

Among Us
"Shooting Script"

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1. EXT – RIVERSIDE RESTAURANT BAR - NIGHT

FADE IN:

A bright full moon hangs in the sky. So big and clear that you can near see the craters. Camera pans down to trendy little restaurant on the Miami River. The place has a neon sign that's so old, half the tubes are dark, and the other half are flickering so wildly that you know they're on borrowed time. But "Jab's Crabs" can still be read, so the dying the sign is still doing its job. The background is filled with huge modern buildings that hang in a distant island of light, illuminating the highways that separates this world from that. A rustic little money maker like Jab's is a testament to survival, but only because the people from the island of glass and steel have an appetite for stone crabs and other expensive sea foods. That's how a place like Jab's survives.

A car pulls into the place and two men and a woman get out. The woman, SLOAN, and two men, BOBBY and ANGELO, talk as they walk towards the restaurant. They are wearing business attire, but their ties are loosened and Sloan's top couple buttons are undone, so they're obviously off the clock.

ANGELO

I heard this place has the
best stone crabs in Miami.

SLOAN looks at her watch.

SLOAN

At this hour, it's probably the
only place with stone crabs.

BOBBY

Don't remind me how late it is.

ANGELO

What's the matter, Bobby-boy?
A little past your bedtime?

BOBBY

No.

I just didn't expect Rollins to
go on so long, that's all.

ANGELO

The guy can fuckin' talk,
I'll give him that.

SLOAN

He was like the energizer bunny
in there.

BOBBY

More like the energizer hippo.

BOBBY looks at his watch nervously.

ANGELO
He's a fat-ass alright.
[laughs]
How can a guy that big even find
his pecker.

SLOAN
Jesus, Angelo.

SLOAN is an attractive 32 year-old woman. She's tough, smart, highly resourceful and knows how to rub elbows with the guys..

ANGELO
What.
[a beat]
I'm just saying, the guy's big.

They arrive at the door. BOBBY laughs

BOBBY
He is pretty big, Sloan.

BOBBY opens the door SLOAN laughs as she enters.

SLOAN
You're right. He probably
has to buy two seats to fly.

The door closes behind them.

CUT TO:

2. BAR - INT – NIGHT

The three are seated at a table, talking, waiting for a waitress.

ANGELO
Seriously, Sloan, that was first-rate work
in there. I think it was your part of the
presentation that won us the business.

SLOAN
Really?

ANGELO
Don't get me wrong.
[smiles]
I still think you use too many shitty
metaphors in your explanations.
But you did...

BOBBY interrupts.

BOBBY
Oh shit.

He's looking at his watch with a sick expression.

SLOAN
Jesus, Bobby, what's wrong now?

BOBBY
I forgot to call my wife.

ANGELO
Your wife?

BOBBY
Yeah.
[a beat]
Rollins went on so long that it completely
slipped my mind.

ANGELO
Oh, God. Give me a break.

SLOAN
So call her now.

BOBBY
It's too late.

SLOAN
What do you mean, it's too late.
It's only quarter after ten.

BOBBY
No. Not too late in the evening -
it's past the point of suspicion.

ANGELO
Point of suspicion?
[a beat]
What the hell is the point of suspicion?

BOBBY
I call her at regular intervals so she
doesn't get suspicious.

SLOAN
Suspicious of what?

BOBBY

I have no idea. But if I miss a call-in time she gets really suspicious to the point that anything I say pisses her off. That's the point of suspicion.

ANGELO

That's just sad.

SLOAN

[scolding]

Angelo!

ANGELO

Well, it is.

SLOAN

Bobby, just have a drink and relax. If you're already past the "point of suspicion," you might as well enjoy yourself for tonight?

ANGELO

Yeah! Besides, a few drinks might loosen that collar around your neck.

BOBBY

Bite me.

SLOAN hails a nearby waitress.

SLOAN

Excuse me, miss, could we get some menus please?

The 21 year-old girl turns around and SLOAN is mortified, like she seeing a ghost from the past. The color rushes out of her face as she stares at the young waitress. The young waitress seems confused at first, but as SLOAN stares speechlessly into her eyes, the girl becomes equally stunned. They both look at each intensely. Suddenly, the sound and music are gone and the moment plays out in a slow-motion. As the young waitress backs up, she knocks a glass of water off the table behind her. The glass slowly falls to the floor. It shatters and the sound returns to the room. The young waitress continues to slink away. SLOAN'S mouth is quivering, wanting to say something, but nothing comes out. She tries again...and then... finally...

SLOAN

[dry and nervous]

Lisa?

The young waitress[SCARLET] stops just long enough to reply.

SCARLET

[cautious]

Sloan?

SLOAN
[frantic]
Oh my God. It is you.

SLOAN barely notices that SCARLET is half way to the door.

SLOAN
Where have you been? Why haven't you called?
Mom and dad think you're dead. We all did.
We had a funeral and everything. Jesus, Lisa!

SLOAN
[pleading]
Please, Sloan, don't tell them mom and
dad you saw me. Please. You have to
forget about me.

SLOAN gets up and struggles to squeeze through a couple tightly packed chairs.

SLOAN
Lisa, what's going on? Where have you been
all these years? Where are you going? You can't
leave again.

SCARLET
I'm sorry, Sloan, but things are complicated.
Too complicated to explain.

SLOAN catches up to SCARLET and she grabs the young waitress by the arm. SLOAN turns her around and suddenly they're face to face. SLOAN is stunned by what she sees.

SLOAN
[stunned]
My god, Lisa, you haven't aged a day.
How is that even possible?
What the hell is going on?

SCARLET'S manager steps between the girls, breaking SLOAN's grip on the girl.

MANAGER
Is there a problem here, Scarlet?

SLOAN
Scarlet?

The man turns to SLOAN.

MANAGER
Well?

SLOAN hears the front door and looks past the manager just in time to see SCARLET exiting the restaurant. She pushes the manager out of her way and runs for the door.

MANAGER
Hey.

SLOAN speeds towards the exit. BOBBY and ANGELO, just sit there, stunned by the whole event.

ANGELO
Sloan, where are you going?

BOBBY
Do you want us to order for you?

3. EXT – BAR PARKING LOT- NIGHT

SLOAN bursts through the front door just as a SCARLET comes speeding around the corner in her car. The car flies by SLOAN and out into the street.

SLOAN
Lisa!

SLOAN runs into the street after the car.

SLOAN
[screaming]
God damn you, Lisa.
Don't do this again.

Cut to CU of SLOAN. She is crying.

SLOAN
Lisa!

FADE TO BLACK

FADE IN SUPER

"Among Us"

FADE OUT

4. INT – TV STUDIO

The screen is still black and we hear a man speaking. He sounds eloquent, sophisticated and has an slight acccet.

FERNANDO
[VO]
We are here with award-winning documentarian,
Alexander McQueen. Welcome back, Mr. McQueen.

ALEXANDER
[VO]
Thank you, Fernando...
It's always good to be here.

SLOW FADE IN:

A slightly out of focus profile fills the screen. Slowly, the picture comes into to focus and we see ALEXANDER MCQUEEN, a goold-looking late 30's documentary filmmaker. The shot widens to reveal that we've been looking at a studio camera monitor. The shot pulls out and we see the show's host, FERNANDO, seated behind a desk next to ALEXANDER.

FERNANDO
In your latest film, "Reckless Abandon",
you exposed the world's most dangerous
trade route, or as the Pentagon now refers
to it, The Feyzabad Expressway.
[a beat]
How does one guy like you discover
something our intelligence community
has been has searching for years?

ALEXANDER
I guess I just know who to bribe, Fernando.

ALEXANDER, FERNANDO and the studio crew laugh.

ALEXANDER
Seriously though, Fernando, if it wasn't
for the pentagon I wouldn't have found
the route at all.

FERNANDO
Really?

ALEXANDER
Absolutely.
Army Intelligence knew exactly where the
money was coming from. They just couldn't
pin down the drop points, which made finding
the route nearly impossible for them.

FERNANDO
..and Northern Afghanistan isn't the kind of place
where you can just walk up and ring a door bell.

ALEXANDER
...Exactly, which is why I had more success than
the Army. I could go places that they couldn't.

FERNANDO
...that and you knew who to bribe.

ALEXANDER
[laughs]
... and I knew who tribe. That's true.

The studio fills with light laughter and calms quickly. FERNANDO gets serious.

FERNANDO
Tell me, Zan.
What compels you to take these risks? Afghanistan,
The Congo, The Texas Prison System? These are
places that regular people just don't go, Zan.

ALEXANDER
My mother would be the first to tell you that I'm
not a regular person, but she's not here. So let's
just say that I have an obsession for digging up
the truth and that kind of work takes me to some
hazardous places

FERNANDO
You were nearly killed during the filming
of "The Dice of Justice".

