINGS.

JOHANNA

Would you get that, Richard?

Richard answered the door. A MARSHALL held papers.

MARSHALL
Mr. Richard Fox?

RICHARD
Yes.

The Marshall handles the papers to Richard.

MARSHALL
Sign here, please.

Richard signs and returns a paper to the Marshall

INSERT PAPER

SUMMONS PAUL FORSYTHE, PLAINTIFF
VS RICHARD T. FOX - BREACH OF CONTRACT

61. INT. HENRY'S HOME

CUT TO:
61

GUESTS arrive for a party. Richard approaches Henry uneasy. Johanna is by his side.

HENRY
(kissing Johanna's back of hand)
Richard, you finally introducing
this wonderful lady.

JOHANNA
It's nice meeting you, Mr. Fox.

RICHARD
I need to talk to you.

HENRY
Not now. We talk business later,
right now I would love to introduce
this lovely lady to my guests.
Why don't you just enjoy the
party and meet me at my library
by 3:00 a.m.?

Guests drinking, CHATTERING, Henry guides Johanna around the house. Timothy stares at Henry and Johanna and shakes his head in disapproval.

DISSOLVE TO:

62 INT. HENRY'S LIBRARY - 3 A.M.

62

Henry sits at his desk, Richard on the opposite side.
Henry reads the court papers.

HENRY

What are your intentions, Richard?

RICHARD

I am not going to start the new project.
I am going to return to the firm in L.A.
with my friend.

HENRY

(frowns)

Friend? I don't know why you think you
have a friend. He is suing you! What
kind of friend is he?

RICHARD

I've already designed your Condo, what
else do you want from me? And yes
he is my friend. I don't know believe you
understand the meaning of friendship.

Henry returns the court papers to Richard.

HENRY

I don't have any friends, I have acquaintances.
People only get together when they have
a mutual benefit from their relationship.
I hope you consider staying here, I can be
more persuasive than your friend.

RICHARD

Are you threatening me?

HENRY

No. I am warning you.

Timothy walked in the library.

TIMOTHY

Excuse me, sir. There is a matter
that needs your attention.

Henry walked out of the library, Richard stared at the
court papers.

CUT TO:

63 EXT. BARNES' HOTEL MORNING 63

Paul Forsythe drives to the entrance of the hotel carrying a suitcase and one small duffle bag. He picks up his cell phone.

PAUL
(over phone)
I'm in town. At the Barnes.
Just come and we can talk about it.
Meet me at the Cantina
at 1:00 p.m.

Paul picks up the suitcase and opens, he takes the summons and reads.

DISSOLVE TO:

64 EXT. CONDOMINIUM - ESTABLISHING AFTERNOON 64

INSPECTORS and Richard walk through the construction.

INSPECTOR
(observing)
Good work, Mr. Fox.

Richard looks at the watch.

RICHARD
If you excuse me, I have
an important meeting to attend.

Richard leaves.

CUT TO:

65 INT. BARNES' CANTINA DAY 65

Paul sat at the table drinking coffee, Richard sat and threw the court papers on the table.

RICHARD
(sarcastically)
Hello, my friend.

PAUL
Come on, Ricky. You know I didn't want
to come to this.

RICHARD

But you did, how do you think
I feel about it?

PAUL

Richard, I don't know what that prick
did to you. You've changed, man!
Did you forget how we built that company?
How come are you wasting all your talents
with him?

RICHARD

(loud voice)

You are overreacting, Paul. It is you who is
trying to control me!

Richard pounds on the table, the GUESTS look at him.
DEREK BARNES approaches.

BARNES

I'd appreciate if you keep your
temper, otherwise I'll have to ask
you both to leave.

PAUL

I'm sorry; it will be OK.

Mr. Barnes leaves.

PAUL

If you come back,
I'll drop the suit.

RICHARD

I need some time to think, please.

PAUL

The hearing is in two months,
you'd better give me
an answer before then.

Richard took the legal papers and left.

CUT TO:

66 INT. HENRY'S MANSION - NIGHT

66

Henry sits at his library desk. GEORGE MILLS stand up.
Henry reads through a file folder.

HENRY

Good work, George.

GEORGE

I am always at your service, sir.

SFX INTERCOM SOUNDS

HENRY PICKS UP

TIMOTHY

(V.O.)

Master, Richard is here.

HENRY

So it seems that the sheep came to
the slaughterhouse.

George straightens up and look nervous.

HENRY

Don't be so frightened, George.
I only use your services as a detective,
you have served me well, now go.

George respectfully bows and leaves. Henry presses a
button. Timothy enters.

TIMOTHY

You need me, sir.

HENRY

I want you to pay a visit to
Mr. Forsythe, he is at the Barnes
and you will kind of offer our
hospitality at the Mansion.

TIMOTHY

I understand, sir.

CUT TO:

67 INT. JOHANNA'S HOME - NIGHT

67

Richard sits in the living room,
drinking. Johanna sets the
table.

SFX. PHONE RINGS.

JOHANNA
 (over phone)
 Hi aunt Victoria, what's wrong?

JOHANNA
 (distraught)
 When?

JOHANNA
 (crying)
 Sure, I'll be there soon.

Richard hugs Johanna.

RICHARD
 What happened?

JOHANNA
 My uncle died, I have to leave town.

RICHARD
 I'm sorry. I understand.
 Do you want me to come with you?

JOHANNA
 No, you can stay. I'll be all right.

CUT TO:

68 INT. BARNES HOTEL ROOM

68

Paul gets a knock on the door. He opens and sees Timothy.

TIMOTHY
 Mr. Forsythe, may I come in,
 please.

Paul waves his hand in consent. Timothy walks and paces slowly.

PAUL
 What brings you here?
 Is it a message from Richard?

TIMOTHY
 No, it's from Mr. Campbell.

PAUL

Oh, that prick, how does he know
I am here?

TIMOTHY

Mr. Campbell requires your presence.

PAUL

(sarcastically)

Tell, Mr. Campbell to go to hell.

TIMOTHY

I am afraid I can't do that.
Please, Mr. Forsythe, I'd appreciate
if you would just come with me now,
I hate using violence.

PAUL

(backing away)

Get out!

Timothy knocks Paul unconscious with a quick move.
He picks up Paul unconscious and leaps through the
window.

CUT TO:

69 INT. JOHANNA'S HOUSE - DAY

69

Richard sips a drink and looks at the court papers.
He picks up the phone, dials. He dials another number.

RICHARD

(over phone)

May I speak to Mr. Paul Forsythe,
I don't know what room he is.

RICHARD

(over phone)

You know what, never mind.

Richard gets up and leaves.

CUT TO:

70 EXT./INT. BARNES HOTEL - NIGHT

70

Richard parks his car at the parking lot and spots
Paul's car.
He dials his cell phone and hears a message.

MESSAGE RECORDING

(V.O.)

The mobile phone you have dialed is
unavailable or out of the service area,
please try your call later.

Richard walks fast to the lobby.

RICHARD

(to front desk)

I'm here to speak to Mr. Forsythe,
I know he is here, his car is
parked outside.

FRONT DESK

(looking at computer)

Wait just a moment, sir.

The front desk dials phone.

FRONT DESK

Sorry, sir. No answer.
He might be sleeping

RICHARD

Can you please make sure?

FRONT DESK

I'm really sorry sir, but we
can't bother our guests.
He is probably outside, but I
will make sure that I can give
a message if you want.

RICHARD

No, it's all right.

