

NIGHT STALKER

(PILOT)

THE KOLCHAK TAPES

Teleplay

by

Richard Matheson

Based on the Novel

by

Jeff Rice

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JIM GREEN

REVISED FINAL DRAFT

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"THE KOLCHAK TAPES"

ACT ONE

FADE IN:

1 INT. HOTEL ROOM - NIGHT 1

CLOSE on tape recorder and cassettes. PULL BACK as hands put cassette into recorder to show KOLCHAK -- SLOW PUSH IN to CLOSE SHOT KOLCHAK as he listens -- takes notes.

KOLCHAK'S VOICE

Chapter One. This is the story behind one of the greatest manhunts in history. Maybe you read about it; or rather, what they let you read about it; probably as some minor item, buried somewhere, on a back page. However, what happened in that city between May 16th and May 28th of this year was so incredible, that to this day the facts have been suppressed in a massive effort to save certain political careers from disaster and law enforcement officials from embarrassment. This will be the last time I will ever discuss these events with anyone. So when you have finished this bizarre account, judge for yourself its believability. And then try to tell yourself, wherever you may be, it couldn't happen here. ..

**

2 EXT. DOWNTOWN LASTVEGAS - CORNER AT SECOND AND FREMONT - CHERYL HUGHES - NIGHT 2

standing on the corner, angrily impatient.

KOLCHAK'S VOICE

Sunday, May 16. At approximately 2:30 a.m. Cheryl Hughes was standing at the intersection of Second and Fremont Streets waiting for a girlfriend to give her a lift home.

Cheryl checks her wristwatch, grits her teeth. Abruptly, she starts to walk.

3 ANGLE ON STREET - LATER 3

Three MALE CUSTOMERS giving Cheryl the eye as she passes. One of them whistles softly, another calls, "Hey, baby!" Cheryl ignores them and continues.

KOLCHAK'S VOICE

Cheryl Hughes was 23, 5 feet 5½ inches tall, 118 pounds, blonde hair, light brown eyes; swing shift change at the Gold Dust Saloon.

4 PAN SHOT - CHERYL - LATER 4

Cheryl walks along the sidewalk across the street.

KOLCHAK'S VOICE

Cheryl Hughes: Tired and hungry but just mad enough to walk the eight blocks to her small frame house off the corner of Ninth and Bridger.

5 MOVING SHOT - CLOSE ON CHERYL - ALLEY - NIGHT 5

CAMERA DRAWING AHEAD of her.

KOLCHAK'S VOICE

Cheryl Hughes.
(pause)
Enroute to her doom.

As she walks down alley, there is an o.s. NOISE and, suddenly, a dark-sleeved arm clamps around her neck. She makes a startled sound and CAMERA DOWNPANS QUICKLY TO REVEAL her driving her elbow into her attacker's side, then DOWNPANS TO her feet to show her jamming her shoe heel against the attacker's instep to no apparent effect.

6 LONG SHOT - ALONG ALLEY 6

Cheryl Hughes and her assailant struggling in the distance.

7 LONG SHOT - ALLEY - GARBAGE TRUCK AND MAN - EARLY MORNING 7

The SAME CAMERA ANGLE as in SHOT #6. The garbage truck moves slowly along the alley, the man behind it dumping cans into its rear.

8 MOVING SHOT - MAN

8

He dumps two cans into the truck and bangs them down; moves, yawning, to the next group of cans, starts to reach for one, then jerks back, shocked. CAMERA WHIP PANS TO one of the cans. Cheryl Hughes' dead hand dangles limply from its edge.

9 INT. COUNTY GENERAL HOSPITAL PATHOLOGY THEATRE - NIGHT

9

CLOSE SHOT of Cheryl's face as it is uncovered -- PULL BACK to show, standing around operating table, THREE DOCTORS. TITLES BEGIN. The doctors begin to note the condition of the body. It is silent except for the slight NOISES the doctors make as they work.

10 UP ANGLE ON DOCTORS

10

County Coroner MOKURJI (a young East Indian), Staff Pathologist JOHN McMANUS, and DR. REGENHAUS. They work in silence for a while. Then Mokurji's eyes narrow.

MOKURJI

Odd.

He picks up a scalpel and makes two long incisions
BELOW FRAME.

McMANUS

(after checking)

No evidence of dependent lividity,
either.

Mokurji grunts; then, in a moment, glances at Regenhaus.

MOKURJI

Peel back the chest flap, please.

He picks up a power saw and begins to use it
BELOW FRAME. Done, he puts it down, picks up a scalpel.

MOKURJI

(continuing)

This should do it.

He makes an incision BELOW FRAME. The three doctors stare down in amazement.

REGENHAUS

(softly)

Incredible.

(CONTINUED)

10 CONTINUED:

10

They stand motionless for several more seconds, then Mokurji turns abruptly from the table and moves toward a b.g. door.

MOKURJI

(as he walks)

Begin the gross work on internal organs. I am going to phone the District Attorney.

He peels off his face mask as he moves to the door. There, he turns and CAMERA MOVES IN QUICKLY on his grave expression.

MOKURJI

(continuing)

And do not talk of this.

(beat)

To anyone.

PICTURE FREEZES. TITLES END.

11 EXT. VEGAS STRIP - DAY

11

Kolchak in car.

KOLCHAK'S VOICE

I came into it two days later. Called back ninety-seven miles from the first vacation I had in two and a half years because the story's so big no one else can handle it -- according to our lovable Managing Editor...

CUT TO:

12 INT. VINCENZO'S OFFICE - DAY

12

We see VINCENZO, busy in f.g.

KOLCHAK'S VOICE

Rumor has it that the day Anthony Albert Vincenzo was born, his father left town. The story may be apocryphal but I believe it. The only point I wonder about is why his mother didn't leave too.

Kolchak opens the door and enters the office. Vincenzo looking up from his desk. Kolchak eyes him balefully.

(CONTINUED)

12 CONTINUED:

12

Vincenzo tosses a fact sheet across his desk and Kolchak picks it up. A glance suffices.

KOLCHAK

We are not amused.

VINCENZO

You're on it.

KOLCHAK

A two-day old third-rate murder and you call me back -- ?

VINCENZO

You're on it.

Kolchak jerks his thumb across his shoulder, pointing toward the press room.

KOLCHAK

What about them?

VINCENZO

They have other assignments.

KOLCHAK

(tensely)

You're beautiful when you're angry.

Vincenzo jabs his finger toward the door.

VINCENZO

Out.

CUT TO:

13 INT. HOSPITAL CORRIDOR - CLOSE ON KOLCHAK - DAY

13

CAMERA DRAWS BACK to REVEAL the corridor, several NURSES, DOCTORS and HOSPITAL WORKERS pass to and fro.

KOLCHAK'S VOICE

First stop: County General to see one of my most reliable spies -- at least he used to be reliable.

DR. O'BRIEN ENTERS SHOT.

KOLCHAK

I thought you were fired for malpractice.

(CONTINUED)

13 CONTINUED:

13

O'BRIEN

I thought we were rid of you for two weeks.

KOLCHAK

So did I. About this Cheryl Hughes thing. Why does it say officially undetermined under Cause of Death?

O'BRIEN

Why don't you ask the Coroner?

KOLCHAK

You're my spy here. Haven't I kept quiet about those illegal operations you've been performing in closets?

(as O'Brien grins)

Come on, John, was there anything at all unusual about the autopsy?

O'BRIEN

All I know is she lost a lot of blood.

KOLCHAK

Some spy.

O'BRIEN

I'm just a poor, hard working doctor who occasionally takes pity on an aging reporter.

KOLCHAK

Bless you. It sure sounds like a Pulitzer prize story.

CUT TO:

14 INT. GOLD DUST SALOON - CLOSE ON HANDLE OF SLOT MACHINE - LATER

14

as it is yanked down. CAMERA LIFTS AND PANS BEHIND the line of slot machines, PAST standing, blank-faced MEN and WOMEN working the machines. In the b.g. Kolchak and GAIL FOSTER.

KOLCHAK'S VOICE

Second stop: The Gold Dust Saloon and a chat with Gail Foster, one of Cheryl Hughes' fellow workers... and a rather close friend of mine.

(CONTINUED)

14 CONTINUED:

14

DOLLY IN to Kolchak and Gail standing before a five-cent machine. Kolchak's tape recorder is on top -- he is playing from a Dixie cup.

GAIL

Poor Cheryl. I feel just terrible, Carl.

KOLCHAK

(taking her hand)

I know, kid.

(pause)

Would you rather we stopped?

GAIL

No, I want to help if I can.

KOLCHAK

(beat)

You say she had no boyfriends.

GAIL

None I ever heard of. She dated once in a while but never with the same man. I don't think she liked men.

(beat; grimly
amused)

She even took Karate lessons in case they got fresh with her.

KOLCHAK

(perking up)

She knew Karate?

GAIL

Brown belt.

Kolchak digests this bit of information..

*

15 EXT. CULVERT BANK - DAY

15

CAMERA PANS two police cars as they approach the culvert, SIRENS SCREAMING -- red lights flashing.

KOLCHAK'S VOICE

In any town the size of Las Vegas, the murder of one young woman hardly makes a ripple...

(pause)

(MORE)

(CONTINUED)

15 CONTINUED:

15

KOLCHAK'S VOICE (cont'd)

But then the ripples started...
Thursday, May 20th, 7:02 a.m.

A lone figure, ARNOLD BISHOP, stands by the culvert waiting for the police. As the cars pull up, he runs over to them.

16 CLOSE SHOT - POLICE CARS

16

SHERIFF BUTCHER and the OFFICERS get out as Bishop reaches them.

BISHOP

(near hysteria)

It's over there -- I didn't go down. I couldn't.

SHERIFF BUTCHER

Okay, okay. Take his statement.

At this moment Kolchak's car is pulling up. Kolchak gets out. Joins Sheriff Butcher and the other Officers as they cross to the bank.

SHERIFF BUTCHER

(continuing)

What took you so long, Kolchak?

KOLCHAK

(smiling)

I had a flat tire.

17 POV - BONNIE REYNOLDS

17

She is lying out in the middle of a large patch of damp packed sand.

KOLCHAK'S VOICE

Bonnie Reynolds, 27, divorced, cocktail waitress at the Casbar Casino.

*

SHERIFF BUTCHER

Not a footprint in sight.

18 THE GROUP

18

OFFICER #1

Is that physically possible?

*

(CONTINUED)

18 CONTINUED:

18

SHERIFF BUTCHER
If it happened, it's possible.

OFFICER #1
Well, it sure looks like it happened.

*

BUTCHER
Come on.

They start down towards the body. They stop at body. Deputy kneels. As he touches her shoulder, her collar falls open, revealing her neck.

KOLCHAK
(shaken)
Look at her throat!

There is a moment of silence as they all stare at the body. Finally:

OFFICER #1
(quietly)
She must have lost an awful lot of blood.

*

A moment more, then Kolchak turns away.

KOLCHAK
Cheryl Hughes lost a lot of blood too, didn't she?

SHERIFF BUTCHER
(glancing at him quickly)
Read that in the newspapers, did you?

KOLCHAK
(straight-faced)
No, it wasn't in the newspapers.

He continues looking at the body, pretending that he doesn't notice Butcher's scrutiny.

OFFICER #1
This girl may have lost a lot of blood but she didn't lose it here.

*

They all look at each other and then Butcher looks back at the other officers who are searching on the bank.

(CONTINUED)

18 CONTINUED: (2)

18

BUTCHER
(shouts)
Anything?

*

OFFICER #2
(on bank)
There're signs of a struggle up
here.

*

SHERIFF BUTCHER
But nothing in between.

They look at their freshly made footprints.

KOLCHAK
Only our footprints.

Sheriff Butcher looks at Kolchak.

SHERIFF BUTCHER
What did he do, throw her?

KOLCHAK
(looking around)
Holy mackerel. Who could throw
a body that far?

CAMERA MOVES IN on Kolchak's face. He's thinking.

19 INT. VINCENZO'S OFFICE - VINCENZO, KOLCHAK - DAY

19

CLOSE SHOT Vincenzo. The editor reads a few lines,
looks up stonily.