ALEXANDER
That's true, yes. That did happen.
[taps his head]
I have the metal in my head
to prove it.

FERNANDO looks at a card.

FERNANDO
It says here that you were struck in the head
during a prison riot and spent some time in
the hospital.

ALEXANDER
I was in the hospital for 4 months. They
had me in a medically induced coma most
of that time, so barely remember anything.

FERNANDO
What do remember.

ALEXANDER
I remember my producer was freaking out.
He was the last person I saw before I went
down and the first person I saw when I
woke up, not counting the doctor, of course.

ALEXANDER laughs to himself.

FERNANDO
What is it, Zan?
Please, share it with us.

ALEXANDER
I was just remembering the first thing
he said to me words me when I came
out of that coma. He said, "Zan, you're
awake. Thank god."
[beat]
And then he said, "do you realize he
much work we have to do?"

The rooms fills with laughter. FARNANDO waits for the laughs to die down then...

FERNANDO
...But even after all that, you went
back in there?

ALEXANDER lowers his head, realizing that going back into the prison was not the
smartest thing to do.

ALEXANDER
As soon as the doctors said I could.

FERNANDO shakes his head in disbelief.

FERNANDO
Extraordinary.

ALEXANDER
No, Fernando.
What's extraordinary is that an 82 year-old system of
prison slavery was brought down by a single film.
That's the power of exposing the truth, and that's
what I do. I expose terrible situations so that good
people like you can make things better.

FERNANDO
I can't argue with that.

ALEXANDER
Besides, I wasn't a very good student and
I had to find something to do.

A little chuckle echoes through the studio.

FERNANDO
On several occasions, you've been able to dig up
the facts were others have failed. What do you
think you're doing differently?

ALEXANDER

I don't really know what I'm doing differently,
but I work by a kind of a documentarian's code.
It was probably the most useful thing I took
away from school.

FERNANDO

A code. Interesting. Can you tell us this
code or will you get in trouble for
revealing secrets of the trade.

ALEXANDER

What, you mean like a magician exposing
the secrets of an illusion?

FERNANDO

Something like that, yes.

[laughs]

No, Fernando, we're not as organized
as the magicians.

Chuckles come from the studio.

FERNANDO

A documentarian's code then.
Alright, Zan, let's hear it.

ALEXANDER raises his hand and begins ticking off fingers as he describes the code.

ALEXANDER

There are three principles that guide me as a documentary
filmmaker. First: never get personally involved with the
subject. Second: never judge the subject or the situation -
ask questions and record events, nothing more. And third,
and probably the most important: don't interfere with the
natural progression of the story - no matter how horrible
the situation becomes.

FERNANDO

That third one sounds tough. What if there's a moral
problem with staying neutral?

ALEXANDER

There is a always moral problem with being neutral, but
the alternative is secrets rather than sunshine and I don't
want to live in that world, Fernando...do you?

FERNANDO

No. I don't.

But there has to be some limits to your neutrality.
What if you watched three men gun down a child
in cold blood.

ALEXANDER

That would be terrible, no doubt. But I don't carry a gun so how could I stop them. And if I tried, they'd just kill me too, then destroy the footage...
...and the only evidence of their crimes gone.

[a beat]

How would that serve the little boy's death - how would that serve justice.

FERNANDO

Are you saying that showing the world's horrors is more important than stopping them?

ALEXANDER

The world wouldn't even know what the horrors were if weren't for people like me, Fernando.

FERNANDO

Touché, Mr. McQueen. Touché.

[looks at his card]

So what is the great Alexander McQueen working now? There have been rumors that you're headed to China.

ALEXANDER

[fun/false outrage]

Fernando.

You know that I don't talk about ongoing projects.

FERNANDO

...a hint then? Something? Anything?

Silence. Then ALEXANDER laughs and says...

ALEXANDER

I'm working on something a little closer to home this time. That's all I can say.

FERNANDO

Sorry gang.

I guess we'll have to wait for the DVD.

FERNANDO shakes ALEXANDER'S hand as the show wraps up.

FERNANDO

Alexander McQueen, it's been a real honor having you on for this chat.

ALEXANDER

Thanks for having me, Fernando.
The honor was all mine.

ALEXANDER shakes FERNANDO'S hand and walks off the set.

We can see FERNANDO continuing the show in the background as ALEXANDER walks away.

FERNANDO

Next we have Jeremy Clidehoffer and
Eli Garrish, owners of The Fudgie”, the
nations fastest growing ice cream franchise.

ALEXANDER makes his way through a sea of camera's and personnel as the show continues in the background.

FERNANDO

[background fading]

Find out how two teenagers from
the valley started the hottest new
dessert boutiques in the country.

As PA motions to ALEXANDER then nods towards an exit.

P.A.

This way Mr. McQueen.

CUT TO:

5. INT – TV STATION LOBBY – NIGHT

SFX

Ding!

The elevator doors opens and ALEXANDER steps out and walks toward the lobby. As he walks, a deep, dark voice begins to speak over the scene.

VINCENT

[VO]

The darkness is like death. It's always with me,
like a sentinel, watching, waiting - ready to
destroy any hope that enters my life.

[a beat]

My condition is like having all the pain
of cancer but without the death.

ALEXANDER stops short of the door, his face dappled faintly by light coming through the rain that drooling down the huge windows. A flash of lightning, then ALEXANDER’S face lights up, accompanied by a distant rumble. The rain is coming down in sheets, beating so heavily against the windows now that the parking lot is barely visible.

VINCENT

[VO]

But you're not here to listen to me wine
about my personal problems, are you?

5. EXT – TV STATION LOBBY – NIGHT

ALEXANDER stares out of the lobby windows, his face is nothing more than a watery caricature through the ceaseless storm.

ALEXANDER

[VO]

If you're what you say you are...
I will want to hear about your problems.

CUT TO:

6. INT - VINCENT'S HOUSE - NIGHT

We see Vincent puffing on a cigarette through a pixelated, low resolution monitor.

VINCENT

You said "what".

ALEXANDER

Excuse me.

VINCENT

You said, if I'm "what" I say I am."
Not, who I say I am.

ALEXANDER

My apologies, but this is new
territory for me.

VINCENT

Forgive my insecurities, Mr. McQueen, but
this whole process is making me feel a bit
liberated. Like a mute who has suddenly found
his voice.

VINCENT'S face is half-lit and haggard. The room is dim with only a small table lamp next to VINCENT. ALEXANDER is sitting in the darkness behind the camera.

ALEXANDER

[OS]

What does that mean?

VINCENT

The world I live in is quiet and we are
forbidden speak of our lives to outsiders.
This rule is an obvious measure of
self-preservation, but it doesn't make
life easier.

ALEXANDER

[OS]

That rule makes perfect sense.

VINCENT
But the toll that denying my existence takes
is unexpectedly painful... and lonely.

VINCENT pauses for a second and thinks.

VINCENT
... I have lived by that rule for a
long time...a very long time.
[a beat]
Perhaps, too long.

VINCENT takes a long drag of his cigarette.

ALEXANDER
[OS]
What changed your mind.

VINCENT
I've recently come to the realization that if my
existence continues to go unnoticed, my life in
this world will have been meaningless. I've been
irrelevant to this world for so long, I didn't even
consider what is was doing to me.

ALEXANDER
[OS]
Until now.

VINCENT
Yes, Mr. McQueen. Until now.

ALEXANDER lifts his eyes from the viewfinder and looks locks eyes with VINCENT.

ALEXANDER
And that's why you came to me.

VINCENT'S nods affirmatively to the camera and continues.

VINCENT
I was prepared to tell my story, but I needed
a storyteller. Somebody who would accept
the truth without prejudice.

ALEXANDER
Why didn't you just film it yourself and
put it on youtube.

VINCENT smiles.

VINCENT

I don't want to create a spectacle. And
my main goal is not to expose my kind.

[voice saddens]

Although, that will undoubtedly happen
as the result of what we're doing, but any
pain I cause them is unintentional, a mere
side-effect of me telling my story.

ALEXANDER becomes a little impatient.

ALEXANDER

Let's get to your story, Vincent. I'm here
with a lot of equipment, and since you've
sworn me to secrecy, I'm working without
an assistant or a producer. So, I lugged all
this equipment in here so you could tell
your story, but all I've heard so far is a
lot of talk.

[a beat]

Without proof, this all just sounds like...

VINCENT

[itnerrupts]

...the ravings of a lunatic?

ALEXANDER

I was going to say bullshit, but that's in
the same neighborhood.

VINCENT

Your disbelief is understood, but I've
been waiting over 300 years to tell this story,
so I am asking you for a little patience here.

VINCENT'S face freezes.

7. INT - ALEXANDER'S OFFICE – DAY

We are in ALEXANDER'S and he and his producer/partner, COOPER are watching the
footage. COOPER is a medium -built, hyper-active guy, who wears a black-knit cap.
They are best friends and go way back, but ALEXANDER is the filmmaker.