Richard walks away and drive around town.
He tries again to dial the cell phone; hangs up.
He parks the car and ponders.
He looks up and stares at the Hilltop mansion.
He starts the car and drives towards that direction.

DISSOLVE TO:

Arriving at the Hilltop he notices several cars parked at the house.

RICHARD

That s.o.b. is giving a party
and didn't invite me.

Richard observes PEOPLE walking in the house, he parks his car away and walks. He tries not to be seen, walking with his head down.

He notices that the people were looking up, he looks up and sees the full moon. He walks around the house but he is not able to pass when he meets a dead end with large walls. He waits for the people to enter the mansion and he observes them. He seems surprised when he looks at one of the guests.

RICHARD

Is that? No, it couldn't be.

DISSOLVE TO:

72 INT. HILTOP MANSION - MOMENTS LATER

72

Richard enters the mansion and he hears CHATTERING he walks a long corridor and he sees a staircase. Candles are lit along the path, he shivers of the coldness of the place.

The dim lights of the candles are not enough for him to see, so he carefully holds walls to go downstairs. He sees a GATHERING of people around a table made of stone. He hides behind one of the pillars and observes the gathering.

Suddenly everyone kneels and remain in complete silence. Richard peek out to look towards the direction where the people were gazing, he sees Henry entering dressed up in a black and silver robes, holding a cup.

Richard keeps staring at Henry and notices that Henry's eyes were red.

HENRY

(hoarse voice)

Welcome, my servants! I have great news
to share with all of you. We are near to
accomplish the sacrifice of the centuries!
The thirteen builder has been found!

PEOPLE CHEERS.

Richard continues to watch, sweating, shaking.

HENRY
 (hoarse voice)
 It appears that most of you have been
 behaving, there will be no trials today.

Richard hears PEOPLE SCREAMING, he looks toward the direction of the SCREAMS and he sees PEOPLE in chains. They are placed near the stone. They are thrown on the ground on their knees in front of Henry.

HENRY (hoarse voice)
 Since you have refused to join us it
 is my duty to inform that your blood
 will be shared to us!

HENRY (to the crowd)
 Let the banquet begins!

Richard sees the crowd attacking the people in chains. He notices that the attackers grew fangs, their eyes also turned reddish. He slowly crawled towards a corner and hid behind the pillar with tears rolling, his body shaking.

DISSOLVE TO:

73 EXT./INT. HILLTOP MANSION SOME TIME LATER 73

The full moon shines outside the hilltop house. Richard is still hiding, alone. The crowd had left and he can't move, his hands cover his face. Slowly he looks up, stand up and crouches when he heard FOOTSTEPS. He sees Henry entering the basement room drinking from a cup. Henry scans the place and stares right where Richard is. Richard froze hides behind the pillar and closes his eyes. Henry stares at the pillar, smiles and leaves. Richard slowly opens his eyes and leaves. His car is parked away he run fast towards his car. He drives off SCREENCHING the tires. Richard continues to drive fast downhill, loses control of the car and crashes.

CUT TO:

74 INT. FOX & FORSYTHE ASSOCIATES - DAY

74

Cynthia Morel opens phone agenda. Dials a number.

CYNTHIA
 (over phone)
 Hi, Sally, it's me Cynthia.
 I am sorry bothering you, but
 I don't know whom to call.

Cynthia pauses, then continues.

CYNTHIA
 (over phone)
 I can't get a hold of Mr. Forsythe for
 over three days and he hasn't called me.
 I am very worried.

CYNTHIA
 (over phone)
 He went to see Richard in
 Palm Springs, last I spoke to him
 was on Monday evening.

SALLY
 (V.O.)
 Did you call the police department?

CYNTHIA
 No, but I will do that.

Cynthia hung up, dials.

CYNTHIA
 Can you please give me the direct number
 For the Palm Springs Police Department?

CUT TO:

75 INT. HOSPITAL - DAY

75

RICHARD'S NIGHTMARE

Richard dreams of being attacked by Henry,
 He is pinned down the center stone, Henry
 approaches him with bright red eyes,
 he tries to free himself but OTHERS hold him

HENRY

Curiosity kill the cat...

RICHARD

What...are you saying?

HENRY

You have invaded my privacy
yesterday, Richard.

RICHARD

(extremely nervous)

I don't know what are you saying?

HENRY

Of course you do. You went to my mansion
yesterday, I sensed you there.

Henry's eyes turns red. Richard tries to scream but
Henry covers Richard's mouth.

HENRY

Why did you go there yesterday?

Richard's eyes fill with tears.

HENRY

I don't admit a question of mine
to remain unanswered.

RICHARD

I...I was looking for Paul.

HENRY

What are your plans now?

RICHARD

I...I swear...I won't tell anyone.

Henry approaches Richard, caresses his throat,
Richard is breathing fast.

HENRY

I don't trust humans.

RICHARD

(whispering)

You are...a vampire!

HENRY

Unfortunately, that's the only definition your kind has about mine. But, fortunately, your truth, with some few exceptions, are far from our reality.

Henry pulls Richard forward. Richard tries to release but he is unable to free himself.

RICHARD

(desperate)

You were human once

Henry releases him from his grip.

HENRY

Yes, I was. Tell me, what is to be human? Is it to be born, grow and work as a slave for a miserable wage, live in depressing starvation and hold a vain hope for a better day that never comes? Each day that pass the human is decaying, dying, but continue to hope for this day of deliverance. Humans are violent by no purpose. There is hatred among their own kind. Human existence is timeless.

Henry pauses.

HENRY

As you grow older, you think how sweet was your childhood years, then you reach the middle age and you will probably think about your youth. I've never reached the mortal middle age, but my knowledge throughout the centuries made me learn this. Humans are born, lives in misery, then dies, and those who lived well it is because someone else lived in misery for them, the survival of the fittest.

RICHARD

But we have the right to exist,

What gives you the right to decide who lives or dies?

HENRY

My kind is superior to yours, that gives us the right to decide your fate.

RICHARD

I don't want to die, please..

HENRY

If you didn't want to die you shouldn't have gone to my ritual place.

RICHARD

Ritual, like a cult?

HENRY

I have faith. Everyone needs faith. Religions exist to bring up a meaning to everyone life, in my case, existence. Every thinking creature hunger for this meaning. We worship the gods that will bring us to be perfect and powerful within our midst. My kind has strength above humans because age and decay have no power upon us. We defeated death! I have heard of one human in history that.

RICHARD

One human?

HENRY

Yes, the one most of humans worship.

RICHARD

I don't want to die..

HENRY

How many years do you expect to live? ten? twenty? Is there enough food supply for the human race in this world? I believe that there is but your human counterparts let the greedy take over them. Holidays were invented as an hypocritical idea that the humans think about the needy, the homeless, but all year around

they are forgotten, tossed away like trash, and I gladly take them as food supply for my kind. I am the real myth, the master of my people, I am their provider to make sure they exist through all eternity. I am a predator. You eat meat from animals, I drink blood from *homo sapiens*, we both are killers. But humans kill for many other reasons that would take me the whole eternity to say. Humans write laws that they can't abide. My kind follows our laws for centuries and we perpetuate harmony among us. We want to keep our existence and no mortal shall interfere with our secrecy, I always make sure of that. Soon we will not need secrecy.
We shall rule humanity!

Henry held Richard by the neck.

RICHARD

For God's sake, Henry.
Don't do this to me!

HENRY

You have invaded the most important thing I value. My immortality, now I'll make sure that you will be properly controlled.

RICHARD

Are you going to kill me?