VINCENZO
What facts? Who said this new
killing is connected to the Cheryl
Hughes murder? The police? Not
to me they haven't. Who said
Cheryl Hughes died of massive
blood loss? The Coroner? I
haven't heard about it. Who said
Bonnie Reynolds was thrown twenty-
two feet into that culvert? The
Corner again? He hasn't made his
report yet! And who, may I ask,
said that there's a super-powerful
madman running loose in Las Vegas?
You hearing voices, Kolchak?

KOLCHAK
I did not make up the facts in
that story.

(CONTINUED)

19 CONTINUED:

19

VINCENZO

I know you're bored. Big time reporter like you condemned to the sticks with us journalistic rubes.

KOLCHAK

(pointing at
the story)

I didn't make it up --

VINCENZO

I know you'd like a big fat by-line on a big fat story so you could pay your way back to a big fat city job.

KOLCHAK

I did not --

VINCENZO

But in the meantime, Kolchak, I expect you to report, not come up with fairy tales.

Kolchak turns to go -- Vincenzo stops him.

VINCENZO

(continuing)

And Kolchak!

Kolchak turns.

VINCENZO

(continuing)

Quit buggin' the P.D. When something breaks, they'll let us know. Meanwhile, use your head and lay off. Whatever they're up to they don't want any help from amateur bloodhounds like you.

Kolchak gives him a look -- exits -- we CLOSE IN as he slams door.

CUT TO:

20

INT. KITCHEN - HANOCHECK APARTMENT - DAY

20

CAMERA STARTS CLOSE on the body of CAROL HANOCHECK.

(CONTINUED)

20 CONTINUED:

20

PULL BACK to REVEAL POLICE PHOTOGRAPHER, POLICE DOCTOR, TWO DETECTIVES, Kolchak talking to ROOMMATE, getting her replies on his tape recorder. As the Police continue with their business, we hear:

KOLCHAK'S VOICE

Friday, May 21st, 8:06 a.m.
 Apartment of Carol Hancock,
 swing shift cocktail waitress in
 the Bird of Paradise Show Lounge.
 She had gotten home around two-
 fifteen a.m., poured herself a
 glass of milk, opened the back
 door of the kitchen, for reasons
 unknown, and died like the others.
 Suddenly, quietly, without
 disturbing her sleeping roommate,
 only a few feet away. Something
 of a pattern had started to form,
 and it was ugly.

*

*

*

We see Kolchak cross to one of the Police to ask a question. The Officer ignores him -- rudely -- and turns away. We CLOSE IN on Kolchak.

KOLCHAK'S VOICE

(continuing)

It was then that people stopped talking.

CUT TO:

21 EXT. SAHARA POOL - KOLCHAK AND JENKS - DAY

21

They are drinking beer and eating pretzels.

JENKS

Does that surprise you? Listen, Carl, you're not the only one who likes to play detective. The Police and the Sheriff's boys think they're pretty good too, and they don't need you.

KOLCHAK

Listen to me, Bernie -- Listen... we have three murders -- we have a tremendously strong guy, at least one, maybe more, who goes around murdering young girls -- and all of them lost a lot of blood.

(CONTINUED)

JENKS

You're not supposed to know about that.

KOLCHAK

Well, I do. What about your people at the Bureau.

JENKS

This is nothing for the Bureau to mess with at this stage.

KOLCHAK

But you could make some "unofficial" inquiries for me...

JENKS

Like...

KOLCHAK

Like check the hospitals in other cities. Find out if there have been any other corpses like the ones found here -- you know, big blood loss and all that -- also check the bug houses... find out if there are any guys fresh out who think they're Count Dracula... even if they haven't done anything to prove it.

*
*

JENKS

You believe in vampires, little boy?

Jenks smiles a patronizing smile.

KOLCHAK

Very funny... Will you do it or are you just going to sit there grinning like a cheap goniff and drink my beer?

JENKS

I'll think about it. Okay? Meanwhile... I hope it won't disillusion you to know that the local law enforcement people share your views -- somewhat -- and are working along those very lines.

*

(MORE)

(CONTINUED)

JENKS (cont'd)

At this moment, they are waiting for a special report from the coroner and two pathology experts who were flown up here from the L.A.P.D. together with a small truckload of equipment.

Jenks gets up. Girl passes by, smiles at Jenks. *

JENKS
(continuing)

I like your luncheon place, Carl. Oh yeah... If you want to hear that report, meet me at the Sheriff's office... It starts at 6:30. *

KOLCHAK

Well, thanks, I'll...

JENKS
(as he goes)

Don't thank me -- just be there. 'Bye.

Kolchak finishes his beer and moves away as we hear the P.A. system.

P.A. VOICE

Telephone call for Mister Kolchak -- Mister Kolchak, please.

Kolchak moves over to one of the poolside phones.

KOLCHAK

Kolchak.

22 INT. COUNTY GENERAL HOSPITAL - DR. O'BRIEN ON PHONE - DAY 22 *

O'BRIEN

Hi, Carl -- just thought you'd like to know I heard that the Parkway Hospital has been knocked over. *

INTERCUT with Kolchak on pool phone.

KOLCHAK

Fine -- Knocked over for what? Cash? Drugs? Equipment?

O'BRIEN

Blood.

(CONTINUED)

Blood!

KOLCHAK

O'BRIEN

That's right...Every container in the place...our entire stock. Seems blood type and Rh factor didn't matter. I would have called you before but we've all been pretty busy.

KOLCHAK

John, is there anything else...

O'BRIEN

Sorry -- can't stop now. See you.

He hangs up.

23 EXT. SAHARA POOL - DAY

23

Kolchak slowly puts down the phone as we CLOSE IN.

CUT TO:

24 INT. COURTHOUSE CONFERENCE ROOM - CLOSE ON KOLCHAK'S TAPE RECORDER - DAY

CAMERA SLOWLY WITHDRAWS, revealing Kolchak, some other REPORTERS, Mokurji, Sheriff Warren Butcher, District Attorney THOMAS PAINE, Police Chief EDWARD MASTERSON, and Special Agent Bernie Jenks sitting around a conference table, the two other reporters taking notes.

KOLCHAK'S VOICE

6:30 p.m., Clark County Courthouse. Present, in addition to myself and two incompetents who called themselves reporters, were Warren Butcher of the Sheriff's Office, Thomas Paine of the District Attorney's Office, Capt. Edward Masterson of the Las Vegas Police Department and Bernie Jenks. Holding forth with his inimitable East Indian cool, Doctor Mohandus Mokurji, Boy Coroner.

MOKURJI

We found that death in each case was extremely swift, coming in something less than a minute.

(CONTINUED)

24 CONTINUED:

24

Kolchak looks interested at Mokurji's next words.

MOKURJI

(continuing)

After the initial wounds were inflicted, the blood was drained very quickly, some kind of suction device being used. This would explain why no blood was found anywhere in the victims or in the areas they were discovered.

Kolchak rises to his feet in the ensuing hubbub.

KOLCHAK

Doctor -- Kolchak, Daily News...
Do you have any idea what could have made those wounds?

MOKURJI

They are not unlike the bite of a medium sized dog.

The conference breaks up into a mild uproar, silenced by:

D.A. PAINE

(shouting)

Dog! Dog! What are you telling us? A dog did these... murders?

*

MOKURJI

I did not mean to indicate that these wounds were actually inflicted by a dog, only that they are similar to those which might be caused by a dog.

(beat)

A rather interesting point is that we found another substance mixed in with the traces of blood in the throat wounds -- namely, saliva.

SHERIFF BUTCHER

What do you mean, saliva?

MOKURJI

I mean saliva, Sheriff Butcher...
Human saliva.

PICTURE FREEZES on Kolchak's startled expression.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

25 INT. CONFERENCE ROOM - CLOSE ON KOLCHAK - DAY

25

A continuation of Act One. The PICTURE UNFREEZES and CAMERA PULLS BACK QUICKLY as the meeting becomes disordered.

KOLCHAK'S VOICE

If Mokurji had suggested that the murders were committed by a giant butterfly, he couldn't have made more sparks.

At last, D.A. Paine's voice can be heard.

D.A. PAINE

Wait a minute -- wait a minute -- what do you mean human? Are you suggesting that each of these girls was bitten in the throat by a man?

MOKURJI

At present, the evidence points that way. However, I couldn't and wouldn't hazard a guess as to motivation. I can only be sure they each died from shock induced by massive loss of blood.

Kolchak rises to his feet. Sheriff Butcher makes as if to stop him but Kolchak is too quick. *

KOLCHAK

Dr. Mokurji... is it possible that someone killed these women by biting them, for the express purpose of drinking their blood?

SHERIFF BUTCHER

Kolchak! You're here by mutual sufferage of us all.

KOLCHAK

It's sufference, Mr. Butcher.

SHERIFF BUTCHER

Whatever. Shut up!

(CONTINUED)

MOKURJI

I'll answer that. There have been cases of people who, through some mental derangement, have come to believe that they were vampires. In Germany, in the 1920's, there was one fellow who did use his teeth to rip out his victims' throats.

A buzz of conversation started up among the Pressmen.

SHERIFF BUTCHER

Let's not start jumping to conclusions as to who or what killed these three women.

MOKURJI

It is possible, you know, to type a person's blood from his saliva. If I were you gentlemen, I would look for a very anemic fellow, possibly with some rare blood disease.

D.A. PAINE

I don't really care what kind of nut killed these women. But I'll tell you this... he's out there -- and I'll bet he's high on "pot" or the hard stuff -- and he'll kill again unless he's stopped. Masterson, what have your people got on that Parkway blood theft?

Chief Masterson rises, not at all happy to be the focal point at this time.

CHIEF MASTERS ON

Well, the latest thing is a nurse saw something "funny" out there either late last night or early this morning. It seems a tall, skinny guy dressed as an orderly was nosing around the refrigeration storage area where the blood and plasma is kept. Didn't think much about it at the time, but when she mentioned the guy to the floor super, she was told there was no tall skinny guy on duty there.

27 GROUP SHOT - FAVORING PRESS

27

CHIEF MASTERSON

Description as follows: WMA --
about six-two to six-four. Thin;
about 160-170 pounds. Pale,
dark hair.

Masterson sits. Newsmen start to rise as if to ask questions. Sheriff Butcher is too quick for them.

SHERIFF BUTCHER

So, we start looking for a man...
either local resident or worse
yet, an "outsider" who may not
even still be in the area. Check
the airport, bus terminal, and
train station; block off the
highways and hope we catch him...
just in case he's stupid enough
to hang around after three
killings. Got any other
suggestions?

D.A. PAINE

Just do it.

(looks at watch)

All right, let's break this up.
Thank you, Dr. Mo... Mo-ku...
Thank you, Doctor.

*

28 CLOSE SHOT - DR. MOKURJI

28

Mokurji is zipping his briefcase shut. He turns to Paine.

MOKURJI

Oh, Mr. Paine, I shouldn't be
too inclined to reject Mr. Kolchak's
theory out of hand if I were you.
It is at best -- highly speculative.
But, not altogether unwarranted.

*

29 MED. SHOT - PRESS

29

A heavy silence as they digest this information.
Kolchak picks up his tape recorder.

30 CLOSE SHOT - TAPE RECORDER

30

Kolchak snaps it open. In the silence, it sounds like
a small explosion. CAMERA PANS UP to CLOSE SHOT
Kolchak as we hear:

(CONTINUED)

30 CONTINUED:

30

D.A. PAINE'S VOICE
Kolchak, you can throw away that
cassette.

31 ANGLE FAVORING D.A. PAINE

31

D.A. PAINE
This "vampire" stuff is to stay
right in this room. Until we
have the assailant in custody,
we say nothing about these girls
being drained of blood. No more
rumors. No reports in the papers.
The official opinion at this time
is that the cause of death is
"undetermined". We don't want
to start a panic. It's bad for
police operations. It's bad for
the people. And it's bad for
business. Thank you for your
cooperation.

The meeting breaks up. As Paine passes Kolchak:

D.A. PAINE
(continuing)
Kolchak, I want to talk with you.

Kolchak picks up his things and follows the D.A. and
Chief Masterson out into the corridor.

32 INT. CORRIDOR - DAY

32

We FOLLOW the group to the elevator. As they get there,
the doors open. Paine steps inside, turns and faces
Kolchak.