COOPER

[rolls eyes]

300 years.

Who is this guy kidding?

ALEXANDER

I know he's a little crazy, but there's something
about him that's not right.

COOPER
Ya think?
Gee, Zan, I don't know.
Maybe it's because...
...he thinks he a vampire.

ALEXANDER
That's exactly what it is, Coop.

COOPER'S stand amazed, mouth wide open.

COOPER
It is?
I don't get it.

ALEXANDER picks up a coffee mug, but it's empty.

ALEXANDER
This guy actually believes that he is a vampire.
He's not some gothy kid flashing a fake set of
fangs - he really thinks that he's 300 hundred years
old and has to drink blood to stay alive...
[excited]
and his place - you should see this guy's place.

COOPER leans back on a console and smiles.

COOPER
Big dark castle at the end of the road?

ALEXANDER
No. It's just a low rent two bed room house.
But he has all the windows blacked out and
there are only two pieces of furniture in the
entire place.

COOPER is intrigued.

COOPER
Really?

ALEXANDER
Yep. A couch and the table the TV sits on.
[suddenly remember]
...oh yeah!
...and there's no food in the refrigerator.

COOPER
None...

ALEXANDER not negatively.

ALEXANDER
One full carton of milk. That's it.

COOPER
No bed?

ALEXANDER
No bed.
Nothing in the bedrooms at all.

COOPER
Probably sleeps on the couch.

ALEXANDER
Probably.

COOPER looks at the monitor.

COOPER
Is that his real skin color.

COOPER glides past ALEXANDER towards the computer.

COOPER
...or do you have some effect on.

ALEXANDER looks back at the monitor.

ALEXANDER
No. That's Vincent's real color.

ALEXANDER turns back to COOPER.

COOPER
Wow.
[concerned]
This guy probably needs a doctor, Zan.

ALEXANDER turns to COOPER.

ALEXANDER
He's says that right after a feeding, his color is
totally normal - just like you and me - and that
it fades until he feeds again.

COOPER
Okay, he probably needs a couple doctors then.

ALEXANDER gets up to get a coffee.

ALEXANDER
He definitely didn't look that way when we met.

COOPER
[semi-disgusted]
So what, you believe this guy?

ALEXANDER grabs the coffee pot and pours the last few drops into his cup. Annoyed that there is no coffee left, he shakes every drop into his cup, then starts looking around.

ALEXANDER
Of course not, Coop. Don't be ridiculous.

ALEXANDER picks up an old Burger King Coffee cup and smells it.

ALEXANDER [CONT'D]
But he says there are more like him, a lot more...

ALEXANDER the old coffee pours it into his cup.

ALEXANDER [CONT'D]
...and he says he can prove it.

COOPER
Prove what...
...that he's a nut-job who thinks he a vampire...

ALEXANDER
Legitimate illness or just plain sick in the head.
I don't care, Coop. This guy doesn't eat or sleep
and his windows are boarded up. I want to know
where this is going. I want to know if there's more
crazy people like this.
[calmer]
I want to know what his proof is. That's it.

COOPER
What if this crazy bastard really kills someone
just to prove to you that he is a vampire...
...what then?

ALEXANDER ignores COOPER as slides back into his chair. COOPER points to the coffee.

COOPER
Dude?
That's like 2 days old.

ALEXANDER takes a taste and raises his eyebrows.

ALEXANDER
Taste like yesterday to me.

COOPER is still waiting for an answer.

COOPER

...well?

ALEXANDER

...well whatever is going to happen is
happening tonight.

COOPER

Jesus, Zan. I can't believe you let this guy
talk you into this.

ALEXANDER

Nobody talked me into anything.

CUT TO:

4. INT - COFFEE SHOP – NIGHT

FADE IN WHITE SUPER ON BLACK SLATE

WHITE SUPER

“Two Weeks Ago”

A small bell sounds.

Little bells ring at the top of the entryway as the door is opened. ALEXANDER walks into a coffee shop. It's late. The place is empty, except for the young employee behind the counter. ALEXANDER walks up to the counter.

ALEXANDER

Hi, how's it going?

KID BEHIND THE COUNTER

Good, thanks.

The kid behind the counter suddenly recognizes that ALEXANDER is a regular and gives him a smile.

KID BEHIND THE COUNTER

Café latte, right?

ALEXANDER

Yeah, that's right. You've
got a good memory.

KID BEHIND THE COUNTER

Nah, you just drink too much coffee.

ALEXANDER

Is that a bad thing?

KID BEHIND THE COUNTER

Not for me, it's not.

The kid goes to get the coffee. We are outside looking in and the only people in the shop are Alexander and the kid getting his coffee. Alexander is looking at some merchandise on the counter. He leans down to look at a CD, revealing a man standing behind him. It's VINCENT.

VINCENT
Coltrane has a song on there.

ALEXANDER turns around, slightly startled by the stranger's sudden appearance. He scans the room suspiciously. Then looks at the VINCENT.

ALEXANDER
Jesus, you scared me.
I thought I was alone in here.

VINCENT
I'm sorry. I was just noticing the CD.
I've got the same one at home.

ALEXANDER remembers the CD in his hand.

ALEXANDER
Oh, this?

He puts it back quickly.

ALEXANDER
I was just killing time. I'm not really in the market
for new music. Besides there's nothing as....

ALEXANDER turns around and VINCENT is gone - not gone, but sitting alone outside. The kid returns with the coffee.

KID BEHIND THE COUNTER
Here you go.

ALEXANDER turns around. CUT TO...

10. EXT - COFFEE SHOP – NIGHT

ALEXANDER approaches VINCENT and cautiously sits down across from him.

ALEXANDER
Do I know you?

VINCENT
No. But I know you. You're Alexander McQueen,
the documentary filmmaker.

ALEXANDER
So you saw me on the back of a DVD cover.
So what. It's no secret who I am.

VINCENT leans towards ALEXANDER and becomes serious.

VINCENT
I'll get straight to the point, Mr. McQueen.

COOPER
There's a point. Okay?

VINCENT
How would you feel about documenting
one of the world's greatest and possibly
longest kept secrets?

ALEXANDER laughs.

ALEXANDER
[doubtful]
One of the world's greatest secrets, huh?

VINCENT
That's correct.

ALEXANDER
And you're the only one who knows this
incredible secret?

VINCENT
No. There are a handful of others who know.

ALEXANDER
Isn't that more like a conspiracy than a secret.

VINCENT
Call it what you'd like, Mr. McQueen.

VINCENT nods affirmatively and ALEXANDER pauses and thinks for a couple seconds and then...

ALEXANDER
[looks around]
Did Coop put you up to this, because if he did...

VINCENT
[interrupts]
Coop?

ALEXANDER gives VINCENT an odd look. It's obvious, that VINCENT has never heard of COOPER.

ALEXANDER
You have no idea who that is, do you?

VINCENT nods negatively.

VINCENT
I'm sorry - no.

ALEXANDER
One of the world's greatest secrets, huh?

VINCENT
That is correct.
And I've come a long to tell it.

ALEXANDER is naturally intrigued, but extremely doubtful.

ALEXANDER
Why should I believe you?

VINCENT
There is no reason that you should, but talking
to me costs you nothing - and it's a risk that you
should be willing to take.

ALEXANDER
Oh yeah? And why's that?

VINCENT
Because if I'm telling the truth...

VINCENT leans into ALEXANDER and lowers his voice.

VINCENT
...well...
[a beat]
... let us just agree that exposing a 3000 year-old
secret is something a guy like you could hang his
hat on.

ALEXANDER
OK. Suppose I listen to your proposal. What do you
get out of it? I can't imagine someone sharing such
secret for nothing.

VINCENT
I have my reasons.

ALEXANDER
Oh, I'm sure you do, but you still didn't
answer the question.

VINCENT
I can assure you, Mr. McQueen, that once you know
this secret, my reasons will make much sense to you.

ALEXANDER
I doubt that, but you have my attention:
Mr.....
[waits for a name]

ALEXADNER waits for a name and VINCENT offers it without hesitation.

VINCENT
Vincent.

ALEXANDER
Well, Vincent, are you going to tell me
this incredible secret or not.

VINCENT pauses and grows serious.

VINCENT
Of course, but I must ask you to keep an open mind.
This will no doubt be the most unbelievable secret
that you've ever been exposed to.

ALEXANDER
I wouldn't bet on that.
I've seen some pretty weird shit in my travels.

VINCENT ignores the sarcastic tones and leans closer to ALEXANDER. He lowers his voice.

VINCENT
Have you ever heard the term succubus.

ALEXANDER
[extreme doubt]
Succubus?
[a beat]
You mean succubus like vampire kind of succubus.

VINCENT
Yes.

ALEXANDER starts to stand up.