HENRY

It is entirely up to you.
Do you want to die, Richard?

RICHARD

No.

HENRY

Are you freely accepting your transformation, then?

RICHARD

(crying)

Yes ...

HENRY

Then I'll give you a knew conscious,
by conditioning you to me.

Henry leans over Richard who tries to scream,
but his mouth is covered by Henry's hands.
Henry drinks Richard's blood,
Richard surrenders. Henry cuts his palm,
places it on Richard's mouth, Richard drinks.

HENRY

Sleep, Richard, tomorrow
your life will change.

CUT TO:

77 INT. JOHANNA'S HOUSE EARLY EVENING

77

Richard wears a cast on his left arm. He also wears a
long neck sweater, Johanna gives him a cup of tea.

JOHANNA

Are you sure you are going to be OK?
Aren't you hot on this clothing?

RICHARD

No, I'll am all right.
I'll do some reading while
you are gone.

Johanna kisses him and leaves. Richard picks up a
wrapped package and reveals a book "DRACULA" of BRAM
STOKER

SFX. DOOR BEEL RINGS.

Richard places the book down and opens the door. WILLIAM
HORTON and CHARLES TRAVIS were at the door both show a
badge.

HORTON

Mr. Fox?

RICHARD

Yes?

HORTON

I am detective Horton and
this is my partner detective Travis,
may we come in?

Horton walks in and looks around, Travis sits down.

HORTON

We are here investigating the
disappearance of Mr. Paul Forsythe.
He is your business partner, right?

RICHARD

Yes, he is also my friend.

HORTON

When did you last see him?

RICHARD

Monday, around 1:00 p.m.

HORTON

He was reported missing for 72 hours,
also he was last seen with you
at the Barnes, I had reports that of an
altercation between you and Mr. Forsythe.

RICHARD

It was nothing like that;
we've just talked.

HORTON

You say that he's your best friend,
can you then explain why your best
friend filed a suit against you?

RICHARD

(upset)

Why are you asking me questions
if you seem to have all the answers?

Travis approaches Richard.

TRAVIS

Because we want to hear it from you.
You were the last one seen with him,
and he sued you for breach of contract,
right?

RICHARD

He was going to drop the suit.

HORTON

Why would he do that?

RICHARD

I was going back to L.A.
I confess that I got angry,
but I saw no other alternative.

HORTON

I see...so he was blackmailing you.

RICHARD

(angered)

No way! not Paul, don't you
dare say that about my friend!

HORTON

(altered voice)

Did you forget who you are
talking to, Mr. Fox?

RICHARD

I'm sorry...I was out of line.
Please, understand, Paul is
like a brother to me.

HORTON

Mr. Fox, I believe that you are not
returning to L.A. yet, correct?

RICHARD

Not just yet.

HORTON

Well be talking again.

The detectives leave, Richard paces nervously.
He picks up the book, suddenly he drops the book,
embraces himself, trembling. He looks his arms, his
muscles stiffening, he puts his hands against his
throat, panting, he runs towards the front door.

DISSOLVE TO:

Henry sits at the piano playing "MOONLIGHT SONATA" of "BEETHOVEN". Richard enters, rushing towards Henry.

RICHARD
(panting)
What...what have you done to me?

Henry stops playing, gets up.

HENRY
I was waiting for you.

RICHARD
Why am I feeling like this?

HENRY
It's a mere side effect. You have been conditioned, when the sun sets, all you need is to drink of my blood.

RICHARD
Am I going to feel this way always?

HENRY
It depends on you. If you obey me, I can make this feeling go away.

RICHARD
(moaning)
Please...help me.

HENRY
First, I want your promise, do you swear to do my bidding?

RICHARD
I do...Henry...I'll do anything.

Henry picks up a cup with inscriptions and gives to Richard. Richard drinks it frantically.

HENRY
I have some modifications
I want you to consider in
the sketches of my new project.

Richard gets up, follows Henry.
Henry shows Richard the modifications.

HENRY
 (pointing to the paper)
 See here? I want another
 floor down here. I guess
 I should have told you before.

Richard sits on the couch, wipes his blood stained lips,
 leaking every drop of blood, from his face.

RICHARD
 Why are you doing this to me?

HENRY
 I don't have to answer any of your
 questions. I do what I please, I
 don't have to give you any explanation
 of my acts!

RICHARD
 I'm sorry...I meant no offense.

HENRY
 I want to see the new project
 in my hands by next month.

RICHARD
 (taking the sketches)
 They'll be ready.

CUT TO:

79 INT POLICE STATION - DAY

79

Horton types a report in the computer.
 Travis brings Horton a cup of coffee.

HORTON
 He is guilty, Chuck?

TRAVIS
 How do you know?

HORTON
 Just a hunch. I think we should be talking to
 Mr. Campbell, don't you think so? Let's see if
 Richard was really going back to L.A.

CUT TO:

80 INT JOHANNA'S HOUSE - NIGHT

80

Richard works on his sketches.

SFX CELL PHONE RINGS

RICHARD
(over phone)
Hello.

RICHARD
(surprised)
Sally...what?

RICHARD
(over phone)
I am worried too. You need what?
When? OK...I'll let you know,
bye.

Richard returns to the sketches,
SFX DOORBELL RINGS.
He answers the door.

RICHARD
(trembling voice)
Hen..ry. I...didn't expect
you...here.

HENRY
You should always expect
the unexpected.

Henry stands at the door.

HENRY
Are you going to leave me
standing here?

RICHARD
No, I'm sorry. Come on in.

HENRY
I had some interesting conversation with
detective Horton, is anything that you
want to say to me before I continue?

RICHARD
(nervous)
Yes. He was here with another detective
Investigating the disappearance of Paul.
I think he is suspecting I had something
to do with it.

HENRY

I believe you missed the part
That you told him that you were
returning to L.A.

RICHARD

(sighs)

Yes...but it was just to tell him
I didn't have any reason to harm Paul.

HENRY

(smiling sarcastically)

But you did have a reason.
Paul was blackmailing you.

Richard stares at Henry. Henry paces around, sees the
Book "DRACULA", picks up and browse through.

HENRY

Interesting reading.

Richard remained silent.

HENRY

I have excellent news. The construction of
the Condo you designed is on its way.
When ready you will celebrate with me,
and be transformed.

RICHARD

Transformed? I want to remain human.

HENRY

The moment you walked in my mansion
you forfeit your chances of remaining
human. It will drive you mad. Next
full moon you shall be transformed.
It will take a time, but you will get
to actually enjoy being one of us.

RICHARD

I got a call from Paul's wife,
I mean, ex-wife.

HENRY

And?

RICHARD

She wants me to go to Los Angeles to

sign some papers. She has power
of attorney for Paul.

HENRY
His ex-wife?

RICHARD
Yes. She is actually his best friend.

HENRY
Maybe later, right now you must concentrate
in your work and get ready for a change that
you are going to face next week.

RICHARD
You don't have to do this.

Without answering Richard, Henry leaps through the
window.

CUT TO:

81 EXT./INT. CAMPBELL MANSION - NIGHT 81

Full moon over the mansion. CROWD surrounds the ritual
table. Richard's hands are bound, Timothy guides him
towards the ritual stone.
Henry arrives, everyone kneels, and Richard is pushed to
his knees by Timothy. Henry's eyes turn red.

HENRY
(hoarse voice)
Tonight it is the most
special night of our existence.

Henry picks up the cup of inscriptions, opens the stone
and collects blood from under the stone. He walks to
Richard still on his knees.