D.A. PAINE
Kolchak, you are becoming a real
pest. I'll have to have a word
or two with Vincenzo about you.
Maybe one of the other boys
should handle this from here
on.

*

He smiles one of his campaign smiles and continues in
fatherly tones:

D.A. PAINE
(continuing)
Keep your nose clean. Stay out
of other people's business, son.
It's healthier that way.

At this point, the doors HISS shut in front of him.

33 ANGLE FAVORING KOLCHAK

33

He stands for a moment as Jenks comes up to him.

JENKS

Damn it, Carl! Will you watch what you're saying.

At this point the elevator doors open again. Jenks steps in.

34 INT. ELEVATOR - ANGLE FAVORING JENKS - DAY

34

JENKS

You know these guys. You could find yourself out of a job and 86'd all over town.

KOLCHAK

Does that go for you, too, Jenks?

JENKS

Who can talk to you when you get like this? Listen, I'll nose around unofficially on anything you bring me... just between the two of us. But do me a favor... stay away from me for a few days. Just for friendship's sake.

The elevator doors open and they exit. HOLD for a moment on Kolchak. He EXITS CAMERA.

CUT TO:

35 INT. VINCENZO'S OFFICE - CLOSE SHOT - KOLCHAK - DAY

35

as he ENTERS FRAME.

KOLCHAK

Did I say it was a vampire?

VINCENZO

(pointing at the story)

What does your "suggested" headline say?

36 TWO SHOT - KOLCHAK & VINCENZO

36

KOLCHAK

The story makes it clear --

(CONTINUED)

36

CONTINUED:

36

Vincenzo interrupts him, jabbing at the story headline word by word.

VINCENZO

Vampire Killer in Las Vegas,
question mark. Do I misread?

KOLCHAK

The story makes it clear --

VINCENZO

Do I misread? Or is the word
vampire used?

KOLCHAK

I'm saying that it's possible
some screwball who imagines he's
a vampire is running loose in
Las Vegas and people should be
told.

VINCENZO

If there's a screwball running
loose in Las Vegas, his last name
begins with a K. I already heard
about your little scene with the
boys downtown -- no vampire
stories -- clear?

KOLCHAK

How about a special featurette
inside a border of roses? The
girls interviewed in Heaven,
singing in a celestial choir.

Kolchak exits slamming the door.

37

EXT. DESERT AIRE DRIVE-IN THEATRE - NIGHT

37

We are looking at a LONG SHOT of the darkened screen and
parking area. There are just two cars left -- one a
sportscar; the other, an oldish white coupe. In the
f.g. OLIVE BOWMAN comes out of the office to lock up.

KOLCHAK'S VOICE

Monday, May 24th, one thirty a.m.,
Olive Bowman, cashier at the Desert
Aire Drive-In was locking up for
the night.

- 38 CLOSE SHOT - OLIVE BOWMAN 38
 She turns from the gate and notices the two parked cars.
 She starts toward them.
- 39 HER POV - THE TWO CARS 39
- 40 CLOSE SHOT - OLIVE BOWMAN 40
 She is walking towards the cars. When she stops...
- 41 HER POV - CLOSER IS THE SPORTSCAR 41
 Now we can see the shadowy figures of a MAN and WOMAN,
 apparently kissing -- they are standing, the man with
 his back turned TOWARDS CAMERA.
- 42 CLOSE SHOT - OLIVE BOWMAN 42
 She reacts with disapproval.
- OLIVE
 Hey, you two, the place is shut.
- 43 POV SHOT - MAN AND WOMAN 43
 They don't move.
- 44 OLIVE BOWMAN 44
 Now she's getting angry. CAMERA PANS with her till we
 see her in the f.g., the man and woman in the b.g.
 Olive stops.
- OLIVE
 Hey! I said the place was shut.
- The figures don't move.
- 45 CLOSE SHOT - OLIVE 45
 Now really angry, she marches forward.
- OLIVE
 Get out of here, we don't want...
- She stops.

55 TWO SHOT - WATCHMAN, OLIVE

55

The Watchman runs towards the speeding coupe, calls out a feeble stop. Then returns to Olive.

WATCHMAN

What happened?

OLIVE

(pointing shakily)

There's a girl out there.

CUT TO:

56 INT. KOLCHAK'S BEDROOM - CLOSE SHOT - A GIRL'S FACE - NIGHT 56

apparently dead. It is Gail, asleep in Kolchak's bed. A hand comes INTO SHOT and shakes her.

57 ANGLE TO INCLUDE KOLCHAK

57

He has two drinks in his hand -- gives her one.

GAIL

(as she wakes
up with a start)

Sorry -- I fell asleep -- What were you saying?

KOLCHAK

You certainly do great things for my ego. I was saying that Vincenzo has all the news sense of a tree stump.

(drinks)

This is a big one, Gail. Those girls were killed by the same man. Big. Strong. Psychotic.

GAIL

(making a face)

You're sure making me glad I work nights.

He hugs her. The RINGING of his TELEPHONE stops the moment from going any further. He picks up the receiver.

KOLCHAK

(into phone)

Yeah?

(CONTINUED)

57 CONTINUED:

57

He wakes up quickly as he listens.

KOLCHAK

(continuing)

Thank you, love. I'm in your debt.

He hangs up, puts the drink down on the bedside table and lunges out of bed and OUT OF FRAME so fast it makes Gail blink.

GAIL

What was that?

58 ANGLE ON CLOSET

58

Kolchak pulling on his clothes.

KOLCHAK

The killer's done it again.

59 GAIL

59

wincing.

GAIL

Oh, no.

60 CLOSE ON KOLCHAK

60

KOLCHAK

This time he was seen.

61 EXT. DESERT AIRE DRIVE-IN - NIGHT

61

START CLOSE on Olive Bowman. PULL BACK to reveal she is talking to two POLICE OFFICERS, Kolchak with tape recorder, and the Watchman.

OLIVE

I saw him standing there by the car -- with her.

Kolchak swings up his camera.

62 POV SHOT - MARY BRANDEN

62

a young woman sitting propped against a sports car, head slumped to the right. POLICE PHOTOGRAPHER is at work.

(CONTINUED)

62 CONTINUED:

62

KOLCHAK'S VOICE

Victim number four. Mary Branden, showgirl, twenty-five, five feet, eight inches tall, one hundred and twenty-five pounds.

(beat)

Less the weight of twelve pints of blood.

63 UP ANGLE ON KOLCHAK AND DEPUTY

63

KOLCHAK

Looks like Bela Lugosi's back in town all right.

The Deputies glance at him as he turns away.

64 MED. SHOT - GROUP - OLIVE IN F.G.

64

1ST COP

The automobile he drove away in -- was it new?

*

OLIVE BOWMAN

No. It was... a few years old, I think -- a white coupe.

2ND COP

(turning away)

I'll call it in.

*

KOLCHAK

Can I get a statement, Barney?

1ST COP

Make it short. She has to go to headquarters in a few seconds.

*

KOLCHAK

(holding up the recorder)

Kolchak, Daily News, ma'am. Could I have your name?

65 EXT. COURTHOUSE - DAY

65

Kolchak brakes his car and cuts the engine, jumps out, carrying a ribboned box of candy.

KOLCHAK'S VOICE

My best contact in Las Vegas --

66

INT. SHERIFF'S OFFICE - ANGLE OVER SWITCHBOARD TOP -
HELEN O'BRIEN

66

A plump woman in her fifties.

KOLCHAK'S VOICE

(continuing)

... has always been Helen O'Brien,
Chief Switchboard Operator at the
County Courthouse.

She looks up as the box of candy is set down on the
switchboard top.

KOLCHAK'S VOICE

(continuing)

Afternoon, doll.

HELEN

(with mock pain)

You're a sadist.

KOLCHAK

(reaching for
the box)

I'll take it back.

HELEN

(grabbing the box)

Over my dead, plump body.

KOLCHAK

(grinning)

The DMV is checking on the suspect's
car. Will you let me know when
they find out anything?

HELEN

(feigning offense)

Bribed again.

JENKS' VOICE

Kolchak?

He looks around.

67

ANGLE ON JENKS

67

gesturing for Kolchak to come over.

68

KOLCHAK AND JENKS

68

JENKS

You wanna see the killer's face?

(CONTINUED)

68 CONTINUED:

68

KOLCHAK

(startled)

What???

69 INT. ENTRANCE HOTEL - INSERT DRAWING - CLOSE ON EYES 69

CAMERA DRAWS BACK SLOWLY -- revealing the suspect's approximated face: long, saturnine and cruel. The drawing is on the front page of The Daily News extra edition which is in a vending machine. A MAN'S hand reaches INTO FRAME, deposits a coin and removes a copy of the paper, the headline of which screams: "FOURTH SLAYING!" We see only the man's hands as he looks at the front page on which Kolchak's by-lined story is featured. Then he folds the newspaper OUT OF FRAME and starts across the lobby, CAMERA MOVING WITH the pace of his steps. People glance at him, several of them doing discreet double-takes at what they see. The man (CAMERA) approaches the swinging doors and pushes through them.

70 EXT. PARKING LOT - ANGLE ON WHITE COUPE 70

in the rear of the huge parking lot, only a few cars parked near it. In the distance, the man approaches.

71 INT. CAR - ANGLE FROM BACK SEAT 71

The man unlocks the door and gets in, sitting with his back to CAMERA. He starts to turn on the motor, then stops, looking toward the hotel.

72 POV SHOT - SHELLEY FORBES 72

The young woman leaving work.

73 INT. CAR - CLOSE ON MAN'S EYES 73

regarding her.

74 ANGLE OVER SHELLEY'S CAR - TOWARD SHELLEY 74

As they approach o.s. we HEAR the sound of the door to the man's car being opened and closed. Shelley reaches the car, starts to unlock it, then stops and glances back.

- 75 POV SHOT - MAN 75
 approaching from the shadows.
- 76 CLOSE ON SHELLEY 76
 staring at the man. She jolts the back door open, a
 large Doberman leaps out, snarling, leaps at the Man.
- SHELLEY
 Buddy -- !!
- 77 POV SHOT - THE MAN 77
 The Doberman lunging across the parking lot and leaping
 at him. The man does not budge.
- 78 CLOSE ON SHELLEY 78
 wincing in shock as her o.s. Doberman YELPS once, then
 is still. She gapes at the man.
- 79 POV SHOT - MAN 79
 Putting down the body of the dog, he starts toward
 Shelley again.
- 80 DOWN ANGLE SHOT - SHELLEY AND MAN 80
 Shelley standing frozen by her car as the man gets closer
 and closer on her.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

81 INT. VINCENZO'S OFFICE - ANGLE ON VINCENZO - LATER 81

reading Kolchak's story. He puts the paper down now, looks up, taps his fingers on the desk. CAMERA WITH-DRAWS to INCLUDE Kolchak.

KOLCHAK'S VOICE

Sherman Duffy of the Chicago Journal once described a reporter as follows: Socially, he fits in somewhere between a hooker and a bartender. Spiritually, he stands beside Galileo because he knows the world is round.

(beat)

Not that it does him much good when his editor thinks it's flat.

KOLCHAK

This has to be his fifth victim, Vincenzo... Look at the way that dog was killed.

VINCENZO

You never give up, do you?

KOLCHAK

Meaning -- ?

Vincenzo tosses the story onto the desk.

VINCENZO

Meaning this is unacceptable.

KOLCHAK

Unacceptable!!

VINCENZO

(teeth clenched)

Kolchak, I am very close to firing you -- even if the owner of this paper does have a soft spot in his head for has-been big city reporters...

(beat; tightly)

I am tired of your pressure. Tired of the owner's pressure. Tired of pressure coming from all around me, telling me to blow the story up on one hand, keep it under wraps on the other.

(MORE)

(CONTINUED)

VINCENZO (cont'd)

I am tired of being the man in the middle, Kolchak. Do you understand that? Can you understand that?

KOLCHAK

What do you want, Vincenzo?
A testimonial from Count Dracula??!!

VINCENZO

(starting to rise)

Out... get out!

KOLCHAK

How much longer do we play this stupid game?

(jabbing a finger toward the story)

This man thinks he's a vampire!
He's killed four women, probably five, and drained every drop of blood from them! And that is news, Vincenzo, news! And this is supposed to be a newspaper; you're supposed to print it; not suppress it!!!