ALEXANDER
[doubtful drawn out]
Okay. I don't think I like where this is going.
[a beat]
Look, Vincent, or whatever your name is, I
don't do culty stuff. I'm strictly nonfiction.
I expose corruption and oppression...
that sort of thing.

VINCENT

Please, Mr. McQueen, hear me out. You can cast your doubts just as easily when I'm finished.

ALEXANDER shrugs then eases back into his seat.

ALEXANDER

[short]

You got one minute.

VINCENT

Do you believe in God, Mr. McQueen?

ALEXANDER

Sure.

VINCENT

Sure?

[a beat]

It sounds like you still haven't decided.

ALEXANDER

Okay. I do believe that there is a God. Yes. The answer to your question is yes. You've got 45 seconds.

VINCENT

But you can't see God, so there is no logical reason to believe that he exists.

ALEXANDER

No, that's true, I suppose.

I guess it's a leap of faith.

VINCENT

That's right, Mr. McQueen. It's a leap of faith, which is what I'm asking you to take – a leap of faith.

[a beat]

My story sounds unbelievable, but I can prove what I say.

ALEXANDER

Go on.

VINCENT

For the past 3000 years, what you call vampires have lived among you.

ALEXANDER

And you can prove this.

VINCENT

Yes.

ALEXANDER
And you came by this information how?

VINCENT
...I know about this because I am one.

ALEXANDER
[laughs]
A vampire?

VINCENT
For lack of a better term, yes.

VINCENT nods. At first ALEXANDER thinks VINCENT is joking, but quickly sees that he's not.

ALEXANDER
You're serious?

VINCENT
I would never joke about such a thing.

ALEXANDER stands up and starts to leave.

ALEXANDER
Alright...
Times up. I think I'm going
to go now.

ALEXANDER turns to leaves and VINCENT grabs his arm.

VINCENT
At least take my card, please.

VINCENT whirls ALEXANDER around with incredible power and shoves his card in his hand.

VINCENT
[whisper]
Remember, I can prove what I say.

ALEXANDER stuffs the card in his shirt pocket and beelines for the jeep.

CUT TO

11. ALEXANDER'S JEEP - NIGHT

ALEXANDER is pulling out of the coffee shop, thinking about the man's proposal.

ALEXANDER
[laughs]
Vampires!?

ALEXANDER laughs. He looks at the card. It only has a first name Vincent and a telephone number.

ALEXANDER
Vincent.

ALEXANDER rips the card in half and tosses it out the window. It flies past the car and under the bumper which has a sticker that reads, "The Camera doesn't lie". ALEXANDER'S jeep pulls away as the two ripped halves of VINCENT'S float down and land on the ground next to a puddle reflecting a blinking stop light.

NIGHT FADES TO DAYLIGHT

8. EXT - MIAMI NEIGHBORHOOD - DAY

A car pulls and stops in the puddle. A woman steps out of the car and looks around. It is SLOAN. A hand knocks on a door. Sloan is holding a piece of paper as she waits for someone to answer the door. A woman finally comes to the door.

SLOAN
I'm sorry to bother you, but I'm looking
for this girl.

The woman tilts her head as SLOAN hands her the picture of LISA.

SLOAN
She's my sister.

The woman grabs the picture and looks at it for a few seconds, then...

WOMAN
No. I'm sorry, miss. She doesn't look familiar.

SLOAN takes the picture back.

SLOAN
[kind but defeated]
Thanks for your help.

WOMAN
I hope you find your sister, dear.

The woman shuts the door.

CUT TO

8. INT - SLOAN'S CAR - DAY

SLOAN is sitting in her car next to a stack of papers and pictures of SCARLET/LISA. She pulls a map out from the side of the pile. Two thirds of the map is covered with highlighted squares. Some of the squares, about half, have a red "X" through them.

SLOAN looks up from the map and sighs. There's a second of contemplation before she pulls out a red marker. She hesitates, then puts a big red "X" through another highlighted square. She starts the car and pulls away. Camera follows car out of frame ending on a picture of SCARLET/LISA tacked to a pole in the foreground.

CUT TO

8. INT - SCARLET'S HOUSE - NIGHT

The picture on the sign fades into the real SCARLET, but she is far more stressed-out. She is on the phone, obviously upset about something.

SCARLET

Yes, I've seen them, but what can I
do about it?

SCARLET is holding the same picture that SLOAN is posting everywhere.

MR. LEE [V.O.]

If I were in your position, I'd find out who's
posting these pictures.

SCARLET

I know who's posting them.

CUT TO:

We see only MR. LEE'S mouth. His is smoking as he talks.

MR. LEE

Then what's the problem?

CUT TO:

SCARLET looking a bit nervous.

SCARLET

She's my sister.

MR. LEE'S deep voice peeps out of SCARLET'S phone.

MR. LEE [V.O.]

I see.

SCARLET

I can't hurt my sister.

CUT TO:

Smoke pours out of MR. LEE mouth.

MR. LEE

I understand the sentiment, my dear, but something
must be done. This type of activity puts us all at risk.
[sympathetic]

What would you have me do?

SCARLET bites her lip, then suggests...

SCARLET

Relocate me.

CUT TO:

Smoke pours out of MR LEE'S mouth.

MR. LEE

Relocate you?

MR. LEE laughs and there's laughter in the background. We see two big men - obviously
MR. LEE'S muscle.

MR. LEE

Girl, you must be dreaming. Do you know how
expensive a relocation is - how much manpower
is required?

SCARLET is balled up in the corner of the bedroom.

SCARLET

[pleading]

This is my sister we're talking about.
I'm still a person. I still have emotions.

[hesitation]

Please. If you relocate me, she won't
be a threat to anyone.

There is a brief pause as SCARLET nervously awaits MR. LEE'S response.

MR. LEE [V.O.]

Your request is highly unorthodox.

The mouth smiles and his voice changes.

MR. LEE

However...

I might have a way for you to earn
a relocation.

SCARLET

[hard pleading]

Anything. I'll do anything. Just
don't hurt my sister. Please.

CUT TO:

9. INT - ALEXANDER'S OFFICE – NIGHT

ALEXANDER is sitting at an edit station, staring at the monitor. He rubs his eyes then stands to stretch. He resumes his editing, but his eyes are still heavy and he begins to drift again.

FADE OUT:

12. ALEXANDER'S DREAM #1 – MORGUE - NIGHT

...a blurry light. The light grows. The scene comes into focus, revealing rows of industrial overhead florescent lights. The camera pans down to a face under a white sheet. The sheet is still and only the outline of the face is visible - all other details are obscured by the sheet. The scene is quiet and there is still no movement coming from under the sheet. Suddenly, a metro-rail train rips through a metro station in a thunderous roar. There is someone standing on the other side of the platform, but they are just a blur through the speeding train. We see the face under sheet – still no movement. Back to the speeding metro train. The figure us closer, but still too blurry to discern. Silence again and still no movement under the sheet, but there is a faint heartbeat. Suddenly the sheet lifts slightly. We hear the heartbeat through both scenes. The train clears the platform. But just as the end of the train is about to reveal the stranger's face...
ALEXANDER snaps into consciousness.

CUT TO:

13. ALEXANDER'S APARTMENT/HOUSE - NIGHT

ALEXANDER looks around slowly, realizing it was a dream. He is sweaty and disheveled. He looks at the clock. It reads 8:40. It's dark outside. He swings his legs out of bed and rubs his neck. He slowly stands up, stretching his arms. We hear Vincent talking over the scene.

VINCENT

[VO]

We feed every 41 days. For some it's 42, but nobody goes longer than that. The risk is just too great.

ALEXANDER stands up and walks to the window.

ALEXANDER

[VO]

Risk?

ALEXANDER grabs a shirt off a chair by the window.

VINCENT

[VO]

Ideally, we should feed about once a week, but that rate is unsustainable. The only way to maintain anonymity is to keep our feeding times as far apart as possible. That's 40 to 41 days. Any longer than that and our bodies go into a kind of physiological override.

ALEXANDER buttons his shirt as he heads for the kitchen.

ALEXANDER

[VO]

What do mean, override?

ALEXANDER opens the refrigerator.

VINCENT

[VO]

It is the point at which our hunger over takes our
better judgment and we feed on the first person
that crosses our path.

ALEXANDER

[VO]

You mean like a feeding frenzy?

VINCENT

[VO]

Yes, that's probably an appropriate description.
[a beat]

It's definitely not a pretty sight.

CROSS DISSOLVE TO:

14. VINCENT'S HOUSE - NIGHT

We see the pixelated little picture of Vincent on the LCD monitor. He is smoking and talking in his clam but cryptic manner.

VINCENT

It's all the things a feeding should never be.
Loud, bloody and uncontrolled.

ALEXANDER

Risk of getting caught?

VINCENT

That's part of it.

ALEXANDER

What's the other part?

VINCENT

Risk of creating a vampire.