HENRY
(to Richard)
Do you, Richard Fox accepts
this new life willingly?

Richard looks around, nervous, he looks at Timothy who
shows the blade of a sword.

RICHARD
(reluctantly)
Yes...I do.

Without warning, Henry attacks his throat, drinks blood and Richard starts losing consciousness. Immediately Henry places the cup of inscriptions and Makes Richard to drink.

Richard's eyes turned ruby red.

HENRY
 (to the crowd)
 Behold, the Builder!

Crowd CHEERS.

HENRY
 Richard, you are now one of us
 and as proof of his loyalty he will
 take a victim to seal his immortality!

TWO PEOPLE carries in Paul Forsythe in chains. Richard gasps, but his new nature made him eager to attack. He grabs Paul's shoulders, he tries to refrain from attacking him but he looks at Henry's menacing eyes.

PAUL
 (whispering)
 It's all right...Ricky. Please
 do it. It will end my agony.

Richard attacks, when Paul is out cold, he cried. Timothy approaches Richard.

TIMOTHY
 You must take him to our master.

Paul lies dead on the ground. Richard picks him up and places his body on top of the stone in front of Henry.

HENRY
 Let the banquet begins!

Humans are attacked, some of them die willingly, others fight with the chains against their captors, but they are soon subdued by the supernatural strength. Henry sits and notices that Richard is not participating of the feeding of humans. He approaches him.

HENRY

Come with me.

Richard follows Henry toward a corridor and a heavy door at the end. Henry opens the door and reveals a dungeon of some sort, one of the cells has Michael Carlson.

Henry enters Michael's cell. Michael recoils.

HENRY

(to Michael)

You failed me in delivering supplies
but now I'm giving you a chance
to be useful.

Henry lifts Michael up. Michael is terrified.

HENRY

(to Richard)

Richard, this is Michael, he will
be your daylight servant.
You know that you can no longer
walk under the sun.

RICHARD

Why can't we?

HENRY

Our powers come from the realms of
darkness. The light destroy the dark,
therefore our powers would cease to exist.

Henry breaks the chains from Michael's wrists.

MICHAEL

Thank you, master.

RICHARD

What do I do about Johanna?

HENRY

Just transform her into one of us.

RICHARD

No, I can't do this to her.

HENRY

You must protect our kind,
If she becomes a threat.

RICHARD

She won't be a problem.

Henry takes the rest of chains from Michael.

HENRY

(to Richard)

Here. He is all yours.

DISSOLVE TO:

82 EXT./INT. CAMPBELL HOUSE

82

Richard sits on the library with Henry and Alex Haines.
Henry writes on the sketches.

HENRY

I believe this way would be better.

Henry shows Richard his modifications.

HENRY

See, this is my idea.

RICHARD

Ok, I'll work with it.

Richard and Michael leaves. He walks towards the corvette
and he notices being watched by the driver of another car
parked. Michael opens the door for Richard.

RICHARD

No, Mike, I want to drive alone, just
have Timothy take you to the Campbell
Inn, I'll meet you there later.

MICHAEL

Yes, sir.

Michael gives the keys to Richard and stand by the car. Richard drives off and notices he's been follows. He parks the car in front of Johanna's house.

STEPHEN CORBIN leaves his car and approaches cautiously Johanna's house but he is surprised by Richard's preternatural senses. Richard holds him by the throat and shows his reddish eyes terrifying the young man.

RICHARD

Why are you following me?

STEPHEN

Please...I'm only a messenger.

RICHARD

Who sent you?

STEPHEN

My master. He wishes..
to meet you.

Richard releases the young man's throat. The young man gasps for air.

STEPHEN

I have a message for you. My name is Stephen Corbin and my master is Jared Hirsch. He wishes to meet you.

RICHARD

Why he didn't come in person?

STEPHEN

Because your master might sense him.

RICHARD

Where does he wants to meet.

STEPHEN

Anywhere but not here.

RICHARD

I'll be in Los Angeles in a week, give me your master's number and I'll contact him.

STEPHEN

Forgive me, sir. I have to set the meeting with you and then I will notify him.

RICHARD

Go to the Campbell Inn and leave your information with my assistant. His name is Michael Carlson.

STEPHEN

Yes, sir.

Stephen leaves. Richard waits and dials his cell phone.

RICHARD

(over phone)

Mike, I am sending you someone to give some information. His name is Stephen Corbin. Once you get his phone number follow him, Just talk to the concierge, he will get you a car.

Richard hangs up. He dials another number.

RICHARD

(over phone)

This is Mr. Fox. I want you to make available a car to my assistant. His name is Michael Carlson. Thanks.

Richard hung up and enters Johanna's home.

DISSOLVE TO:

83 INT. JOHANNA'S HOME NIGHT

83

Johanna sleeps on the couch. Richard's eyes turn red. He approaches her but suddenly stops. Johanna wakes up. Richard turns his face from her trying to recover from his cravings.

JOHANNA

Ricky! Where have you been?

He turns to her with normal eyes.

RICHARD

I was working with Henry.

JOHANNA

Why didn't you call me?

RICHARD
I'm sorry. No work today?

JOHANNA
I don't work Tuesday's night.
Did you forget?

RICHARD
I'll be going away for a while.

JOHANNA
Where?

RICHARD
Los Angeles.

JOHANNA
The suit. Did the police found Paul?

Richard swallowed.

RICHARD
(saddened)
No.

RICHARD
(picking her up)
Let's go to bed.

He places her on the bed and he waives his hands to her face.

RICHARD
(hoarse voice)
Sleep.

Johanna falls asleep.
Richard picks up the keys, looks at the window and leaps out.

CUT TO:

84 INT./ EXT. CAMPBELL INN NIGHT 84

Stephen walks in the lobby and talks to the front desk.

STEPHEN

I'm looking for Michael Carlson.

FRONT DESK

Just a moment.

Michael comes and approaches Stephen.

MICHAEL

I was instructed to get a message from you.

Stephen gives a business card to Michael.

STEPHEN

This is the number I can be reached
24/7.

MICHAEL

I will pass along to my mas. . .
I mean boss.

Stephen walks out, not too far behind Michael follows,
as soon as Stephen drives out of the parking lot a car
bearing the CAMPBELL IN LOGO drives by behind it.

CUT TO:

85 INT. POLICE STATION - NIGHT

85

Detective Horton shuffles to the file on Paul Forsythe,
Travis approaches and looks at it.

TRAVIS

We have a dead end here, don't we?

HORTON

Richard Fox has done something.

TRAVIS

So far we got nothing on him.

HORTON

I'm going to Mr. Campbell again,
maybe he might know something too.

TRAVIS

But we already talked to him,
why do you think he is going
to change his story?

HORTON

Did you forget the lesson you
taught me? People who lie
to much always gets the
second version messed up.

SFX HORTON'S PHONE RINGS

HORTON

(over phone)
Detective Horton.

SALLY

(V.O.)

My name is Sally Forsythe,
I am trying to find information
on Paul's disappearance,
I was told that you are handling
the case.

HORTON

Yes, I am. We are actually
still with just a few leads,
can you help us?

SALLY

(V.O.)

Actually I am going there
in two days, I'll look for you.

HORTON

It will be my pleasure to help you.

CUT TO:

86 EXT. HIGHWAY

86

Michael follows Stephen until they arrive at a motel.
Stephen enters in the Motel room. Michael waits.
shortly after Stephen leaves. Michael waits for
Stephen's car to leave. He forces the door and opens and
he makes his way into Stephen's room. He sees a
suitcase and some papers on the desk, he searches around
and finds a business
card.