VINCENZO

You know exactly why we're soft pedalling this thing.

KOLCHAK

No, tell me.

(as Vincenzo glares at him)

Could it possibly be because we're being told to?

VINCENZO

Kolchak, you're an idiot. Worse, you're irresponsible. All these murders mean to you is a by-line.

KOLCHAK

What's the difference what they mean to me? We're withholding information, covering up -- Everybody knows what's going on; the cops, the coroner, the D.A., the F.B.I., and the Sheriff and every other newsman in Las Vegas.

(MORE)

(CONTINUED)

81 CONTINUED: (2)

81

KOLCHAK (cont'd)

The only ones who don't know are
the citizens of Las Vegas.

VINCENZO

At last you got the point, Kolchak.
The citizens of Las Vegas don't
know because the citizens of Las
Vegas would come unglued if they
did know. Even more than they're
coming unglued already. Capiche?

Kolchak regards him stonily.

82 INT. KOLCHAK'S CAR - VEGAS STRIP - DAY

82

Kolchak driving.

KOLCHAK'S VOICE

Tuesday, May 25th, 9:00 a.m.
Helen O'Brien has told me that
the DMV had come up with sixteen
possibles. All but one had been
eliminated, the car owner's name
Martin Lubin, address on Spring
Mountain Road; name and address
both phoney. Name of salesman
who sold car -- Fred Hurley.

83 EXT. USED CAR LOT - VEGAS STRIP - DAY

83

START CLOSE on FRED HURLEY. He is a heavy-set man,
smoking a cigar. REVEAL that he is talking to Sheriff
Butcher and a Deputy.

HURLEY

So I sets him a price and he
just stands there and don't say
a word.

He breaks off as Kolchak drives INTO SHOT. The Sheriff
is not pleased.

KOLCHAK

(affably, getting
out of car)

Please don't stop on my account.

SHERIFF BUTCHER

How did you find out about this,
Kolchak?

(CONTINUED)

KOLCHAK

I have my ways.

SHERIFF BUTCHER

Well, just keep your mouth shut.

He gestures for Hurley to continue.

HURLEY

Like I said, he just stands there and looks at me. Then he says 'your price is too high, three hundred dollars too high', then stares at me -- as if darin' me t'tell 'im that the price is twelve hundred.

Kolchak pulls out a copy of the drawing printed in the News and holds it out to Hurley.

KOLCHAK

This him?

HURLEY

Yeah!

SHERIFF BUTCHER

(jumping in)

Stop trying to do our job, Kolchak. That's already been established.

But Fred Hurley, finding a new audience, won't be stopped.

HURLEY

Yeah, I told 'em -- but he had a mustache.

Sheriff Butcher is outnumbered.

KOLCHAK

So, did you sell him the car? *

HURLEY

(pause, flabbergasted at himself)

I starts to tell him no, but then something inside tells me, 'don't mess with this guy'. This is a creep, a scarey creep, them red eyes starin' at ya and that voice, makes you feel like an icicle all over.

(MORE)

(CONTINUED)

83 CONTINUED: (2)

83

HURLEY (cont'd)
 (blows out breath)
 It's enough to make a guy stop
 workin' nights.

CUT TO:

84 INT. GAIL'S LIVING ROOM - CLOSE ON BOTTLE OF WHISKEY - 84
NIGHT

as the contents are poured into a glass. CAMERA WITH-
 DRAWS to reveal Gail in her bathrobe, doing the honors.
 She sets down the bottle and carries the glass to
 Kolchak who is slumped on the sofa, feet propped on
 the coffee table. Kolchak takes the drink without a
 word and gulps some down, wheezes. Gail sits down be-
 side him, takes his other hand in hers and waits.

KOLCHAK

(gloomily)

Two and a half years I've been
 waiting for a story like this
 and when it finally comes I
 can't get a word printed.

(beat)

Y'know they even had the holes
 in Mary Branden's neck air brushed
out before photographs were printed?

(groans)

GAIL

Carl, you keep going on like this,
 you're going to get fired again...

He groans.

GAIL

(continuing)

How many times will that make?
 Let's see...

(itemizing on
her fingers)

Three times in New York. Twice
 in Chicago. Once in Washington.
 Once -- or was it twice -- in
 Boston.

KOLCHAK

I'm becoming extinct in my own
 lifetime, kid. Homo Newshawkus
 Natural Habitat:

(MORE)

(CONTINUED)

KOLCHAK (cont'd)

(looking into
the glass)

-- a pool of straight bourbon.

(groans)

I'm gonna go light a candle to
Ben Hecht.

(he pours himself
a drink)

You ought to quit your job, you
know.

GAIL

And you'll support me?

KOLCHAK

I'm serious. This weirdo's hit
five girls already, every one of
them night workers.

GAIL

Five?

KOLCHAK

Some girl named Shelly Forbes is
missing and I wouldn't be at all
surprised if she were victim
number five.

GAIL

I've been doing some thinking,
Carl -- what do you know about
vampires?

KOLCHAK

They wear dress suits and talk
with marbles in their mouth.

GAIL

(as she flat-hands
him on the shoulder)

Will you please be serious?

KOLCHAK

(saving his drink)

Don't spill my natural habitat.

Reaching over to a table by the sofa, she picks up a
heavy, leather-bound volume from a stack of books and
dumps it on his lap. Kolchak grunts in mock pain,
then looks askance at her.

GAIL

Open it.

(CONTINUED)

84 CONTINUED: (2)

84

He opens the cover and looks at the title page.

KOLCHAK
(straight-faced)
Everything You Always Wanted To
Know About Vampires But Were
Afraid To Ask.

GAIL
(interrupting)
Stop that.

He chuckles, then starts to hand her the book.

KOLCHAK
Come on, kid.

GAIL
(pushing back
the book)
No. You're going to look at it.

KOLCHAK
Why?

GAIL
Suppose the murderer is a real
vampire.

*

KOLCHAK
Aw, come on. I've had a hard week.

GAIL
(tapping the book)
Everything he's done is in this
book.

KOLCHAK
Whoo-pee.

GAIL
You-are-going-to-read-it.

He gazes at her; sighs. Opening the book at random, he makes a sickened noise, sticking out his tongue.

85 INSERT - BOOK ILLUSTRATION

85

A horrendous rendering of a male vampire in action.

KOLCHAK'S VOICE
Beautiful.

(CONTINUED)

85 CONTINUED:

85

GAIL'S VOICE

You're a tough reporter, you can take it.

86 BACK TO SCENE

86

GAIL

You might get a good feature article out of it.

KOLCHAK

Yeah...yeah...maybe.
(beat-as he reads)

Since the beginning of man's existence there have been creatures of the night. Crazy monsters that tracked their bloody prints through the pages of fact and fiction. Of them all the vampire seems to have accumulated the largest body of documentation...
HMMMMM.....

(as he skims the pages picking out various bits)

By night, the vampire is virtually indestructible, fearing only the sign of the cross. Before daybreak, he must return to his coffin otherwise, he will be destroyed by the purifying rays of the sun. It is then, while he lies dormant, he can be destroyed by hammering a wooden stake through his heart.

CUT TO:-

87 INT. OLD TOWN HOSPITAL CORRIDOR - LONG SHOT - NIGHT

87

Silent; no one in sight. Nurse ALBERTA HARRIS, 47, comes walking around a distant corner and APPROACHES CAMERA. As she reaches f.g., she stops, looking o.s., in confusion.

KOLCHAK'S VOICE

According to the legend, the victim of the vampire will ultimately rise again as the living dead, and must be destroyed in a similar manner. From any source available the vampire must have blood.

→ (PICK UP SCENE 88 on PAGE 38) ←

85 CONTINUED:

85

GAIL'S VOICE

You're a tough reporter, you can
take it.

86 BACK TO SCENE

86

GAIL

You might get a good feature
article out of it.

KOLCHAK

Yeah, yeah... maybe.

(beat; he reads)

"From any source available, the
vampire must have blood."

CUT TO:

87 INT. OLD TOWN HOSPITAL CORRIDOR - LONG SHOT - NIGHT 87

Silent; no one in sight. Nurse ALBERTA HARRIS, 47,
comes walking around a distant corner and APPROACHES
CAMERA. As she reaches f.g., she stops, looking o.s.,
in confusion.

88 POV SHOT - STORAGE ROOM 88

The door windowed. There is no light inside the room.

89 NURSE HARRIS 89

Frowning, she steps forward to check.

90 INT. STORAGE ROOM - ANGLE THROUGH DOOR WINDOW - NIGHT 90

An O.S. CLINKING SOUND stops as Nurse Harris opens the
door and tries the light switch; in vain. She grunts
and starts to turn away when something o.s. catches her
attention. She edges forward, looking at the floor.
Suddenly, she freezes, gasping, as she sees what it is.

91 POV SHOT - PLAINCLOTHESMAN 91

crumpled on the floor.

92 NURSE HARRIS 92

Backing off. Suddenly, she turns her head. Again, she
freezes, staring.

- 93 POV SHOT - FIGURE 93
- standing by the open refrigerator: tall, thin, a frightening silhouette. It is too dark to see his features.
- 94 NURSE HARRIS 94
- starting to draw back slowly, eyes wide, unblinking.
- 95 ANGLE PAST FIGURE - TOWARD NURSE HARRIS 95
- She backs off slowly for another few steps; then, abruptly, whirls and rushes into the corridor, disappearing from sight.
- NURSE HARRIS' VOICE
- Help! Help!
- The figure turns back to the refrigerator, CAMERA PANNING to REVEAL him continuing to remove bottles of blood, plasma and glucose water and put them in a large grip.
- 96 INT. CORRIDOR - NIGHT 96
- Nurse Harris returning at a run with orderly OSCAR WILSON, a burly black ex-fighter. Reaching the storage room, Wilson shoves open the door and charges in, Nurse Harris stopping to watch.
- 97 CLOSE ON NURSE HARRIS 97
- as she watches.
- 98 POV SHOT - WILSON AND FIGURE 98
- Wilson grabs the man who twists free and shoves him away violently. Wilson slams against a cabinet, cracking the glass front, regains himself and charges back. Grabbing the man by the coat, he spins him around and hits him on the jaw.
- 99 NURSE HARRIS 99
- O.s., the SOUNDS of battle. Her expression grows stunned at what she sees.

ACT FOUR

FADE IN:

108 EXT. OLD TOWN HOSPITAL - NIGHT

108

TWO POLICE OFFICERS are running towards the spread-eagled figure of the Orderly who was thrown through the window as two police cars, closely followed by Kolchak's car SCREAM into shot. Kolchak gets out with his camera just as the Man bursts out through the doors with two ORDERLIES hanging onto him.

KOLCHAK'S VOICE

I was doing double duty as night editor when the P.D. squawk box went crazy about a wild brawl at the Old Town Hospital. I was there in less than five minutes ... I couldn't believe my eyes.

*

The Man hurls them aside just as the first Police Officer strikes him with his baton. The Man grabs the Officer and hurls him into two other Officers who are approaching, knocking them over. Three other Officers, batons raised, close in. The Man bowls over the first Officer. The second Officer grabs him but is unable to stop the running figure. The remaining Officers have formed a skirmish line and call for the Man to stop. He continues to run past them as they OPEN FIRE. Orderlies and Interns who have run out of the hospital throw themselves flat and take what cover they can. The Man staggers as he is hit; but continues running. As he reaches the street, another police car and two police motorcycles SCREAM up. The Man darts in between them as they frantically turn around. A Motorcycle Cop falls -- chaos for a moment. Then as the police cars and motorcycles SCREAM off after him, the Man disappears into the darkness. We see Kolchak photographing like mad as the police cars, etc. leave.

*

109 EXT. COURTHOUSE - DAY

109

Kolchak's car wheels up the Strip and pulls up in front of the courthouse. He jumps out and runs up the stairs of the main entrance.

KOLCHAK

Thursday, May 27th, 10:20 a.m.
and things were rolling.

*

(MORE)

(CONTINUED)

109 CONTINUED:

109

KOLCHAK (v.o.) (cont'd)

Our morning edition hit the streets recapping all the action at the hospital. The TV people, as usual, had missed out completely and the radio stations were literally reading our copy on the air. But now the whole lid was really blown off... the maniac had been identified.