VINCENT drags from his cigarette.

ALEXANDER

I thought everyone you bit turned into a vampire.

VINCENT

That's true, but there is a way to prevent
the transformation.

ALEXANDER

How?

VINCENT

By draining all the blood from the victim.

ALEXANDER

Suck them dry. That's how you prevent
more vampires?

VINCENT

That's correct. That also how you kill
a vampire.

ALEXANDER

So you have to be careful not to create
more vampires every time you feed?

VINCENT

Imagine a new vampire every 42 days. And then...

[pause]

42 days later two more and then four and then eight and
in one year 256. All from one vampire. Then, all 256 of those
new vampires start that same cycle again. The Earth would
be overrun in less than decade.

ALEXANDER

So any increase, no matter how slight, becomes
exponential.

VINCENT

...and unsustainable. All of us know this, so nearly every
new vampire created is the result of a botched feeding.

ALEXANDER

You mean mistake?

VINCENT gives ALEXANDER a sharp look before correcting him.

VINCENT

[a polite correction]

I mean an accident.

ALEXANDER

You must realize how
crazy this sounds me

VINCENT nods affirmatively.

ALEXANDER
You can't possibly take
every drop.

VINCENT
Excuse me?

ALEXANDER
You said that you have to drain
the body to kill a vampire.

VINCENT
...or prevent the transformation.

ALEXANDER
[doubtful]
Right?
Well you can't possibly get
every drop, even if you were
sucking right off a main artery.

VINCENT
[laughs]
Wouldn't that be a amazing?
But no, that would be quite
impossible. We just need to
Take them past their dry-point.

ALEXANDER
Dry-point?

VINCENT
Yes, dry-point. The term refers to
a point at which we've taken
enough blood to prevent the
re-animation.

ALEXANDER
How do you know what
that point is?

VINCENT
I can't explain it, but every vampire
knows when they've past it. It's a
purely instinctive feeling, like when
you blink if something comes nears
your eyes.
[a beat]
Think of an orgasm.

ALEXANDER tilts his head in doubt.

ALEXANDER
An orgasm?

VINCENT ignores ALEXNADER'S doubt and continue nonchalant.

VINCENT
Yes.
[a beat]
When you engage in sex,
you are trying to achieve
an orgasm. You know
what to do, but there are
a lot of factors at play so
you're not sure when it
will come. But when it
does, there's is no doubt
that it has arrived. For us,
the dry-point instinct is
like that. You just feel it.

ALEXANDER
And all vampires have this instinct.

VINCENT
From the moment we awaken.

ALEXANDER
But people make mistakes, right?

VINCENT
I don't understand.

ALEXANDER
Occasionally, new vampires
are created?

VINCENT
Unfortunately, yes.

ALEXANDER
Well then there must be some kind
of protocol for a situation like that,
right? I mean you can't just let a new
vampires go crazy after 40 days.

VINCENT
As far as protocols and rules most
vampires do understand the need
to maintain a low profile.

VINCENT takes a long methodical drag from his smoke.

ALEXANDER
That's not an answer.

VINCENT

YES! There is a protocol
for such a situation.

[beat]

Typically, if a feeding is interrupted
and a vampire is created, the person
responsible must contact a mentar.

ALEXANDER

Mentar? What's that?

VINCENT

The job title sounds more glamorous
than the actual job.

ALEXANDER

Well then I guess that's something
every society has in common.

VINCENT sighs, remembering that his side of the bargain was candor.

VINCENT

A mentar is an older vampire
who helps new ones make the
transition into our lifestyle.

ALEXANDER

So this mentar helps fresh vampires
adjust to their new way of life.

VINCENT

If there's room in our world, yes.

ALEXANDER

And if not.

VINCENT

The mentar will finish the job the
first vampire failed to finish.

ALEXANDER

And how often is there room
for a new vampire?

VINCENT

Less than 1 in 3000 are allowed to make
the transformation.

ALEXANDER

1 in 3000?

I guess that makes a mentar more
of a hit man than a teacher.

VINCENT

They do what must be done to
maintain balance between your
world and ours. Without them
all civilization would be lost.

VINCENT and ALEXANDER stare at each other for a moment, then...

ALEXANDER

Why can't the first vampire
just go out and find their
victim and finish them off.

VINCENT

It's far too risky.
[a beat]

Once a vampire exposes
themselves to a person,
they can never have contact
with that person again,
especially if the incident
is related to a feeding.

ALEXANDER

So you never feed on anyone
you have social relations with.

VINCENT

Never.
Unmotivated random acts of
murder are rarely ever solved
by the police.

ALEXANDER

Because when someone disappears,
the first people the police question
are friends and family and that sort
of thing.

VINCENT

Because 99 times out of 100, one of
them did commit the crime.

ALEXANDER

Makes sense.

VINCENT

Law enforcement is, if anything,
predictably driven by procedure.

ALEXANDER

That's true, but surely these murders must
catch up with some of you eventually.

VINCENT laughs.

VINCENT
One good thing...
[rethinks]
probably the only good
thing about never aging is
that if the police catch up
with you years later, you'll
be too young to match
their profile.

ALEXANDER
What if they catch up with
you months later?

VINCENT
Then you're screwed...

Vincent's words are cut short by a loud knock at the door.

ALEXANDER
Are you expecting someone?

VINCENT
No. I'm not.
[a beat]
Excuse me.

We hear the door open OS and then there is a commotion. Vincent shouts.

VINCENT
Jesus Christ, Jessie!

ALEXANDER picks up the camera and runs into the living room where VINCENT has already let a woman in. She's an attractive woman, late twenties, covered in blood, and she is vomiting it uncontrollably. The amount of blood is incredible.

ALEXANDER
Oh my God. Vincent, who is this?
[a beat]
And what's wrong with her.

VINCENT
Her name's Jessie, and
she's a friend.

ALEXANDER
Is she a...

VINCENT
...a vampire. Yes.

VINCENT tries to calm her, but she keeps coughing up blood. He turns to ALEXANDER.

VINCENT
[stern]
Mr McQueen, make
yourself useful.

ALEXANDER
What can I do?

VINCENT
Go to kitchen and get some
salt and milk, fast.

JESSIE'S eyes widen upon hearing VINCENT'S request to ALEXANDER.

ALEXANDER
What? Salt?
I don't understand.

VINCENT
Just go, God Damn it, go.
Salt and Milk, and Hurry.

ALEXANDER runs into the kitchen. The woman's head is in VINCENT'S lap and she is shaking and frequently spitting up blood.

VINCENT
Jessie, listen to me.

JESSIE is shaking and crying, barely coherent.

VINCENT
Jessie.
[grabs her face]
Jessie, look at me.

JESSIE looks into VINCENTS eyes.

VINCENT
Calm down.

JESSIE calms a bit, but she is still shaking. There is too much blood coming out of her mouth to speak, so she nods affirmatively.

VINCENT
Jessie, my friend went to
make a salt-malt.

Upon hearing this, JESSIE'S eyes become even more fearful, and she starts shaking her head negatively and vigorously.

VINCENT
It's the only way.

JESSIE coughs up more blood.

VINCENT
If we don't do this, you'll be
dead after a few more days of
this anyway.
Is that what you want?

ALEXANDER is in the kitchen scrambling to find the salt. He is opening and closing cupboards.

VINCENT
[OS]
Come on. Come on.
Hurry up in there.

JESSIE still looks terrified.

VINCENT
It's the only way to
kill this pain.

JESSIE closes her eyes and affirms VINCENT'S plan with a fearful nod. Just then ALEXANDER walks back in the room with salt in one hand and a cup of milk in the other.

ALEXANDER
You didn't ask for a cup, but
I just assumed...

VINCENT says nothing. He just snatches the cup and the salt from ALEXANDER. He quickly pours the salt into the cup, then holds it in front of ALEXANDER.

VINCENT
[desperate]
Quick, fill it with milk. Hurry up,
Can't you see she's in pain?

ALEXANDER quickly fills the cup.

ALEXANDER
This is going to help her, right?

VINCENT looks at Jessie, ignoring ALEXANDER.

VINCENT
Are you ready?

JESSIE looks at VINCENT with tears in her eyes. She hesitates, then gives VINCENT a hug.

VINCENT

It's the only way. The bleeding is
only going to get much worse, Jessie.

JESSIE hugs VINCENT, coughing more blood into his back. Then she lies back down and closes her eyes. VINCENT lifts the cup to her lips and she drinks the salt-malt down. Suddenly, JESSIE is calm.

ALEXANDER

Wow, that's stuff works quick.

JESSIE looks at ALEXANDER, a few seconds go by, then she goes into violent convulsions. ALEXANDER moves towards JESSIE.

VINCENT

Don't touch her.

ALEXANDER tries to help her but her arm hits him and he flies across the room. She continues to convulse then stops suddenly. ALEXANDER grabs the camera, which has been knocked into the corner, but is still on. We see some HAND-HELD video of this horror show.