INSERT - CARD

NIGHT CLINIC

BY APPOINTMENT ONLY
 DANIEL CORRIGAN M.D.
 34355 MISSION STREET
 SAN FRANCISCO, CALIFORNIA

Michael puts the card on his pocket and leaves the room.

DISSOLVE TO:

87 INT. CAMPBELL MANSION NIGHT 87

Henry plays "CLAIR THE LUNE" of "DEBUSSY" on the piano.
 Timothy sits on the couch and watches Henry playing.

SFX. DOORBELL RINGS.

Henry stops playing

HENRY
 It's time, Timothy.

Timothy answers the door. Detective Horton walks in.
 He looks around the house.

HORTON
 Is Mr. Campbell here?

TIMOTHY
 This way, sir.

Detective Horton walks to the main room.
 Henry holds a cup with inscriptions and smiles cunningly.

HENRY
 Good evening, detective,
 would you care for a drink?

CUT TO:

88 INT./ EXT. JOHANNA'S HOUSE NIGHT 88

Richard is packing a luggage.

JOHANNA
 How long are you going
 to stay?

RICHARD
 Just a few days, I have to sign
 some papers for the firm.

JOHANNA
I'll miss you.

They kiss. Richard leaves Michael waits for Richard at the driver's seat of the Corvette.

RICHARD
Let's go, Mike.

Michael drives off. Richard takes the business card of Daniel Corrigan and looks at it.

SFX RICHARD CELL PHONE RINGS.
He sees the number and frowns.

RICHARD
(over phone)
Yes, sir.

RICHARD
I guess that's good news.

MICHAEL
May I ask you sir, what is the good news?

RICHARD
Sure, Mike. You don't have to be afraid of me. I'm not like our master. Oh, yes. I guess I don't have to worry about Detective Horton persecution, he has just been converted.

CUT TO:

89 INT. RESTAURANT LOS ANGELES - NIGHT 89

Richard waits for Sally. She arrives, Richard stands up and kiss her on the cheek.

RICHARD
It's good to see you, Sally.

SALLY
I miss you too. What happened to Paul?

Richard pauses.

RICHARD
I don't know.

SALLY
Something happened.
I am going there to
find out.

RICHARD
(startled)
No! don't go there.

SALLY
Why? What are you afraid of?

RICHARD
If something happened to him
let the authorities to take care of it.

SALLY
And what do I suppose to do?

RICHARD
Just wait here, I promise
I will keep you posted.

Sally places a folder on the table.

SALLY
All right. I'll do what you are
asking, but if I don't get answers soon
I'll go there and find out for myself.
Now, about the firm. I have this papers
for you to sign. As you know I have
power of attorney on Paul's affairs.
It will be your release for the company
and the end of that lawsuit, but I had
to place a penalty clause in there,
you know.

RICHARD
Thanks, Sally. I'll look over
and have my assistant to take
them to you.

Sally looks at the watch. She stands up.

SALLY
It's nice seeing you,
Ricky but I have to go.

RICHARD
I'll keep in touch.

Richard observes Sally leaving.
He sighs and looks sad.

CUT TO:

90 EXT. LOS ANGELES STREET NIGHT 90

Richard drives his car around, he looks at seat to pick up his cell phone and he sees the Night clinic card. He places the card inside the folder with the legal papers.

He parks his car and waits for the light to change. He sees a WOMAN sitting at the bus stop, reading a book. He drives around and parks his car. Richard walks towards the bus stop and stands by the bench. The woman was reading the BIBLE.

RICHARD
May I seat down?

WOMAN
Of course, this is a public bench.

Richard sits down. He looks at the book.

RICHARD
Does He really talks to you?

The woman's eyes sparkled at his interest in the subject.

WOMAN
(surprised)
Don't you?

RICHARD
I don't know, He might exist.
what difference would make if
I believe in Him or not?

She sets the Bible down.

WOMAN
You're wrong! It makes a big difference!
You are part of God's plan.

RICHARD

I don't know about that, but what is your part in this plan?

WOMAN

It's by my actions that my place is delimited, it's up to me to choose what part I want to take, but His words are my guidance.

She places her hands on the Bible.
Richard takes the Bible from her hands.

RICHARD

May I?

WOMAN

(smiling)

Sure! Please, read for me.

Richard opens the Bible.

RICHARD

(Reading aloud)

It is better to go to a house of mourning than go to a house of feasting, for death is the destiny of every man...A man may have a hundred children and live many years; yet no matter how long he lives, if he cannot enjoy his prosperity and does not receive proper burial, it comes without meaning, it departs in darkness, and in darkness its name is shrouded...

Richard closes the book, saddened.

WOMAN

Why did you stop?

RICHARD

I'm dead, and I'm in darkness.

WOMAN

You seem desperate, but God can bring your life back, you must believe Him.

RICHARD

It is too late for me now.

WOMAN

God never gives up His children.

RICHARD
Are you waiting for the bus?

WOMAN
It's always late.

RICHARD
I'll give you a ride, where are you going?

WOMAN
To the church on Olive Street.

Richard gets up. He stares at the woman with bright red eyes.

RICHARD
Come, I'll take you there.

DISSOLVE TO:

91 EXT. - OLIVER ST NIGHT 91

Richard places THE WOMAN'S BODY in front of the Church.

CUT TO:

92 INT. HENRY'S MANSION NIGHT 92

Henry sits on the library's desk and reads a book. Timothy enters.

TIMOTHY
Master...sir, he is awake.

HENRY
Bring him over.

Timothy leaves. Henry continues to read the book shortly after comes Detective Horton. He immediately kneels before Henry.

HORTON
Master.

Henry smiles.

HENRY
Stand up, detective. You will serve

me well, I believe you work at
homicide department, don't you?

HORTON
(smiling cunningly)
I sure do.

HENRY
Your first assignment will be
to leave Richard Fox alone.
Don't imply that he is involved in
Paul's disappearance,
do I make myself clear?

HORTON
Yes, master. How about Sally Forsythe?

HENRY
What about her?

HORTON
I got a call from her,
she is coming here to look for answers.

HENRY (sarcastically)
I guess you will have
to give it to her.

HORTON
If she dies more speculations
will surmise, it would be better
for her to be turned.

HENRY
I trust you to it.

CUT TO:

93 INT. HOTEL ROOM - NIGHT

93

Richard arrives in his room. He picks up his supply of
blood and drinks. He reads through the papers.
He stops and dials the cell phone.
He dials another number. No answer.

RICHARD
(over phone)
Sally, please call me back,
I really want to talk to you. Bye.

He looks inside the folder and picks up Daniel Corrigan's card, looks at it, leaps through the window.

CUT TO:

94 EXT./ INT. CAMPBELL INN EARLY EVENING 94

Sally Forsythe leaves the CAB, the porter helps her with the luggage inside the hotel.

DISSOLVE TO:

95 INT. HOTEL ROOM MOMENTS LATER 95

Sally opens a suitcase and opens, dials her cell phone.

SALLY
(over phone)
May I please speak to
detective Horton?

Sally pauses.

SALLY
Just leave him a message.
I am at the Campbell inn,
room 1006, Thanks.

She picks up the papers then she pull a picture of her and Paul, Sally stares at the picture and places her fingers on Paul's face on the picture.

SALLY
(whispering)
Where are you?