110 INT. COURTHOUSE CONFERENCE ROOM - DAY

110

as Kolchak enters the room. Sheriff Butcher, Police Chief Masterson, District Attorney Paine and various other assorted officers and newsmen are watching Bernie Jenks as he removes from his briefcase a number of official-looking communications. As Jenks sees Kolchak enter the room, he winks and smiles.

JENKS

Here's the rundown on all the Scotland Yard and Interpol findings. Subject: Janos Skorzeny. Born in Craesti, Rumania in 1899.

BUTCHER

(exploding)

Wait just a damned minute! Are you trying to tell us this guy's over 70 years old? Come on Bernie. Your people gotta have the wrong man.

JENKS

(angrily)

Like hell we have! This stuff's been triple checked and confirmed. I've been up all night and I'm pretty damned tired. Do you want it or don't you?

PAINE

All right, Bernie -- take it easy -- let's hear it.

Jenks takes a beat, then starts again.

JENKS

In 1923 Skorzeny's father died and left him between 75 and 100 million dollars. It was then that he began to travel and became known throughout Eastern Europe as a big lover of nightlife. We don't know a lot more about him before World War II...

(MORE)

(CONTINUED)

110 CONTINUED:

110

JENKS (cont'd)

However, Scotland Yard reports he showed up in England, just in time for the German blitz. I'm sure Mr. Kolchak will find the following facts of interest.

111 CLOSEUP - KOLCHAK

111

as he smiles.

KOLCHAK (v.o.)

Such formality from a man who usually drinks beer with me once a week.

112 BACK TO SCENE

112

JENKS

While in England, he passed himself off as a Dr. Paul Belasco -- a specialist in hematology "research". His work involved freshly-killed air raid victims from the various London emergency rooms. As a matter of fact, at his residence in Shafto Court he installed several kinds of sumps, tubs and an extremely large commercial meat freezer. Then in 1948 he suddenly turned up in Canada, and still as Dr. Belasco. Further checking has also revealed his presence in almost every place along the U.S.-Canadian border where there has been rioting or violence and a number of dead bodies. We believe he left Canada for Las Vegas on April 19th under the name of Detective Constable Alan Hensley. And now, because of his British citizenship, he's an international fugitive. Hence, my people are vitally interested. It is no longer just a local matter.

*

*

The others react to this last statement as Jenks looks at Kolchak and back at the group.

(CONTINUED)

112 CONTINUED:

112

JENKS

(continuing)

Gentlemen, the one constant that has shown up in all of our reports is that Skorzeny's travels seem to have always been accompanied by a number of unexplained killings, many of which had one thing in common... massive loss of blood.

113 CLOSE - KOLCHAK

113

as he can't wait to jump in.

JENKS (o.s.)

So, if Skorzeny is not the vampire of Mr. Kolchak's theory, he is at least a very likely suspect of multiple homicides extending back some thirty years.

KOLCHAK

Bernie, you seem to be running this show, can I have just five minutes to say something?

114 BACK TO SCENE

114

SHERIFF BUTCHER

Make it short, Kolchak.

KOLCHAK

Look, I was at the hospital yesterday and there were a lot of things happening that just can't be explained away.

(looking at Butcher)

Your own people shot at him, some at point blank range. How come it never even slowed him down? How come a man over seventy years old can outrun police cars and how come when he gets clubbed... he doesn't even bleed? I saw the gashes on his head and whatever was trickling down from those cuts was clear. It wasn't blood.

Paine tries to shut him up but Kolchak just overrides him. Kolchak dumps some photo enlargements on the table.

(CONTINUED)

KOLCHAK

(continuing)

Look at these. You blew it yesterday and the whole story's in the papers today. Soon someone's going to start screaming for a Grand Jury investigation. You can't stop the rumors. They're all over the place.

SHERIFF BUTCHER

(exploding)

This guy's got a motor mouth. Can't one of you people shut him up? Bernie, for...

PAINÉ

(interrupting)

No. Let him hang himself. Then we'll finally be rid of him.

KOLCHAK

Look, so far he's killed four women, probably five. The coroner said that the throat bites were made by human teeth and all but confirmed that he actually drank their blood. Whatever this Skorzeny may be, he seems to be functioning like a real vampire. Now if you want to go on operating like he's an ordinary man, go ahead. But I know the only way you'll get him is to proceed like he is a real vampire.

*

PAINÉ

Wait a minute, Kolchak! Have you lost your mind?! Can you imagine the total, blind panic this town would be thrown into if we told the public that we were actually looking for a real vampire? Not to mention the irreparable damage it would do to the image of law enforcement in Las Vegas!

KOLCHAK

That's what it's really all about, isn't it?

(MORE)

(CONTINUED)

114 CONTINUED: (2)

114

KOLCHAK (cont'd)

I just can't believe that you guys are so afraid of looking stupid you'll actually ignore a possible way of nailing him.

Paine holds up his hand in a stop motion as he interrupts.

PAINE

(exploding)

Now you listen, Kolchak, and you listen good. We're going to handle this thing by ourselves and without undue public observation. As far as everyone in this room is concerned, this guy is still classified as an ordinary maniac and he'll be settled by standard police practices. And you had better start cooperating with that fact or you are going to get your pushy tushy kicked right out of town!

(with a tight smile)

You dig?

KOLCHAK

I dig. But just remember who's got the answers when you blow it again.

PAINE

All right. Let's get on with it. What have you got, Ed?

Chief Masterson rises to his feet, lugs out a bunch of charts and maps to an easel being set up by a deputy in the front of the room.

MASTERSON

Our two departments have a combined total of 650 men on full-time duty.

115 CLOSEUP - KOLCHAK

115

SLOW TRUCK IN as he shakes his head in disgust.

(CONTINUED)

115 CONTINUED:

115

MASTERTON (o.s.)

All leaves have been cancelled and everyone's putting in 16 hours a day. The chopper has been going from dusk to dawn and special unmarked cars are patrolling Casino Center and the Strip. All roads are blocked and we have full cooperation from the Highway Patrol and the Jeep Posse...

116 INT. GOLD DUST SALOON - CLOSE ON GLASS - NIGHT

116

as bright tomato juice is poured in; stirred. CAMERA WITHDRAWS TO SHOW the WAITRESS picking up her order of two Bloody Marys and carrying them away. CAMERA PANNING with her, then MOVING to a slot machine where Kolchak and MICKEY CRAWFORD, a small gambler, are standing. Gail is sitting nearby.

KOLCHAK

Got it now?

CRAWFORD

Got it.

KOLCHAK

What did I say?

CRAWFORD

Show every realtor in town the drawing of this guy's face. Ask them if they sold a house to anybody who looks like him.

KOLCHAK

Good boy. Get goin'.

CRAWFORD

I will -- just as soon as I get rid of these nickels.

KOLCHAK

Has the idea of winning ever occurred to you?

Kolchak moves away.

CRAWFORD

(looking after
him - blankly)

Winning?

(CONTINUED)

118 CONTINUED:

118

Suddenly Kolchak twitches as he hears what's being said.

PD RADIO VOICE

-- nos Skorzeny spotted in 1969
green, unpaneled station wagon,
intersection Oakey and Houssels.
ID confirmed. -- positive visual
contact.

Kolchak looks around, excited, sees an opening and starts accelerating into a thoroughly impulsive, thoroughly illegal U-turn.

119 EXT. STRIP

119

as Kolchak U-turns his car, causing several vehicles, including a Yellow Cab, to brake hard, almost tail-gating each other. The drivers honk at him as he whips around a car and speeds off.

120 INT. CAR - KOLCHAK

120

Driving hard.

PD RADIO VOICE

Units Seven and Eight seal off
Rexford and Houssels at Oakey.
Unit Three close off Park Paseo
at Las Vegas Boulevard. Units
Four and Six blockade Fifth
Place and Sixth Street at Oakey.

121 EXT. STRIP

121

Kolchak's car weaving in and out of traffic at high speed. He makes a tire-screaming right turn from the left lane, almost getting hit, and picks up velocity again.

122 INT. CAR - KOLCHAK

122

CAMERA MOVES IN on the PD radio.

PD RADIO VOICE

Suspect turning East on Sweeney
between Houssels and Fifth Place.

(pause)

(MORE)

(CONTINUED)

122 CONTINUED:

122

PD RADIO VOICE (cont'd)

Unit Seven leave Rexford, move north to face Unit Three at Park Paseo and Fifth Place.

(pause)

Unit Five move up Bracken to Fifth Place..

123 EXT. FIFTH PLACE - CLOSE ON SIGN

123

Fifth Place. CAMERA PANS TO REVEAL the 1969 Ford station wagon approaching down the street. CAMERA PANS as it passes. At the corner, a police car speeds into the intersection, jolting to a halt. The station wagon is braked abruptly, backed hurriedly into a driveway, braked again, then turned back in the direction it came. CAMERA PANS BACK again. A Sheriff's car is speeding down the block. The station wagon is braked again and a tall, thin man bolts from the driver's side, starting to run toward the curb. The Sheriff's car brakes and TWO DEPUTIES jump out to pursue the man, drawing their pistols. As they run OUT OF FRAME, Kolchak's car comes racing down the block and skids to a halt, banging the rear bumper of the Sheriff's car. CAMERA ZOOMS IN on him as he pulls a 35mm camera from his glove compartment and jumps out, wincing as he glances toward the Sheriff's car, then breaking into a run after the deputies, looking in that direction.

124 MOVING POV SHOT

124

the tall, thin man running up a driveway as TWO POLICE OFFICERS, pistols in hand, come running down the block to join the two Deputies. Further along the street, another police car is approaching fast.

125 MOVING SHOT - KOLCHAK

125

sprinting toward the action.

126 INT. CARPORT - ANGLE OVER BACK WALL

126

Kolchak in b.g., running TOWARD CAMERA. O.s., the tall man's RUNNING is heard and, abruptly, he lunges INTO FRAME and over the wall, his white hand seen momentarily in f.g. Then he is OUT OF FRAME, CAMERA WITHDRAWING TO SHOW one of the Deputies also climbing the wall while the other runs around it and over a low wooden fence. CAMERA PANS TO SHOW the suspect racing down the alley toward a high gate.

127
thru OMITTED
131

127 *
thru
131 *

132 INT. BACK YARD - ANGLE OVER SWIMMING POOL - TOWARD
ALLEY

132

The tall man runs against a chaise longue, sprawls
across it, falling to the deck.

(CONTINUED)

132 CONTINUED:

132

He is barely to his feet and starting forward when the lead Deputy drops his pistol and makes a flying tackle, bringing the man down again. CAMERA MOVES IN on them as the man starts kicking to free his legs. The Deputy cries out as he is kicked in the stomach, starts to let go. The second Deputy runs around the man and kneels, shoving his pistol to the man's head as the second team of officers bursts into the yard followed by Kolchak.

SECOND DEPUTY

Just hold it right there, Mister!

Without hesitation, the man knocks down the pistol which is FIRED, flashing brightly in the darkness. Then the man has backhanded the second Deputy across the head and sent him sprawling. He starts to his feet as the second team leaps on him.

133 KOLCHAK

133

running into close f.g. and raising his camera.

134 KOLCHAK'S POV

134

The two Officers rolling on the deck with the tall man; the second Deputy joining them; the man smacking the head of one of the Policemen against the deck; the second Deputy pounding Skorzeny on the head with his pistol.

135 UP ANGLE FROM SWIMMING POOL - TOWARD FOUR MEN AND KOLCHAK

135

The third team of pursuers runs into the yard in b.g., one of them with a shotgun. Kolchak continues taking photographs. The tall man tears himself loose and twists around, loses balance and topples into the pool, the splash of water BLOTTING OUT the SCREEN.

136 ANGLE PAST OFFICERS AND DEPUTIES - TOWARD KOLCHAK

136

Kolchak moving to the diving board and standing on it as he takes photographs. One of the Officers jumps into the pool to get the man. The third team runs INTO FRAME.

137 KOLCHAK

137

stops taking pictures after a few moments to stare at the water.