ALEXANDER

What the hell is going on, Vincent?

VINCENT

She's dead.

ALEXANDER

Jesus Christ, we killed
her with that stuff?

VINCENT

She would have died anyway and
it would have been a lot worse.

ALEXANDER

What are you talking about?

VINCENT

Her condition was the result
of food poisoning.

ALEXANDER

Food poisoning? What kind of
food poisoning was that?

VINCENT

The vampire kind.

ALEXANDER is still in shock, staring at the body.

ALEXANDER
Is this some kind of
bad blood thing?

VINCENT
Yes, that's very perceptive,
Mr. McQueen.
[a beat]
She probably bit into
a universal.

ALEXANDER
A universal?
I don't understand.

VINCENT interrupts.

VINCENT
She fed on a person
with type O blood.
One drop of O can kill
a vampire in a just a
couple days. It's like
cyanide to a us - but
a lot slower.

ALEXANDER
And this is a risk you face
every time you feed?

VINCENT
No. Not really.
Once you get used to the
particular odors of different
blood types, you learn to
sniff out the O's pretty fast.

ALEXANDER
So what happened her.

VINCENT
Her prey might have had a
transfusion recently.
It can be really difficult
to detect a transfusion.
[a beat]
And then there's the
possibility that she did
it on purpose.

ALEXANDER
On purpose, why?
You mean like suicide.

ALEXANDER is still in shock. VINCENT nods affirmatively, then leans over JESSIE and starts rolling her up in the bloody carpet.

VINCENT
I could use a little help here.

VINCENT and ALEXANDER are sitting on the floor leaning on the rolled up carpet, exhausted. VINCENT pulls out a cigarette and lights it. Then he offers one to ALEXANDER. The filmmaker reluctantly takes it.

ALEXANDER
So what happens now?

VINCENT looks at ALEXANDER.

VINCENT
Take off her shoes.

ALEXANDER
Her shoes?

CUT TO:

12. SIDE OF THE ROAD - NIGHT

We see some power lines hanging in the darkness. Suddenly a pair of shoes hits the wire, wrapping itself around the wires with a twirl. VINCENT and ALEXANDER standing on the ground under the line. ALEXANDER looks dumfounded.

VINCENT
And that's all there is to it.

ALEXANDER
Yep.
That's a vampire funeral?

VINCENT shrugs.

ALEXANDER
A pair of shoes wrapped
around the power lines?

VINCENT
Not very exciting, I grant you, but it's
not like I can invite all the vampires to
a Sunday service.

VINCENT laughs at a funny memory...

VINCENT

Before electricity, we use to throw the shoes on high rooftops. But they were usually stolen before any vampires saw them, so I think the custom has made some progress on this custom.

VINCENT looks up at the shoes and sighs.

VINCENT

Not that any vampire will ever see this.

ALEXANDER

Tell me something, Vincent.

VINCENT turns to ALEXANDER.

ALEXANDER

Is it worth it?

VINCENT

What.

ALEXANDER

This. The way you live your life. This life. Is it worth living?

VINCENT

Probably not.

ALEXANDER

Then why do you go on?

VINCENT

I'm just curious, I guess. I don't want to miss what's going to happen next

CROSS FADE TO:

13. ALEXANDER'S JEEP – NIGHT

ALEXANDER'S jeep is speeding across a bridge. He is heading home alone as the rest of their conversation is heard.

ALEXANDER [VO]

I'm sorry about your friend.

VINCENT [VO]
Thank you. I think you would have
liked her. She was one of the few who
understood why I'm doing this.

ALEXANDER [VO]
So what happens to Jessie's body?

VINCENT [VO]
I'll take her back to Michigan and
bury her in her grave.

ALEXANDER [VO]
Her grave?

VINCENT [VO]
Most vampires have a grave.

ALEXANDER [VO]
I guess that makes sense.

VINCENT [VO]
After we relocate a new vampire
to a place where they won't be
recognized, the families eventually
give up the search and have an
empty casket funeral for closure.

ALEXANDER [VO]
So you dig up her grave and...

VINCENT [VO]
[interruption]
Are you still interested in
seeing a feeding?

ALEXANDER [VO]
...uh, yes of course.
[a beat]
I don't think anyone will
believe this story without it.

VINCENT [VO]
It took some convincing,
but I've arranged it.

ALEXANDER [VO]
Really? When?

CUT TO:

14. ALEXANDER'S HOUSE - NIGHT

ALEXANDER is now in the bathroom throwing water on his face.

VINCENT [VO]
She's calling you tomorrow night.
Her name is Scarlet.

The phone rings. ALEXANDER looks at himself. He steps out of the bathroom and stares at the phone. He lets it ring a couple times, then walks over and cautiously picks it up.

ALEXANDER
Hello.
[listens]
This is him.
[listens]
Tonight?
[listens]
No, that's not a problem.
What do I have to do?

ALEXANDER grabs a piece of paper and jots down the directions.

ALEXANDER
Yeah, I know that place.
[listens]
Left at the second light
heading north. OK.
[listens]
Fourth house on the right...
[listens]
You want me to hide where?
[listens]
No, it's fine...
just seems like kind of strange
request is all.
[listens]
1:00 AM. Got it.

CUT TO:

15. INT - SLOAN'S CAR - NIGHT

We see a woman's wrist watch. It reads 1:00 AM. The arm lowers out of frame and reveals a street. We are looking through a car windshield. Suddenly. ALEXANDER'S jeep drives into the frame and pulls in front of a house across the street. Cut to MS of SLOAN watching ALEXANDER park his car.

16. EXT – SCARLET'S HOUSE - NIGHT

ALEXANDER gets out of his car and walks to Scarlet's door. He leans down and pulls a key out from under a large planter.

17. INT – SCARLET'S HOUSE – NIGHT

ALEXANDER walks into the house looking around curiousl, noticing that Scarlet has an interesting collection of artifacts. He remembers the phone conversation and quickly finds the bedroom closet. Just as ALEXANDER resumes his snooping, voices approach the front door. He makes sure the camera is ready and rushes into the bedroom closet.

18. EXT – SCARLET’S HOUSE - NIGHT

MS of SCARLET and CARLOS walking to the door. SCARLET goes to open the door and CARLOS grabs her and twists her around. They start making out. SCARLET struggles to get the key in the door as they kiss passionately. The door suddenly opens.

19. INT. - SCARLET’S HOUSE - NIGHT

SCARLET and CARLOS fall into the house. They laugh for a second, then start making out on again on the floor. CARLOS pulls SCARLET’S shirt off. She stands and pulls him up a little too hard.

CARLOS THE DURNK
Jesus, you’re strong.

SCARLET shoots him a sly smile.

SCARLET
I’m a vampire.

CARLOS THE DRUNK
[laughs]
A vampire. That’s pretty kinky.
I’ve never had a vampire.

SCARLET
Then tonight is you’re lucky night.

They start at it again, hot and heavy. As the make out and grope one another, SCARLET steers them to the bedroom.

Now we are seeing through ALEXANDER’S crack in the closet door. SCARLET straddles CARLOS as they continue kissing, trying to get each other’s pants off. Finally SCARLET gets CARLOS pants down to his knees and pushes him onto his back. She jumps on him and they start fucking. Then, just as CARLOS is climaxing, SCARLET grabs his throat with her left hand and his wrist with her right hand. She opens her moyth exposing two razor-sharp fangs. SCARLET plunges them into CARLOS neck. He tries to scream, but SCARLET’S hand is too tight around his throat.

ALEXANDER is horrified, but he keeps filming. SCARLET’S throat is three times its normal size, like a throbbing softball, gulping down blood. And she is still having sex with CARLOS as she drinks. CARLOS starts losing color and his skin tightens around his bones. His face is white and the twinkle is gone from his eye. He is dead and his heart is no longer pump, so SCARLET’S works harder for the blood. He throat swelling and contracting with increasing effort. SCARLET finishes her drinking and love making, then slides him out of her and rolls onto the bed next to him.

Cut to MS of ALEXANDER in the closet. He is too afraid to come out. He is too afraid to speak. He is in shock.

SCARLET'S throws a sheet over CARLOS, his erection standing the sheet up around his groin.

SCARLET
You can come out now.

ALEXANDER exits the closet slowly and cautiously walks to the bed.

SCARLET is still naked, lying next to the body, blood dripping from her mouth. She extends her hand in greeting.

SCARLET
You must be Alexander. I'm
Scarlet, but I was thinking about
changing it to Natalia.
What do you think...
[a beat]
...too Eurotrash?

ALEXANDER just stands before the naked vampire stunned and horrified.

ALEXANDER
Jesus Christ. Is he...
...dead?

SCARLET
[optimistic]
Yes he is, but what
a way go, huh.

ALEXANDER
[horrified]
What?