CUT TO:

96 EXT./INT. NIGHT CLINIC - NIGHT 96

Richard parks his car on the street in front of the clinic. He looks around as though he is sensing a presence of his kind. He stops at the clinic's door and hesitates but he walks in and see a RECEPTIONIST.

RECEPTIONIST
May I see your appointment card?

RICHARD

I don't have one.

RECEPTIONIST

I am sorry, the doctor only
sees the patients that have
the appointment cards.

SFX PBX LINE RINGS.

RECEPTIONIST

(Over phone)

Yes, sir.

Receptionist looks at him.

RECEPTIONIST

Dr. Corrigan is making
an exception for you, come this way.

Receptionist leads Richard the hall until they
arrive to a door leading to a spiral stairs.
They go downstairs and Receptionist
opens the door and leads Richard in
Richard enters the room, receptionist leaves.
The chair was turned and he can't see the doctor,
Richard's eyes turned red.

RICHARD

(hoarse voice)

You know I am not here
for any treatment.

CORRIGAN

(hoarse voice)

So you found me.

Dr. Corrigan turns the chair towards Richard who steps
back terrified.

RICHARD

(frightened)

Master? I had no idea...

Richard tries to leave, the door is locked.
Corrigan approaches Richard who steps back.

CORRIGAN

(normal voice)

Don't be afraid. I am not your master.

JARED HIRSCH/Marech Elymar enters the office, through a side door and approaches Richard who steps back to the corner away from Jared and Corrigan.

RICHARD

But you are...who are you?

CORRIGAN

The important question it is not who I am but who you really are.

CUT TO:

97 INT. HENRY'S HOUSE - NIGHT

97

Timothy picks up a fax and brings to Henry at the library. Henry reads and toss it.

HENRY

It appears that Michael has earned his place among us.

TIMOTHY

Good news, sir?

HENRY

Our builder is being contacted. I expected that but this time we are not going to let them take him from us. His work is almost ready, we will celebrate and wait for that night. Our master will be reborn.

TIMOTHY

From the ashes?

HENRY

Like the phoenix.

TIMOTHY

What will happen, to humans, I mean?

Henry's eyes are red beams of light.

HENRY
We shall rule them forever.
Now, leave me.

Timothy bows and leave. Henry sits on his desk.

HENRY
(whispering)
Jared Hirsch. . .

CUT TO:

98 INT. CORRIGAN'S CLINIC - NIGHT

98

Richard sits down in shock. Jared and Corrigan observes him.

CORRIGAN
Are you willing to help us?

RICHARD
I don't see that I have a choice.
I don't want to be sacrificed.

JARED
Then you should come with us now.

RICHARD
No, not before I bring Johanna with me.
She will be a target, I can't let that happens.

CORRIGAN
Is she one of us?

RICHARD
No.

CORRIGAN
Are you going to turn her?

RICHARD
No, I couldn't. I love her.

CORRIGAN
Either you turn her or let her go. We may coexist with humans we don't have to kill them but to get involved it is not wise.

RICHARD

I will come with you, but please
I have to take Johanna out of there.

Jared and Corrigan looked at each other.

CORRIGAN

I'm afraid we can't let you go. It is for
your own protection. You see, you know of
our existence. He will know too.

RICHARD

What are you going to do with me?

CORRIGAN

You will disappear, new name,
new place, just like the others.

RICHARD

How many have you lost?

CORRIGAN

Twelve.

RICHARD

Over the centuries? Only twelve?

CORRIGAN

We mean twelve willing victims,
like yourself. Unfortunately
we have to kill many them.

RICHARD

(worried)

I won't be a problem.

JARED

You have accepted your transformation
willingly, haven't you?

RICHARD

What is the difference?

CORRIGAN

An eager victim is essential.

RICHARD

I am just trying to understand,
can you tell me why.

CORRIGAN

The immortal soul of the eager victim
 is the essence of our immortality.
 The blood source will regain the
 same ancient power and bring the soul
 of our master from the realm of darkness.
 After the thirteen builder is sacrificed
 under the dark moon our master will be reborn
 from the ashes my brother has kept from the
 destruction of the temple of Uttar. Thirteen
 is the coven, after your destruction
 master Erumis will return in you.

JARED

And the mightier king
 shall become the servant.

CUT TO:

99 INT. CAMPBELL HOTEL NIGHT 99

Sally sleeps.

SFX THE PHONE RINGS.

SALLY

Hello...

She listens.

SALLY

I'll be right down.

CUT TO:

100 EXT. CORRIGAN CLINIC - NIGHT 100

Richard walks by Jared and Corrigan out of the office
 and they enter dark limousine driven by Stephen.
 On the other side of the street Michael Carlson observes
 them to leave them starts to follow the limousine.

CUT TO:

101 INT. HOTEL LOBBY - NIGHT 101

Detective Horton sits on the couch.
 In the background Sally goes to the front desk
 who points towards Horton. Sally walks to Horton's
 direction. Horton greets Sally and they walk away.

CUT TO:

102 EXT./INT. CORRIGAN HOME - NIGHT

102

Michael arrives at the Corrigan home. He observes Richard being coerced inside. He sits and looks at the house. Richard sits on the couch.

CORRIGAN

(in Greek, subtitled)

We have to take him prisoner at a safe location, it must be done today.

JARED

(in Greek, subtitled)

It will be done, master.

CORRIGAN

(in Greek, subtitled)

If he resists you must kill him.

Michael sits on the car observing the house.

SFX CELL PHONE RINGS

He picks up. Looks at the caller id.

MICHAEL

Master Richard, where...

He pauses and listens.

MICHAEL

I understand. Do you know where you are? Hello?

Richard was thrown on the other side of the wall and the cell phone was snatched from his hand and crushed the phone with his hands.

JARED

(angry)

What are doing? Who did you call?

RICHARD

I tried to call Johanna.

JARED

If you try to contact anyone else we will kill you.

RICHARD
 (frightened)
 I won't, I swear.

CUT TO:

104 INT. HENRY'S HILLTOP MANSION - NIGHT

104

Sally enters the house. She looks apprehensive.

SALLY
 Do you live here?

HORTON
 It belongs to my family.
 Are you uncomfortable?

SALLY
 Oh, no. It's just...so different here.

HORTON
 I thought you would like to talk
 in private, but if you prefer we could
 go somewhere else.

SALLY
 Here is fine.

Horton walked to the bar,
 Sally looked at Horton.

HORTON
 Would you care for a drink?

SALLY
 Yes, thanks.

Horton brought a cup of wine.

SALLY
 Aren't you going to drink anything?
 I feel funny drinking alone.

Horton's eyes turned bright red.

HORTON
 You won't be drinking alone.

Horton attacks Sally, in the beginning she tries to fight him but slowly she surrenders to his embrace, he cuts his hand and she drinks the blood that drips from his palm. She pauses then she kisses him passionately.

CUT TO:

105 EXT. CORRIGAN'S HOME - NIGHT

105

Stephen opens the limousine's door for Corrigan, Richard and Jared. The limousine leaves Corrigan Estate, Michael follows. He drives along the highway, and passes the limousine, Richard recognizes his car and looks at it, very tense. He sits in the middle, between Corrigan and Jared. He notices that Michael drives in front of the limousine. He suddenly stops, Stephen fails to stop and slams at the Corvette. Stephen is only distressed, not harmed. He gets out of the car, Jared gets out too. Richard moves aside.

CORRIGAN

You, stay.

Jared stays with Richard. Stephen walks towards the Corvette. He sees the driver leaning with face on the wheels.

STEPHEN

Are you OK?