144 POV SHOT - FIGHT

144

The tall man has just finished elbow-jabbing the fourth Officer in the stomach, knocking him back. He slings aside one of the other three, breaks loose from the remaining two and, jerking around, runs toward the back fence of the yard.

145 ANGLE PAST BUSH IN FENCE AREA - TOWARD POOL

145

the Officers and Deputies running for their weapons. The second member of the newly arrived team raises a shotgun.

DEPUTY

Hold it!

When the man runs on, he FIRES. The man appears to be hit -- or to trip. He sprawls on the deck, then pushes up and lunges for the fence again. One of the other men has his pistol now and opens FIRE, some of the bullets ricocheting off the deck. Suddenly, a rack of pole lights goes on, illuminating the area. Four men are FIRING after the man by now. Apparently hit, he slams OUT OF FRAME.

146 ANGLE TOWARD OFFICERS, DEPUTIES AND KOLCHAK

146

The men stop firing, looking toward --

147 THE MAN

147

sprawled half on the deck, half in a planter area along the fence, his clothes in tatters.

148 PAN SHOT - OFFICER AND DEPUTIES

148

looking toward the man, waiting. A few edge forward slowly. CAMERA STOPS on Kolchak. His eyes widen as he sees:

149 THE MAN - KOLCHAK'S POV

149

getting slowly to his feet and turning to face the pool area.

150 ANGLE ON DEPUTIES AND OFFICERS

150

staring at the man in amazement, the still roiling pool throwing strange reflections on their faces.

- 151 CLOSE ON KOLCHAK 151
gaping as he sees Skorzeny for the first time.
- 152 POV SHOT - SKORZENY 152
completing his turn. CAMERA ZOOMS IN on his white, battered face. From a deep cut on his temple, a colorless fluid is trickling.
- 153 ANGLE PAST KOLCHAK - TOWARD DEPUTIES AND OFFICERS 153
Everyone stunned by the sight of Skorzeny.
- OFFICER
Holy...
- DEPUTY
(pause; abruptly)
Look out!
- Some of them jerk up their weapons.
- 154 POV SHOT - SKORZENY 154
disappearing over the fence. O.s. SHOTS ring out, wood splintering from the impact of the bullets.
- 155 ANGLE OVER FENCE - TOWARD POOL 155
Everyone stops firing and rushes to the fence. A few men clamber over to pursue Skorzeny on foot. Two dead cops lie on the poolside, another cop is badly injured. Kolchak starts across the fence.
- 156 ANGLE ON ALLEY 156
A police car standing there. Skorzeny knocks aside the TWO POLICEMEN and rushes toward their car. CAMERA MOVES IN on them as they raise their guns and FIRE at him. Skorzeny jumps into the car and speeds away. The men empty their guns, FIRING after him, but the car keeps going.
- FIRST OFFICER
I hit him! I swear I hit him!
- SECOND OFFICER
So did I! We couldn't have missed!

(CONTINUED)

156 CONTINUED:

156

CAMERA PANS from their baffled faces, MOVING IN on Kolchak's face. He swallows. For the first time in years, he is genuinely shaken up.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

157 INT. COURTHOUSE CONFERENCE ROOM - HIGH ANGLE SHOT - 157
NIGHT

CAMERA MOVES DOWN SLOWLY TOWARD Kolchak who is sitting in a corner of the room, a small overnight bag beside him; waiting somberly, apparently oblivious to the chaos in the room: RINGING TELEPHONES; LOUDSPEAKER messages; POLICE OFFICERS and DEPUTIES hurriedly coming and going with sheets to be read, examined, signed; injured Officers and Deputies from the swimming pool incident answering questions put to them by their superiors as well as Butcher, Paine, Mastersen and Jenks. Everyone looks very harried in the midst of this control center for the manhunt taking place.

KOLCHAK'S VOICE

Friday, May 28, 3:17 a.m. Despite the helicopters, the Highway Patrol, the Jeep Posse... despite the blocking of every major road and highway... despite the mass coverage of Las Vegas by every other available man in both police and sheriff's departments... Janos Skorzeny was still at large.

(beat)

The Courthouse Conference Room had been a scene of chaos for more than three hours now. Messages were still flooding in from every outside unit. Every available man who had taken place in the capture attempt was being de-briefed. At the hospital, two officers had died and a third was hovering on the edge. Reports on them were still coming in as the greatest manhunt in the history of Las Vegas continued in vain.

He is in CLOSE SHOT now; the CAMERA STOPS. He looks toward the table where the four officials are sitting.

158 POV SHOT - FOUR OFFICIALS 158

The last of the Officers and their superiors depart and the four slump back exhaustedly in their chairs, Paine lighting a cigarette, Mastersen a cigar. All of them look glum, defeated.

159 KOLCHAK

159

rises with his overnight bag and walks to the table, CAMERA DRAWING AHEAD of him. There, he stops and waits, CAMERA WITHDRAWING to INCLUDE the four. They look at him.

KOLCHAK

Now are you ready to listen to my insane ideas?

The Sheriff bristles but doesn't speak. The others exchange guarded glances. The way things have been going, they are not about to throw Kolchak's offer away prematurely this time. As the last few stragglers leave the room --

160 ANOTHER ANGLE

160

PAINE

You were there, weren't you?

(as Kolchak
nods once)

Every man we've questioned insists not only that Skorzeny is possessed of incredible strength but that he was actually shot more than once during the capture attempt. Do you -- ?

KOLCHAK

(overlapping)

I'd say 30 or 40 rounds.

MASTERS ON

(angrily
uncomfortable)

I'm sorry, I can't accept that.

KOLCHAK

Oh, come on, Chief, either he was shot or you'd better get yourself a police force that can see.

PAINE

(interrupting)

Ed, let's admit it! We had the man! Had him cornered and we couldn't hold him!

(beat)

Let Kolchak have his say.

(CONTINUED)

KOLCHAK

(pause)

Before I do, is it agreed that, in return for my help, I receive exclusive rights to the entire story?

(cutting off
the Sheriff)

Once the press blackout has been lifted, naturally.

Silence. The Sheriff scowls. Paine clears his throat.

P A I N E

Let's say that it's agreeable if we decide to follow your suggestions with regard to the suspect.

KOLCHAK

(nods once)

That's fine with me. Because if you don't follow my suggestions, you'll be chasing your "suspect" till doomsday.

S H E R I F F

All right, Kolchak. Just get on with it.

Kolchak smiles at Jenks' expression, then unzips the overnight bag. Taking out a small cross on a chain and a large one not on a chain, he holds them up.

KOLCHAK

(businesslike)

Every man on field duty to be issued one of each -- one to be worn around the neck, the other carried in the pocket.

The Sheriff makes a faint noise, shifting on his chair. Kolchak ignores him, taking a wooden stake from the bag. Another noise from the Sheriff; sotto voce pain.

JENKS

(amused)

Where did you get that?

KOLCHAK

Woke up a man I know who owns a furniture refinishing shop.

(MORE)

(CONTINUED)

KOLCHAK (cont'd)

(holding up
the stake)

Each man to be armed with one of
these.

(taking a hand
mallet from
the bag)

And one of these.

SHERIFF

Are you suggesting that we --
that we pound one of those into
Skorzeny's chest?

KOLCHAK

His heart.

SHERIFF

(trying to control
himself)

There's a legal phrase for that,
Kolchak. Perhaps you've run
across it once or twice in your
broad experience.

(beat)

Premeditated murder.

KOLCHAK

It's the only way you're going
to stop him.

Sheriff Butcher tries to interrupt him.

KOLCHAK

(continuing)

You heard your own men. Can they
all be wrong?

Butcher eases off.

KOLCHAK

(continuing)

You can forget the nighttime
chases from now on too. All
you can hope to do -- is spot
Skorzeny, track him back to where
he lives, then wait for dawn to
finish him off. He's only
vulnerable during daylight. At
night, he's just too strong.

(MORE)

(CONTINUED)

160 CONTINUED: (3)

160

KOLCHAK (cont'd)

(a long pause)

I hate to say this, gentlemen,
but it sure as hell looks as
though we have a real vampire on
our hands.

D.A. Paine rises.

PAINE

(indicating them
to follow)

Ed -- Warren.

Kolchak and Jenks watch Paine; Masterson and Butcher
move away towards the far end of the room. Kolchak
looks inquiringly at Jenks. Jenks starts across the
room.

JENKS

(a slight edge
in his voice)

Tom! I want to be in on this.

Kolchak watches the four men -- he can't hear what they
are saying. An occasional glance is shot his way.
After a while they come back towards Kolchak -- Jenks
is smiling -- gives Kolchak a wink.

PAINE

Okay, Kolchak, you've got a deal.

(as Kolchak
starts to smile)Conditional.

KOLCHAK

(losing the smile;
suspiciously)

What does that mean?

PAINE

Butcher here will issue the
crosses, the stakes, the mallets.
What he won't do is depart from
standard police procedures. If
feasible, Skorzeny will be taken
alive for trial.

KOLCHAK

(with a barking
laugh)For trial?

(CONTINUED)

MASTERSON

Yes, for trial.

KOLCHAK

(pause)

In return for which -- ?

PAINE

-- you get exclusive rights to the story.

(cutting off

Kolchak)

-- when the blackout is lifted.

KOLCHAK

Any other conditions?

PAINE

One more.

KOLCHAK

(cocking his head)

Which is -- ?

PAINE

If it turns out you're wrong, you're to be out of town in twelve hours.

*

Kolchak looks at Jenks, then at Paine.

PAINE

(continuing)

Take it or leave it.

KOLCHAK

(pause; starting to nod)

All right. I'll take it.

He picks up the overnight bag and turns toward the exit; stops and smiles.

KOLCHAK

(continuing)

Because I know I'm right.

(gesturing with his head)

And you know it too.

(raising his hand)

Ciao.

161 EXT. COURTHOUSE - DOWN ANGLE PAN SHOT - KOLCHAK - NIGHT 161

Emerging from the courthouse and strolling toward his car, each stride is a little springier as Kolchak begins to realize that he's finally gotten the break he's waited for so long.

KOLCHAK

(almost singing
the words under
his breath)

New York, here I come. Chicago.
San Francisco. Boston.
Washington, D.C. Los Angeles!...
Make ready!

(a mocking break
in his voice)

Kolchak's coming back.

He gets to his car.

162 INT. CAR - ANGLE ACROSS FRONT SEAT 162

Kolchak gets in, shuts the door, retrieves a ring of keys from his jacket pocket, slides the ignition key into its slot and starts the motor. As he drives away, his gaze jumps to the rear view mirror, his face stiffening with shock.

163 POV SHOT - REAR VIEW MIRROR 163

CAMERA ZOOMS IN on the dark figure sitting up on the back seat.

164 CLOSE ON KOLCHAK'S RIGHT FOOT 164

as it jams down on the brake pedal.

165 EXT. COURTHOUSE - KOLCHAK'S CAR 165

jolting to such a precipitous halt that the rear end yaws around and the motor stalls.

166 INT. CAR - KOLCHAK 166

shoving open the door to make a run for it.

CRAWFORD'S VOICE

(groggily)

Hey.

(CONTINUED)

166 CONTINUED:

166

Halfway out already, Kolchak looks around. Seeing who it is, he groans, relieved, and aggravated at the same time.

167 ANGLE PAST KOLCHAK - TOWARD CRAWFORD

167

pushing forward the driver's seat and getting out, yawning.

CRAWFORD

What are ya doin', drivin' away with me in the back seat?

KOLCHAK

What are you doing in the back seat?

CRAWFORD

I been lookin' for ya. Saw your car parked here and decided to wait for ya.

(yawning)

I got sleepy though.

KOLCHAK

(muttering)

You got sleepy.

(beat)

What is it?

CAMERA MOVES IN FAST on his face as he reacts to Crawford's answer.

CRAWFORD

I think I found the house.

168 SERIES OF SHOTS

168

Kolchak driving quickly toward Spencer and Viking.

KOLCHAK'S VOICE

I told Crawford to give me thirty minutes before telling Jenks where I was. That way I could get to see the house alone for awhile -- and also keep the police from arriving before dawn -- which I knew they'd do if they got the chance -- no matter what I told them.