SCARLET
Oh come on. How many times
have you said, "I hope I die
having sex with some hot
young chick."
[a beat]
You've thought about it.
Don't lie.

ALEXANDER
Sure I have, but in that fantasy
I'm like 75 years old so...

SCARLET
Oooh, gross.
What hot young girl wants
to screw a 75 year-old guy.
That's just creepy.

SCARLET Shrugs and grabs a robe near the bed, then picks up CARLOS shoes and tosses them to Alexander.

SCARLET
Could you take care of the
funeral for me. I'm exhausted.

She walks by ALEXANDER and disappears into the bathroom.

SCARLET
You can let yourself out.

She pops her head back out.

SCARLET
Oh, and you tell Vincent that
this wasn't part of the deal.

ALEXANDER
Deal? What deal?

SCARLET
Just tell him.

SCARLET closes the bathroom door. ALEXANDER is left standing there, still in shock. He turns the camera toward CALROS. ALEXANDER zooms in on CALROS' dead and lifeless eyes. The picture freezes.

20. INT - DOWNTOWN METRO TRAIN - DAY

The camera pulls out from the screen and COOP is looking into ALEXANDER'S laptop in horror.

COOP
This can't be real.

ALEXANDER
[a little shook up]
Oh it's real. I was there.
She sucked that guy dry.

COOP
This is completely fucked up, Zan.
There's no such thing as vampires.

ALEXANDER
[gets in COOP's face]
I was there, Coop. I saw how
she killed that guy. What would
you call her?

ALEXANDER spoke too loudly and a man looks up from his paper and raises an eyebrow. ALEXANDER quiets his voice, but is still very shaken up by the entire ordeal.

ALEXANDER
[intense whispering]
Look, I'm telling you, I think
these people are on the level.

COOP grabs ALEXANDER'S shoulder and

COOP
Vampires, Amigo.
[serious]
What you taped was a murder,
Zan. You should give that
tape to the cops - like now.

ALEXANDER
[frustrated]
Are we watching different tapes?

COOP
I saw the tape. I'm just not
ready to believe in vampires,
that's all.

ALEXANDER
How big would you say that
guy was.

COOP
What, the guy on the tape.

ALEXANDER
Yeah.

COOP
I don't know. It's hard to
tell on film. I guess
around 180, 190.

ALEXANDER
Well that girl was no more
than a hundred and ten. And
she locked that guy up like
he was a toy.

Silence.

ALEXANDER
And how do you explain her throat
puffing in and out, like some kind
of exotic rain forest monkey.

ALEXANDER gets in COOPER'S face.

ALEXANDER
Do you want to see it again?

COOP
No. I remember it fine. I'm
just not giving in to hysteria.

ALEXANDER
Hysteria!?

COOP
Yeah, Zan. Hysteria. You've
obviously fallen in with some
cult and they just put on a
show for you.

ALEXANDER
A show?

COOP
Yeah, dude. Your Zan McQueen.
A million crazy fuckers are
lined up waiting for you to
point the camera in their direction.

COOP has given ALEXANDER a moment of doubt as the METRO slows to the next stop.

COOP
Look, I'd love to yack it up,
but I'd better get over to
cineworks before they decide
to keep the Parker Interviews
as collateral.

COOP slips out the door before ALEXANDER realizes what COOP said. Then, just as the doors start to close...

ALEXANDER
Collateral!?
Collateral for what.

COOP points to his ears, signaling that he can't hear ALEXANDER, then he shrugs and turns away as the METRO pulls away. ALEXANDER looks at the laptop. It makes him nervous. He looks out into the bay where a beautiful tropical breeze rolls over the turquoise water.

FADE TO BLACK:

21. INT. – PATHOLOGIST'S OFFICE – DAY

DOCUMENTARY CAMERA: Cut to MS of Doctor Munoz, the head of pathology at the coroner's office. There are papers and books scattered across his desk. He is embarrassed by the mess and tries to tidy up as he speaks. This guy is a total carcass geek – all science no personality.

MUNOZ

Please forgive the mess,
Mr. McQueen, but we're
not used to visitors around
here, at least not anyone
with a heartbeat.

He laughs, but quickly realizes that nobody else is. He stops and resumes his cleaning. MUNOZ picks up a jar with some disgusting blue gland.

ALEXANDER

What is that?

MUNOZ

That's what happens to a
heart when the chef doesn't
prepare the blowfish right.

ALEXANDER

Really?

MUNOZ

No. It's just a gallbladder
We use it for teaching.

MUNOZ laughs at his own joke.

MUNOZ

But, seriously. You said you
wanted to know more about
wakers.

ALEXANDER

Wakers?

MUNOZ

Yeah, wakers.
[impatient]
You said on the phone that
you were curious about missing
bodies. I assume you were
talking about was wakers.

ALEXANDER

Are there other types?

Dr. Munoz holds up two fingers.

MUNOZ

Two types: walkers and wakers.

ALEXANDER

What's the difference?

MUNOS

Well wakers are people who are
misdiagnosed as being dead.

ALEXANDER

[shocked]

Jesus, that's a hell of a mistake.

MUNOZ

Not a very common one,
thank God. But it does happen
on occasion, and we call those
cases wakers. It's a scream when
when it happens to a new guy.

ALEXANDER

What about the walkers?

MUNOZ

Walkers are more like missing socks.
They just disappear.

ALEXANDER

Disappear?

MUNOZ

That's right – as if they
just got up and walked out.

ALEXANDER

...and that's why you
call them walkers.

MUNOZ

Not bad, huh?
[disappointed]
It's not mine.

ALEXANDER

[confused]
...not yours?

MUNOZ

The term 'walkers'.
Some pathologist in
Dallas coined that one.

ALEXANDER
Well I'm sure you'll come up
with a good one soon, Doc.

MUNOZ
Well I did come up with stubs
for the deceased amputies.

ALEXANDER smiles politely, then continues.

ALEXANDER
So, Doc there must be some kind of
procedure for walkers?

MUNOZ
Oh, absolutely. Once we discover a
body missing, we recheck all the finger
prints and tissue identifications –
the works.
Most of the time, the body turns up
right here in the morgue. Usually the
mistake is administrative or clerical -
mixed up ID tags...that sort of thing.

ALEXANDER
And the ones you can't find?

MUNOZ
We list them as missing and file an
incident report with the state. But
they rarely follow-up - just don't
have the resources for those kinds
of goose chases.

ALEXANDER
But it does happen, right.
Bodies do go missing?

MUNOZ
Not often. But yes, it happens

ALEXANDER
How often?

MUNOZ
Maybe once or twice a year.
But it's funny you should
bring it up now because we
did lose one about a month ago.

PETER
[OS]
26 days to be exact.

MUNOZ
[to Alexander]
Mr. McQueen. This is my
assistant, Peter.

PETER
[waves]
Hi.
[a beat]
I remember it because it was
my daughter's birthday.

MUNOZ assistant PETER is standing in the doorway.

ALEXANDER
What happened to the body?

PETER laughs and snorts.

PETER
If we knew that, it wouldn't
be missing now would it?

MUNOZ and PETER laugh, then MUNOZ gets serious again.

MUNOZ
They brought a young man in
here with less than three pints
of blood in his body.

ALEXANDER
Jesus.

PETER
You think that's weird. The guy
was gone before I could even ID
the body.
I didn't even have enough time
to check for a wallet.

MUNOZ noticed ALEXANDER'S build.

PETERS
[points to Alexander]
Actually, he was about your size.

MUNOZ
Was there something you
wanted to tell me Mr. Peters?

PETERS
Oh yeah, the saws keep shorting
out cooler six.

MUNOZ
Did you try the outlets on
the west wall.?

Peters nods affirmatively.

MUNOZ
[to Peters]
OK. I'll be right there.
[to Alexander]
Duty calls, McQueen.

FADE OUT:

22. ALEXANDER'S SECOND DREAM

We see a modern city skyline. Traffic whizzes by in streaks of red and white light. Clouds rush through a dramatic sunset as dusk rushes in. The evening sky becomes eerie and dreamlike. Masses of people are pouring onto a modern metro. The train speeds away and a man that was once concealed by the train and crowd is standing alone with his back to the camera. ALEXANDER walks onto the platform. He sees the man. The platform announcer's voice is distorted and distant – like an echo in a tunnel.

ALEXANDER
Excuse me, Sir

The man does not answer, so ALEXANDER approaches him.

ALEXANDER
Sir, do you know what
this place is?

ALEXANDER moves closer.

ALEXANDER
Hey, I'm talking to you.