Michael doesn't respond. Stephen approaches closer. Corrigan sees Stephen falling on the ground. In the limousine, Jared notices that Stephen is injured and gets up by the limousine. Jared runs towards Stephen but he is hit by a small needle, he falls on the ground, disoriented. The limousine is surrounded, OTHERS came to aid Michael.

MICHAEL

Let's get them!

The helpers run towards the limousine, Corrigan is fighting one of them, Jared recovers his stance and runs to aid Corrigan. The man injects Corrigan and Jared with a sedative, They fall on the ground, unconscious. The helpers leave.

MICHAEL

Are you OK, master?

RICHARD
Yes, Mike, thanks.
We don't have much time now.
Let's go.

Michael helps Richard towards the Corvette and drives away.

RICHARD
How did you know?

MICHAEL
I am your bodyguard, master.
I have to know where you are
at all times.

RICHARD
Have you been following me?

MICHAEL
Yes, master.

RICHARD
Would you quit it! I don't
like to be called that.

MICHAEL
I am sorry. Where are we going, sir?

RICHARD
We must get to Palm Springs, fast.

MICHAEL
Should I call our master about
what happened?

RICHARD
No, don't. I don't want
Henry to know about this.

Jared gets up from the blow and sees Corrigan unconscious.
He slowly gets up and sees a small syringe by Corrigan. He picks up.

JARED
Master, master!

CORRIGAN

What happened?

JARED

We are running out of time,
he escaped!

CORRIGAN

We have to go now!

JARED

Shouldn't we go after him?

CORRIGAN

No, we must get ready, let's go.

Jared sees Stephen on the ground.
Stephen starts to recover.

STEPHEN

Sorry, master.

JARED

It is not your fault,
we must go.

CUT TO:

106 INT./EXT. HOSPITAL NIGHT

106

Johanna leaves a patient's room with a chart. She is
surprised by Richard's presence.

JOHANNA

(smiling)

Ricky, what a surprise!

He hugs her.

JOHANNA

What are you doing here,
I thought you were going
to stay longer.

RICHARD

Johanna, my love, we have to go.

JOHANNA

Go? What are you talking about?

RICHARD

You are in danger, please
come with me.

JOHANNA

Ricky, you are scaring me.

RICHARD

I'm sorry, Jo. I'll explain later,
right now, we have to go.

Richard and Johanna run across the parking garage,
Michael waits inside an ambulance.
Richard pulls Johanna inside the ambulance and Michael
speeds off.

SFX SIRENS

JOHANNA

Ricky, what is going on?

RICHARD

I will tell you when
we are out of town.

Richard looks out and notices that Michael took the path
to the hilltop house.

RICHARD

What's going on, Mike,
where are you going?

Richard gets up and tries to reach to the driver,
but he suddenly turns surprised. Johanna injects
him with a sedative. He gasps and loses consciousness
He falls into Johanna's side, she lowers his head to her
lap. She glances at Michael and smiles.

CUT TO:

108 INT. HENRY'S MANSION NIGHT

108

Richard wakes up inside the main room of the mansion.
He sees Alex Haines, detective Horton, Sally Forsythe,
Michael, Johanna and Timothy stood beside Henry.
Richard hands and legs were bound. Henry approaches.

HENRY
Welcome, Richard.

RICHARD
(groggily)
What...what happened? Johanna?

Johanna smiles at him, kisses him and walks towards Henry. She kneels before Henry and kisses his hand.

JOHANNA
Master...

RICHARD
(surprised)
Johanna, I loved you.

JOHANNA
(smiling sarcastically)
That what made you an easy pray.

HENRY
I want privacy. Leave me.

Everyone bows to Henry and leaves. Richard sees Sally shinning red eyes on him before she leaves.

HENRY
Soon you will be giving us
ultimate powers. Humans will
bow before us throughout eternity.
we are only two months
from the dark moon.

RICHARD
Why do you need so much
to rule the human race?

HENRY
Because our kind should have
ruled them since the beginning.

RICHARD
You treat humans like cattle,
what gives a specie the right
to rule over others?

HENRY
It is the survival of the fittest.
We are fit to survive, humans are

bound to be extinguished.

RICHARD

But you were born human.

HENRY

I am fortunate that I haven't been human for 3,000 years. Tell me, Richard, have you accomplish much as human? I have told you before, there is no point in being human. Like I said before, being human is to be close to extinction. With us this will not happen.

RICHARD

You are not referring to me.
You are going to destroy me.

HENRY

No, Richard, you shall be transformed, You shall still exist by taking my master's place in the realm of darkness. And humanity shall be ruled by us through our immortality. We are to conquer death!

RICHARD

I remembered you have told me that one human had conquered death.

HENRY

I don't want to talk about it.

RICHARD

Why not?

HENRY

Many believes that he holds powers I dare not to defy.

RICHARD

This human does exist.

HENRY

(angered)

I don't talk about it!

RICHARD

You fear him.

HENRY

It is not fear, it is respect.
You always must respect those
who might have powers that can
jeopardize your own.
Be prepared for your transformation.

RICHARD

Why me?

HENRY

Fate had chosen you the moment
you crashed that car.

CUT TO:

109 EXT. INT. HILLTOP MANSION NIGHT

109

Heavy rain clouds loom over the hilltop mansion.
Richard is chained to the wall.
He looks around and sees all sorts of tools of torture
he looks terrified and he hears FOOTSTEPS,
He turns to look, it is Sally.

SALLY

Honey, it is good to see you!

RICHARD

I am so sorry, Sally.

SALLY

No, Richard, you don't need
to apologize, it is in our nature
to kill them. But I only
came here to ask you one thing.

RICHARD

What?

SALLY

What was like to kill him?

RICHARD

Why are you asking me this?
You already said that it is
part of our nature.

SALLY

But to kill someone you love,
taking all that passion,
should have been so intense.

RICHARD

Please, Sally, I don't want
to talk about it.

SALLY

Why? Didn't you feel pleasure?

RICHARD

Of course. Have you killed someone
already?

SALLY

Yes, but nothing like you've done.

Horton enters the cell. He beckons her to come,
she bows and leaves.

HORTON

(sarcastically)

You have the right to remain silent...
well, just trying to make it official.

Horton smiles cunningly, he leaves the cell and meets
Sally who waits outside. He locks and chains the door.

HORTON

Do you have any feelings
for Paul?

SALLY

Before you converted me,
he was the world for me,
but now I know what really matters.

Sally embraces Horton who kisses her with passion.

CUT TO:

111 EXT./INT. CONDOMINIUM - NIGHT

111

On top of the condo the full moon shines. PEOPLE comes
into the Condo. Timothy drives a black limousine which
arrives at the Condo and brings a coffin.

The coffin is carried by guests to the ground floor of the building where a new temple was set. The guests arrive, one by one. Horton and Sally, Johanna, Michael, standing around the center stone. The coffin arrives and it is opened. Richard lies inside the coffin with his arms and legs bound. His mouth was taped and he is terrified. The tape of his mouth is removed but his binds are kept, he is placed over the center stone. OTHER GUESTS arrive and stand silently by the stone.

CUT TO:

112 INT. HILLTOP MANSION - NIGHT

112

Henry walks to the main room and turn the painting of The "Rebirth of the Phoenix" aside which reveals a safe. He takes out an urn. He picks up the cup with hieroglyphic inscriptions and walks away.

ALEXANDER

(in Greek, subtitled.)

Are you sure that we have enough security today?

HENRY

(in Greek, subtitled)

I have everything under control.