*

- 169 EXT. INTERSECTION OF SPENCER AND VIKING - ANGLE ALONG SPENCER 169
- A dark, deserted neighborhood, sparsely housed, dwellings separated by hundreds of yards. Kolchak's car approaches from b.g. and is finally stopped by the curb about ten yards from the corner, its lights extinguished.
- 170 INT. CAR - CLOSE ON KOLCHAK 170
- looking toward the house.
- 171 POV SHOT - HOUSE 171
- two stories high, dark and silent, set back from the street, no other house in sight. No car is evident near it; there is no garage.
- 172 INT. CAR - KOLCHAK 172
- staring at the house. Abruptly, he looks at his watch, then takes the camera and a flashlight from his glove compartment, puts them in the overnight bag and gets out of the car.
- 173 MOVING SHOT - KOLCHAK 173
- CAMERA DRAWING AHEAD of him as he walks toward the house, carrying the overnight bag.
- 174 ANGLE PAST FRONT OF HOUSE - TOWARD KOLCHAK 174
- as he approaches the house cautiously. CAMERA PANS to show him moving to one of the draped front windows and listening. Then, gingerly, he tries the locked front door. Next, he tries to peer in through another window but a closed drape obstructs the view. He turns away and starts around the house.
- 175 ANGLE DOWN SIDE OF HOUSE - KOLCHAK 175
- No sound but that of his shoes on the ground as he moves toward the rear of the house. CAMERA PANS him to the back door. Kolchak listens at it, hearing nothing. He tries the door. It is locked. He hesitates, then, abruptly, drives his right shoulder against the door. He listens intently. Hearing nothing, he hits the door again, again. On the third try, he succeeds in splintering the lock and the door flies open. He starts backing off, ready to run, then, when nothing happens, starts inside.

- 176 INT. KITCHEN - ANGLE TOWARD DOOR 176
Kolchak enters, removes the flashlight from his over-
night bag, switches it on and moves across the room to
open the refrigerator, grimacing at what he sees inside.
- 177 INSERT - REFRIGERATOR 177
filled with bottles of blood.
- 178 BACK TO SCENE 178
Kolchak takes a photograph of the blood, shuts the
refrigerator and approaches the closed door leading
to the rest of the house, CAMERA PANNING with him.
He pushes open the swinging door.
- 179 INT. DINING ROOM - ANGLE ON KOLCHAK 179
Kolchak enters and looks around. Seeing something, he
moves to the table, CAMERA PULLING ACROSS it to reveal
a large, open box. Kolchak shines the flashlight at
its contents, grunts. CAMERA DOWN PANS to reveal
theatrical make-up: greasepaint, pan sticks, adhesive,
hairspray, beards and mustaches. The flashlight of
Kolchak's camera flares, then CAMERA PANS to show
Kolchak moving toward the living room, the flashlight
in one hand, the overnight bag in the other.
- 180 INT. LIVING ROOM - ANGLE FROM STAIRS 180
Kolchak appears and stops to shine the flashlight beam
around the living room. Seeing nothing unusual, he
turns and sees the staircase. He moves toward it and
starts up the steps, shining the light ahead, CAMERA
WITHDRAWING. Finally, he reaches the landing and
winces at what the flashlight beam picks out.
- 181 POV SHOT - BALCONY ROOM - LARGE WOODEN CRATE 181
the lid removed, leaning against the side of the crate.
- 182 ANGLE ON KOLCHAK 182
He moves toward the box, shining the flashlight at it.
- 183 POV SHOT - CRATE 183
Inside is an open, wooden coffin, on the bottom of which
is a half-inch layer of black dirt.

- 184 KOLCHAK 184
 looking at the coffin, sickened. He takes a photograph of it, then slowly backs off, and moves to the bedroom door. He listens at it, then begins to open it.
- 185 INT. BEDROOM - ANGLE ON DOOR 185
 as it opens, revealing Kolchak. He shines the flashlight beam inside.
- 186 POV SHOT - FLASHLIGHT BEAM 186
 shining on the doorway to the bathroom. Inside, the medicine cabinet mirror has been shattered and broken off in pieces. The flashlight beam shifts past a shade-drawn window to a closet door. There had been a full-length mirror on it but the glass has been broken off and lies on the floor in shards.
- 187 KOLCHAK 187
 looking into the bedroom. He enters now, CAMERA MOVING with him as he walks to the closet and opens the door, shining in the flashlight beam. Inside are several well-tailored suits and a topcoat on hangers, a box of white shirts, and black ties, a pair of black shoes and a Homburg on the shelf. Suddenly, there is an o.s. SOUND and he whirls with a gasp, pointing his flashlight in that direction. He reacts to what he sees.
- 188 POV SHOT - SHELLEY FORBES 188
 lying on a bed, her wrists and ankles roped in place. Taped to her right arm is a plastic tube connected to a nearly empty bottle of glucose-water solution slung from an overhead beam by a rope and hook. CAMERA MOVES IN QUICKLY on the girl's white, staring face.
- 189 KOLCHAK 189
 Recovering, he moves to the bed, CAMERA DRAWING AROUND TO OBSERVE. He looks at the hanging bottle, appalled.
- KOLCHAK
- My God.
- Hastily, he puts down the flashlight and overnight bag, starts to untie the rope at her left wrist.

(CONTINUED)

189 CONTINUED:

189

KOLCHAK

(continuing)

Hang on, Miss Forbes. I'll have
you out of here in no time.

190 EXT. SKORZENY HOUSE - NIGHT

190

A car pulls up outside, the door opens and Skorzeny
gets out and heads for the house.

FADE OUT.

END OF ACT FIVE

ACT SIX

FADE IN:

- 191 INT. BEDROOM - NIGHT 191
Kolchak has just got the girl's wrist untied. He HEARS the front door slam. He freezes for a moment then silently crosses to the door.
- 192 INT. UPSTAIRS CORRIDOR - NIGHT 192
Kolchak swiftly moves to the balcony and looks over.
- 193 KOLCHAK'S POV 193
Skorzeny is climbing the stairs.
- 194 CLOSE SHOT - KOLCHAK 194
He reacts and turns back to the bedroom.
- 195 INT. CORRIDOR - NIGHT 195
Kolchak hurries to the bedroom.
- 196 INT. BEDROOM - NIGHT 196
Kolchak enters -- crosses to the bed -- indicates to Shelley to keep quiet as he quickly puts the rope back around the girl's wrist. He HEARS Skorzeny's approaching footsteps. He tucks the ends of the rope -- quickly looks around -- sees a closet -- goes in, carrying his bag.
- 197 INT. CLOSET - ANGLE ON DOOR 197
Kolchak getting inside and pulling the door shut quickly not engaging the latch. No sooner has he finished when the o.s. bedroom door is OPENED and Skorzeny enters.
- 198 MOVING SHOT - SKORZENY 198
CAMERA FOLLOWING as he moves to the bed, stopping as he does. He sets down the grip and opens it, removing several glass containers.

(CONTINUED)

198 CONTINUED:

198

CAMERA SHIFTS as he unhooks the glucose water bottle so that we see Shelley Forbes staring up at him with hopeless dread. All we see is part of Skorzeny's back and his hands as he begins to replenish the contents of the glucose water.

199 INT. CLOSET - KOLCHAK

199

face tightening as he hears the SOUNDS of Skorzeny re-hanging the bottle, putting the glass containers on the bedside table, closing the grip and moving back across the room. The bedroom door is SHUT and his FOOTSTEPS move down the stairs. Kolchak slumps with relief.

*

200 DOWN ANGLE ON STAIRS - SKORZENY

200

CAMERA ZOOMS IN on his eyes as he remembers something.

201 INT. CLOSET - KOLCHAK

201

Frozen; listening. Agonizing seconds pass. Then Skorzeny's footsteps are HEARD again, returning to the bedroom. With a shaking hand, Kolchak reaches down and starts to unzip the overnight bag. His hand freezes as the bedroom door is OPENED. Silence. Kolchak holds his breath. Skorzeny's footsteps are HEARD in the bedroom, moving past the closet to the bathroom. Kolchak is a living statue. Silence again. Moments passing. Moments; moments. CAMERA MOVES IN SLOWLY on Kolchak's face. Suddenly, the closet door is JERKED OPEN. Kolchak recoils, dropping the bag.

*

202 POV SHOT - SKORZENY

202

CAMERA ZOOMS IN on his terrifying face. A snarl starts in his throat and, hands raising, he moves for Kolchak. Suddenly, he freezes, averting his face with a hiss of anger as a light shines in his eyes and we see the shadow of a cross on his face.

203 CLOSE ON CROSS

203

hanging at the end of a chain, being illuminated by the b.g. flashlight.

(CONTINUED)

203 CONTINUED:

203

CAMERA WITHDRAWS AT AN UPWARD ANGLE, MOVING PAST Skorzeny until we see Kolchak holding the chain in his right hand, the flashlight in his left. At first he seems frozen. Inchingly, then, he rises and starts to move toward Skorzeny, keeping the shadow of the cross on Skorzeny's face. Skorzeny retreats, growling, and Kolchak slips out of the closet, edging toward the bedroom doorway.

204 ANGLE PAST SKORZENY - ON KOLCHAK

204

The vampire stalking him. Kolchak sidles cautiously into the balcony room, Skorzeny following.

205 INT. BALCONY ROOM

205

Kolchak keeps shifting the flashlight beam to keep the shadow of the cross on Skorzeny's face as he edges toward the stairs.

206 CLOSE ON SKORZENY

206

A look of fury on his face as he tries in vain to elude the shadow of the cross.

207 MOVING SHOT - KOLCHAK AND SKORZENY

207

Kolchak feels for the top step with his foot, moving very slowly. At last he finds it and begins to descend the staircase, the vampire moving after him.

208 KOLCHAK

208

descending the stairs with extreme caution, unblinking eyes fixed on Skorzeny.

209 SKORZENY

209

moving after him.

210 KOLCHAK

210

descending another two steps. Suddenly, he stumbles and starts to fall, a look of shock on his face.

211 UP ANGLE SHOT - SKORZENY

211

lunging into CLOSE SHOT, then recoiling as the shadow of the cross hits his face again.

- 212 KOLCHAK 212
- Balance regained by a thread. Very carefully, he shifts his weight until he has a firm footing again. Then swallowing, he begins to descend the stairs again, CAMERA FOLLOWING him.
- 213 INT. DINING ROOM - ANGLE TOWARD LIVING ROOM 213
- Kolchak has reached the foot of the staircase now. He backs across the living room slowly, CAMERA PANNING as he backs into the dining room, the vampire following. He inches toward the swinging door, reaches it and starts to push it open. Someone GASPS and CAMERA ZOOMS IN on Kolchak as he jerks around involuntarily. The dark outline of a man is standing just behind him! O.s., Skorzeny lunges and he whirls back.
- 214 FULL SHOT 214
- Kolchak is too late. Skorzeny grabs him. Jenks charges into the room, CAMERA MOVING RAPIDLY with the pattern of the fight which now ensues.
- 215 THE FIGHT 215
- Jenks leaps on Skorzeny's back and tries to pull him away from Kolchak. The vampire throws him off. Kolchak is flung to the side, crashing over a dining room chair. Jenks is on his feet again by now, pistol in hand. He manages to FIRE two bullets into Skorzeny's chest before the vampire grabs him again. The three men fall into a thrashing heap. Kolchak finds his fallen cross and rushes over to thrust it into Skorzeny's face. This time he is too close. The vampire knocks it from his hand and sends him spinning. Turning back to the dazed Jenks, he pulls him up, prepares to kill him. Kolchak cannot find the cross. He looks around helplessly, then snaps his head toward the open front door.
- 216 POV SHOT - THROUGH DOOR 216
- Above the distant mountains, the sun is rising.
- 217 KOLCHAK 217
- hurtling to one of the front windows, he rips off the shade.

- 218 ANGLE ON SKORZENY AND JENKS 218
 Skorzeny jerks around as though struck as the light hits his back. O.s., Kolchak RIPS another shade down and the light increases. Skorzeny lets go of Jenks and starts retreating from the sun. They look at him in startlement.
- 219 CLOSE TWO SHOT - KOLCHAK AND JENKS 219
 They watch the now weakening Skorzeny.
- 220 CLOSE SHOT - SKORZENY IN SUNLIGHT 220
 He is backed up against a wall feebly trying to ward off the sunlight with his hands -- he moans, obviously in great agony.
- 221 TWO SHOT - KOLCHAK AND JENKS 221
 Kolchak still holding the cross towards Skorzeny looks around for his bag -- seeing it he crosses over to it and picks it up, and starts towards Skorzeny.
- JENKS
 What are you doing?
- KOLCHAK
 Come on.
- Kolchak moves towards Skorzeny. Jenks follows. Kolchak puts down the bag -- hands Jenks the cross. Jenks doesn't take it.
- KOLCHAK
 (continuing)
 Take it -- hold it on him.
- Jenks takes the cross -- Kolchak bends down -- unzips the bag -- removes the stake and mallet.
- 222 CLOSE SHOT - SKORZENY 222
 He reacts in fear as he sees what they are doing.
- 223 THREE SHOT 223
 As Kolchak moves towards the feebly writhing Skorzeny Jenks holds the cross towards the vampire. Kolchak kneels down beside Skorzeny who is now so weak his movements are only slight. Kolchak places the stake on the vampire's chest over the heart.

(CONTINUED)

223 CONTINUED

223

SKORZENY feebly grips Kolchak's wrist. For a moment they look at each other with loathing -- Kolchak raises the mallet and brings it down on the stake.

224 CLOSE SHOT - JENKS

224

He reacts to the MALLET BLOWS and screams of the dying Skorzeny -- suddenly behind him a door opens. Jenks turns. ZOOM IN to CLOSE SHOT Butcher and two officers.

225 CLOSE SHOT KOLCHAK

225

The mallet is raised -- he turns and looks into the eyes of SHERIFF BUTCHER.

A226 INT GAIL'S ROOM - NIGHT

A 226 *

KOLCHAK is typing the last of his story on his old beat up portable. On the table are the remains of a plate of toast and a coffee mug. Gail is leaning over Kolchak's shoulder reading the last of his typing.

GAIL

Carl ... are you sure they'll let you print this story???

KOLCHAK

They won't stop me. We have an agreement.
(he swivels in his chair
tearing the last sheet out
of his typewriter)

KOLCHAK (cont'd)

Gotta get movin' honey. I want to make that special edition.

GAIL

You look beat...want me to drive you to the office?

KOLCHAK

(putting on his jacket and moving toward the door)
Not me...I'm filled with the energy of 12! You -- wait here, and I'll be back with the biggest surprise of your life.

GAIL

What?

(CONTINUED)

KOLCHAK
(now at the door)
It'll wait. It'll wait.

GAIL
Carl ... WHAT???

KOLCHAK
It won't wait -- why don't you quit
working ...

GAIL
That's your surprise??

KOLCHAK
(continuing)
...and marry me???

GAIL just stares at him, as he is enjoying every moment
of it.

KOLCHAK
That's my surprise.

GAIL
Carl....

KOLCHAK
(over-riding)
Gail, honey...you li'l ole country gal....
you're really gonna love New York.

GAIL, trying to get a word in.....

KOLCHAK (cont'd)
Honey, when this story hits the news
services with my by-line....

GAIL
(finally breaking in)
Carl...us married!!

KOLCHAK
Yeah, Love, us married! Don't look now --
but Kolchak's comin' back...in style

CUT TO:

226 INT. VINCENZO'S OFFICE - ANGLE PAST VINCENZO - 226
TOWARD NEWSPAPER OFFICE - DAY (13th)

Vincenzo gazing out his window somberly. Kolchak enters
and shuts the door. Vincenzo doesn't turn.

(CONTINUED)

KOLCHAK has just thrown his report on Vincenzo's desk.

KOLCHAK

Well, here it is. And if I do say
so myself, it's sensational.

VINCENZO

(picking it up)

I'm sure it is, Carl.

KOLCHAK, not used to this kind of treatment, looks at
Vincenzo, almost at a loss for words)

KOLCHAK

Yeah...yeah, it's great.

(then, back to himself again)
special edition...right, Vincenzo?
With pictures?

VINCENZO

Right.

KOLCHAK

And the wire services?

VINCENZO

(subdued)

Yeah...right.

KOLCHAK

(looking hard at Vincenzo)
What the hell's got into you, Vincenzo?

VINCENZO

(leafing thru the story)
not looking at Kolchak)
It looks fine, Carl. It looks fine.
(finally he looks up)
Oh...Jenks has been trying to reach you.

KOLCHAK

What did he want?

VINCENZO

Said he wants to see you...over at the
D.A.'s Office...why don't you run
over now?

KOLCHAK

(looks at him, takes a beat)
Yeah,...sure.

He turns toward the door.

(CONTINUED)

227 ANOTHER ANGLE

227

VINCENZO
(calling after him)
Kolchak....

KOLCHAK looks back.

VINCENZO
(continuing)
...you're a hell of a reporter!

Kolchak does a take and is about to wise off in the true Kolchak style when he suddenly feels truly touched.

KOLCHAK
Why, thanks, Vincenzo...thanks.
(pause)
See you later.

He EXITS room. As the door closes CAMERA SLOWLY TIGHTENS to VINZENZO.

228 INT. D. A. PAINE'S OFFICE - DAY

228

As Kolchak is ushered in by a Deputy who closes the door behind him, Paine is seated in back of his desk, looking grim and unshaven. He is flanked on either side by Butcher and Masterson. Bernie Jenks stands by the window with his back to the room. Kolchak stops just inside the door and it becomes very obvious that no one is really looking at him. The only sound is Paine nervously shuffling the papers on his desk. There is a long moment, finally:

KOLCHAK

(sensing disaster)

And a bright good morning to
all of you.

Bernie Jenks turns to look at him.

KOLCHAK (Cont'd)

Bernie, what the hell...

BUTCHER

(overriding)

Shut up and sit down, Kolchak!

Kolchak doesn't move, but just watches it all begin to happen as Masterson crosses to Paine's desk and picks up a Warrant.

MASTERSON

Is your full name Carl Kolchak
and do you reside in the City
of Las Vegas?

KOLCHAK

(angrily)

You know damn well what my name
is! Now, what the hell is going
on?

MASTERSON

(reading Warrant)

Carl Kolchak...you are under arrest
on the charge of murder. The law
requires that you be advised that
you have the right to remain silent.
That anything you say...

(CONTINUED)

228 CONTINUED

228

KOLCHAK
(exploding)
Oh, no! OH, NO! ... You guys
aren't going to get away with
this!

He turns, wheeling on his heel, he starts toward
the door.

BUTCHER
(calling out after
him)
Hold it, Kolchak! You walk out
of that door and we'll lock you
up and throw away the key forever.

229 ANOTHER ANGLE

229

Kolchak stops and turns.

KOLCHAK
All right, Paine. What kind of
a lousy, rotten, stinking deal
is this?

Paine looks at Butcher.

PAINE
(calmly)
Why, Kolchak, you've got a very
short memory. Not more than just
a few hours ago Sheriff Butcher,
himself, actually saw you pound a
wooden stake through the heart of
a man wanted for questioning...
questioning, mind you. He had not
been arrested or even charged.

Kolchak tries to interrupt but Butcher overrides
him.

BUTCHER
That's right, Kolchak...you broke up
our stakeout...and after we were kind
enough to let you go along. You
just rushed in there ahead of us and
killed that Janos Skorzeny before anyone
could do anything about it. Why, you
were even ranting and raving about
this Skorzeny being some kind of a
vampire and you had to save the world.

(CONTINUED)

229 CONTINUED

229

PAINÉ

That, Mr. Kolchak, is Murder One. Now, maybe if you plead insanity you'll get lucky but I can promise you this -- at the least you'll be committed to an asylum for the remainder of your life and we'll make sure of it.

KOLCHAK

(shaking his head)

I pull your fat out of the fire and you do this to me.

JENKS

Carl, no one wants to do anything to you. All they want you to do is cooperate. Sit down for a minute and listen to them.

KOLCHAK

Bernie...

JENKS

Please, Carl. Just listen.

PAINÉ

(picks up a few type-written pages from his desk)

This is your story, Kolchak. It's going out under your exclusive byline with a statement from me on how you cooperated closely with the authorities from start to finish.

(he begins to read from the papers)

"To All Media. This morning, shortly before sunrise, Las Vegas Sheriff Deputies, under the command of Sheriff Warren A. Butcher, 45, surrounded the home of Janos Skorzeny, a fugitive from a federal warrant. And in a pitched gun battle, instigated by Skorzeny, were forced to kill him by gunfire..."

KOLCHAK

(interrupting)

You'll never get away with it. Never... What's going to stop me from blowing this story out of the water once I leave here.

(CONTINUED)

229 CONTINUED

229

BUTCHER

You're going to stop yourself, Kolchak. Because, if you open your mouth, we'll find you, Kolchak, and we'll bring you back here wherever you are. And we'll use this warrant.

230 ANOTHER ANGLE

230

Kolchak knows he's had it. The door opens in back of him as a Deputy enters with his valise and typewriter.

BUTCHER

Pick 'em up, Kolchak, and get out of town...Now. We'll take care of your back rent.

KOLCHAK

(seeing his things)
What did you guys do? How did you get...
(suddenly fearful)

He looks at Jenks who crosses to him.

KOLCHAK (Cont'd)

Bernie, I want to call Gail.

JENKS

(putting his arm
around Kolchak)
She's not there, Carl.

KOLCHAK

(explodes)
What do you mean, she's not there!?

BUTCHER

We asked the young lady if she'd be good enough to leave town.

Kolchak turns to him, almost ready to swing, as Paine interrupts.

(CONTINUED)

PAINE

(interrupting)

She's an undesirable element,
Kolchak, and we don't want
undesirable elements in Las
Vegas.

Kolchak looks at them all. Then he turns to Jenks.

JENKS

There's nothing I can do, Carl.

KOLCHAK

(beaten)

I know, Bernie. Don't let
it hang you up.

He moves toward the door, picking up his battered
briefcase and portable typewriter.

JENKS

(calling after him)

Carl, you'll let me know where
you end up?

KOLCHAK

(opens door, exiting
room)

Yeah, Bernie, I'll keep in touch.

232 EXT. LAS VEGAS STRIP - DAY

232

INT. KOLCHAK'S CAR - KOLCHAK

KOLCHAK

So, all the loose ends had been gathered together and tied into a pretty knot...right around the neck...of guess who.

(pause)

After I left town, I began posting notices in the personal columns of newspapers from San Francisco to St. Louis...until I ran out of money. So far I have received no answers -- but I'll keep trying even though I don't think I'll ever find Gail again.

(pause)

Anyway, maybe it's just as well.

233 OMIT

OMIT 233

234 INT. KOLCHAK HOTEL ROOM - NIGHT - KOLCHAK

234

KOLCHAK

So, that's it...the books finished.

(pause)

And now you'll have to judge for yourself.

(pause)

However...I must warn you...if you try to verify this account, you will find it quite impossible.

(pause)

In Washington there is no longer a file listing the "suspect" under his true name or any of his alleged aliases, and in Las Vegas all of those that were involved have either left town or aren't talking.

(pause)

But, there is one question that still might elicit some very interesting answers.

(pause)

Why, after the death of Janos Skorzeny, were he and all of his victims immediately cremated -- remember the legend -- all those who die from the bite of the Vampire will return as a Vampire -- unless destroyed first.

(pause)

(CONTINUED)

Kolchak (V.O.)

234

So, that's it...the books finished.

234

(pause)

And now you'll have to judge for yourself.

(pause)

I must warn you, however, if you try to verify this account, you will find it quite impossible.

(pause)

Item - In Washington there is no longer a file listing the "suspect" under his true name or any of his alleged aliases.

Item - In Las Vegas all of those who were involved have either left town, aren't talking or are dead.

(pause)

I haven't had a decent night's sleep since this all began -- and now you might find it difficult too -- because there is still one fact that cannot be buried.

(pause)

After the death of Janos Skorzeny he, and all of his victims were immediately cremated -- Why? Remember the legend -- all those who die from the bite of the Vampire will return as a Vampire -- unless destroyed first. So think about it, wherever you may be -- in the quiet of your home -- in the safety of your bed -- and then try to tell yourself it couldn't happen here!

FADE OUT

...THE END...