CUT TO:

113 INT. CONDOMINIUM - NIGHT

113

Henry arrives at the temple holding the urn and the cup with inscriptions. Everyone kneels.

RICHARD'S POV

He sees Henry with red eyes.
He takes a sword and lifts it.

HENRY

(hoarse voice)

Tonight is the night of all nights. We are to partake of the ultimate sacrifice that will consummate our rule over humanity. Our powers will be unmatched after this night. Behold, the thirteenth builder!

CROWD CHEERS.

Richard sees the sword lowering and pointing towards his throat. He stiffen and fixes his eyes on the approaching sword.

He observes Henry picking up the urn and pouring the contents inside. Richard closes his eyes. The sword pierce his wrist and Henry places the cup mixed with ashes under Richard's wrists.

Henry places the cup aside and prepares to the lethal blow. The sword is lifted again as Henry prepares to pierce Richard closes his eyes.

BACK TO SCENE

The crowd is surprised by the attack that comes. Others carrying swords attack and the guests defend themselves. An intense battle starts. Henry fights the attackers then he freezes by the sight of his brother.

HENRY

(in Greek subtitled)

You swore obedience to me!

CORRIGAN

(in Greek subtitled)

I swore allegiance to the human king!

HENRY

(in Greek subtitled)

Don't you ever forget your oath, brother!

The brother's clash in a man-to-man sword fight. In the meantime Jared takes the cup with inscriptions from the side of the stone, throws the cup in the fire. Henry sees the cup bursting into flames but he keeps defending himself from his brother's attack. The candles around the place are thrown on the ground and some of the attackers throw liquid spreading the flames towards the whole temple. Jared releases Richard and takes him to safety. Henry and Corrigan are surrounded by fire.

CORRIGAN

(in Greek, subtitled)

I have never forgotten my oath!

Corrigan turns to defend himself from an attack. The fire is surrounding them and it becomes very difficult to see.

Alex Haines attacks Jared, Richard is released by Timothy and collapses on the ground.

Jared falls and Richard is carried away by Timothy; Fire engulfs the place, the condominium is destroyed.

CUT TO:

114 EXT. DESTROYED TEMPLE DAY 114

The Fire Department canvasses the destroyed building. On their search one FIREFIGHTERS observes the broken chains.

FIREFIGHTER # 1

What do you make of this?

The firefighter moves a thick chain.

FIREFIGHTER # 2

Chains?

FIREFIGHTER # 1

This place looks stranger
by the minute.

The firefighters continue to investigate the burnt building.

CUT TO:

115 INT. FOX & FORSYTHE, ASSOCIATES - DAY 115

The office is empty. Cynthia picks up the rest of her belongings. She looks around and sighs.

She walks out of the office, a MAIL COURIER comes by.

COURIER

I didn't know you guys
were moving.

CYNTHIA

We are closing.

COURIER

What happened?

CYNTHIA

You didn't know? The senior partners disappeared, the other associates decided to close the business.

COURIER

Sorry to hear that.

The courier leaves; Cynthia leaves the building.

CUT TO:

116 INT. DARKNED ROOM DAY

116

Richard wakes up startled. He sees a MAN he can't recognize.

RICHARD

Where...where am I? Who are you?

MAN

Calm down. You are safe.

The man approaches Richard and he recognizes him. Timothy.

RICHARD

But you...your master.

Richard tries to get up, Timothy holds him down.

TIMOTHY

Don't worry about him.
He was destroyed.
My real master is his brother.

RICHARD

Dr. Corrigan?

TIMOTHY

Master Erymach, that's his real name.

Timothy removes his beard and mustache, revealing a younger appearance.

TIMOTHY

My real name is Cyrus.
Master Erymach saved me from death once.

I vowed to help him.
Throughout the centuries I was giving
him information on the other builders.

RICHARD
How come he didn't suspect?

TIMOTHY
I was careful.

RICHARD
He saved you from death?

TIMOTHY
Death sentence, I was in love for the
woman that supposed to marry master Eryn.
when I was to prison, prince Erymach came
to my rescue, King Eryn ambushed me and his
brother, I had to swear allegiance to him
to save Erymach for standing trial for treason.
I was happy to help my real master.

RICHARD
Where is your master now?

TIMOTHY
He is back in San Francisco.
He wants to go to Europe for a while,
We shall join him soon.

RICHARD
Why should I join him,
he kidnapped me.

TIMOTHY
It was for a greater cause,
Did you forget that our master
Henry was trying to do?

RICHARD
But he is destroyed, I don't
have to hide anymore, do I?

TIMOTHY
He has followers, they would want
to finish what he started.

RICHARD
(worried)
Are you telling me it is not

over yet?

TIMOTHY

Since when good and evil had
stop a battle?

RICHARD

I am not asking you to
be philosophical with me.

TIMOTHY

I was just trying to
make a point.

RICHARD

Fine, I will go, by the way
Where exactly are we?

TIMOTHY

One of my master's property.

RICHARD

How about the others?

TIMOTHY

If you remember the place was
gutted, I didn't stick
around to care.

RICHARD

And how about the girl you loved?

TIMOTHY

(sighs)
I wish I knew.

RICHARD

Are you sure he is dead?

TIMOTHY

I saw him in flames.
Rest, we can't leave yet,
it's daylight.

CUT TO:

117. INT. POLICE DEPARTMENT NIGHT

117

Charles Travis sits on his desk.
POLICE CHIEF approaches.

CHIEF

You should take time off, Chuck.

TRAVIS

You know what he would say.
He would say that there is no
time off for criminals.

CHIEF

I know you guys were like family,
I miss him too.

TRAVIS

I wish I were with him, he went
to talk to Mr. Campbell about
the Forsythe case.

CHIEF

You would be dead too, Chuck.
He died in the line of duty.

TRAVIS

(getting up)

I guess you are right.
I should take time off.

CUT TO:

117 INT. CORRIGAN HOME - NIGHT

117

Daniel Corrigan sits with FEW GUESTS. They walk around
the house observing the artifacts and paintings.

GUEST # 1

This is incredible, you are actually
going auction this great paintings.

CORRIGAN

Yes, I intend to move to Europe in a
few months, it would be a waste of
talent not to have this art exposed.

Guests continue to walk and observe the relics.
ONE OF THE GUESTS stops at one particular painting.
The painting with the bird flying over the ashes

hangs on the wall on top of a mantel.

GUEST

This is different. What is it?

CORRIGAN

This particular one is not for sale.
It is something from a myth.
It's called the Rebirth of the Phoenix.

GUEST

I never heard of it,
how do you know it?

CORRIGAN

Because I was the one
who painted it.

Corrigan (Eryn) picks up an envelope on top of the mantel in front of the painting.

INSERT - NOTE

(IN GREEK, SUBTITLED)

MY DEBT TO YOU HAS NOW BEEN REPAID.

THE SEAL OF ERYMACH'S RING IS IMPRINTED ON PAPER.

The seal of Erymach's ring is imprinted on the paper.
Corrigan (Eryn) places the ring on his finger and walks to the other room and goes to a desk, he opens the drawer and picks up a Cybelle's bracelet, stares at

CORRIGAN(HENRY)

(whispering)

Where are you?

He walks out the house, enters a sports car and on the passenger seat we see a Compendium of Medicine.
He places the bracelet on top of it.
Henry (Corrigan)drives off. Background music
"BOULEVARD OF BROKEN DREAMS" "GREEN DAYS", plays.

FADE OUT

THE END