The man just stands there. As ALEXANDER walks around the stranger, he's startled by what he sees. His eyes widen, jaw drops. Alexander suddenly finds himself staring at his own face. It is like looking into a mirror. He hears something at the far end of the platform and turns to see a woman disappearing down the stairs. When he turns back, his doppelganger is gone. ALEXANDER runs for the stairs. He jumps the turnstile and runs down after her, but as he descends the stairs it becomes an enclosed stairwell. He keeps descending until he sees a light through a door at the bottom. He bursts through the door and finds himself standing in a room full of corpses. It is the morgue. Alexander finds himself walking through a sea of steel gurneys, each with a body covered by a sheet. As ALEXANDER walks through the sea of bodies, one corpse sits up, then another – until all are up right. He turns and bumps into one corpse and the sheet comes off. The corpse has Alexander's face. He yanks a sheet off another corpse. It is him again. They all have

his face. He backs into a gurney and a hand grabs his shoulder.

23. INT – ALEXANDER’S OFFICE – DUSK

ALEXANDER thrusts up from his edit station and into consciousness. A few seconds later a knock falls on the outer office door. He leave the edit suite and approaches the door. Alexander sees a shapely female shadow through the smoky door glass. He is sweaty, disheveled and tempted to ignore the caller. But the stranger is not leaving and knocks again.

ALEXANDER
Hold on, I’m coming.

ALEXANDER opens the door. It is SLOAN

SLOAN
Are you Alexander McQueen?

ALEXANDER
[groggy]
Yeah, I’m him.

SLOAN
I’m sorry to bother you, but
I think you might be able to
help me.

ALEXANDER
Help you?

SLOAN
Yes.

ALEXANDER gives SLOAN a careful but suspicious look-over.

ALEXANDER
[slow]
Alright. Come on in.

SLOAN walks in.

SLOAN
Thank you.

ALEXANDER sticks his head out the door and looks around cautiously. He closes the door and it strikes him that SLOAN looks familiar somehow.

ALEXANDER
You seem familiar somehow.
have we met?

SLOAN
No, but I think you
know my sister.

ALEXANDER heads for the bathroom.

ALEXANDER
I do?

ALEXANDER leans into the sink and douses his face with water.

SLOAN
You we're at her house last night.

The water stops. ALEXANDER is silent.

SLOAN
Well?

ALEXANDER
Look, I was just conducting an
interview for a film I'm doing.
I had never met Scarlet before
last night... I didn't even set up
the interview.

SLOAN
Did you say Scarlet?

ALEXANDER
Yeah, that's her name.

SLOAN
[mumbles]
Scarlet?
[out loud]
Her name is Lisa, Lisa Watts.

ALEXANDER
Fine - whatever you say.

ALEXANDER walks out of the bathroom, drying his face with a towel.

ALEXANDER
Look – you seem to know more
about this than me so, if you
don't mind...

SLOAN interrupts ALEXNADER

SLOAN
Why were you interviewing her?
[a beat]
What kind of movie are you making?

ALEXANDER'S hospitality starts to wane.

ALEXANDER
I'm sorry.
[a beat]
What did you say
your name was?

ALEXANDER'S question catches SLOAN off guard.

SLOAN
I didn't.
[a beat]
But if you must know, I'm Sloan. Sloan
Watts. Lisa's twin sister... or Scarlet,
or whatever she's calling herself.

ALEXANDER tries to gently get rid of Sloan.

ALEXANDER
Look, Sloan, I'm really sorry, but I don't
discuss my projects with anyone, especially
people I don't know, so if you came here to
tell me something, you'd better get to it,
because I have to leave in a few minutes.

SLOAN pulls up a nearby chair. ALEXANDER notices that SLOAN is now sitting and he grows frustrated that his plan to get rid of her is backfiring.

SLOAN
14 years ago, my twin sister,
Lisa, went missing. And after
seven years of searching, my
family gave up hope and stopped
looking. Eventually we just
assumed she was probably dead.

ALEXANDER realizes what kind of pain SLOAN and her family must've have gone through.

ALEXANDER
I'm sorry.

SLOAN
We had a funeral and everything.

ALEXANDER remembers what VINCENT said about empty grave and gives SLOAN a strange look.

SLOAN
What!?

ALEXANDER
Nothing, go on.

SLOAN

My family needed closure.

[a beat]

Well anyway. Three weeks ago

I was down here on business

and ran into her at a bar.

She was alive and well and
waiting tables - as if nothing had
ever happened. It was like she
didn't want to be found.

[a beat]

As soon as she saw me, she was
out the door - begging me not to
tell our parents she was alive.

ALEXANDER

Did you?

SLOAN pauses to think for a second.

SLOAN

No.

Not yet.

I wouldn't know what to say.

ALEXANDER

Maybe it's best that you stay
away from her. Have you ever
considered that she might be
doing this to protect you.

SLOAN

Protect me?

From what?

ALEXANDER realizes immediately that he's said too.

ALEXANDER

I don't know.

Nothing.

I shouldn't have said
anything. I'm sorry,
but I can't help you.

SLOAN suddenly gets a little upset and stands up like she's going to leave.

SLOAN

This is my sister we're talking
about here. Can't you tell me
something... anything, please.

ALEXANDER

I'm sorry. I can't discuss...

SLOAN finishes ALEXANDER'S sentence.

SLOAN
...your projects with people you
don't know. Yeah I heard you
the first time.

SLOAN gets up and starts to leave.

SLOAN
You know what. Fine.
I wouldn't want you to
compromise your artistic
integrity.

SLOAN reaches the door and turns around.

SLOAN
Oh, but maybe there is
something you can explain
to me before I leave.

ALEXANDER
What's that?

SLOAN tosses a drivers license to ALEXANDER. He fumbles but catches it.

SLOAN
Maybe you can tell me why
My TWIN sister hasn't aged a
single day in 14 years.

ALEXANDER is not too surprised to see SCARLET'S face on an old driver's license with a different name. SLOAN stands in the door.

SLOAN
I'm not trying to ruin your film.
I just want to know what happened
to my sister.
[beat]
I was just hoping you could give
me some information about her.

ALEXANDER
I'm sorry. I just...

ALEXANDER tosses the license back to SLOAN and she start to cry.

SLOAN
I quit my job and moved
down her just to find out
what happened to her.

SLOAN pleads with ALEXANDER.

SLOAN
Can't you tell me something,
please - anything at all. I've
sacrificed so much already.

ALEXANDER thinks for a long moment then stands up and walks to the computer.

ALEXANDER
Oh crap.
[a long beat]
Alright, there's no easy way
to tell you this, so I'm just
going to show you.

SLOAN nods affirmatively.

CUT TO BLACK:

Screen is dark and we hear SCARLET killing CARLOS all over again. Sloan is horrified by what she watching. The tape finishes and silence falls on the room. After a long moment of uncomfortable silence, ALEXANDER speaks.

ALEXANDER
Are you OK?
[a beat]
Ms. Watts? Sloan?

SLOAN looks dazed. She stares at the screen in disbelief, then...she faints, falling out of the frame and onto the floor with a thud...

CUT TO BLACK:

We hear COOPER'S voice and the sound of fingers snapping repeatedly. The sounds are is distant and hollow.

COOPER
Sloan, wake up.

SLOAN'S eyes slowly opens and a fuzzy picture of COOPER slowly comes into focus wakes up. She is slightly startled when she sees his unfamiliar face.

COOPER
Sloan, wake up.

SLOAN
Who are you?

COOPER
I'm Cooper, but you can just
call me Coop.

SLOAN
How do you know my name?

COOPER hands SLOAN a note from Alexander. She grabs it and reads the cover text aloud.

SLOAN
Sloan, please read immediately.

SLOAN unfolds the letter and we here Alexander voice dictating it.

ALEXANDER
[VO]
I shouldn't have shown you that footage.
I'm sorry. Don't go anywhere. You may
not be safe. Zan

CUT TO:

24. VINCENT'S HOUSE – NIGHT

Fade in on cardboard-covered windows. We hear Vincent speaking off screen.

VINCENT
[OS]
I trust watching Scarlet feed
was appropriately horrifying.

ALEXANDER
[OS]
That's a hell of an understatement.

Cut to a video picture of VINCENT.

VINCENT
It's natural - as natural as a cow getting
it's throat slit for some steak-lover.

ALEXANDER
Yeah but you don't see us
biting into live cows.

VINCENT
Would you rather we ate humans
that were raised for food and
slaughtered at a location that's
comfortably sheltered from your
tender sensibilities.

ALEXANDER
God, no, but there has to be a
way of minimizing the need for
killing live human beings.

ALEXANDER looks past the camera at VINCENT.

ALEXANDER
What about stored blood or plasma.
You could get your blood from
blood banks.

VINCENT
It has been tried, Zan. Where
do you think the blood shortages
in the 1950's came from?

ALEXANDER
So what was the problem?

VINCENT
We consume so much blood that the
shortages cause more deaths
than our natural feeding cycles.

ALEXANDER
Oh.

VINCENT
And, 48 percent of stored
blood is O-type, and you can't
smell it through the bag, so
we ruined a lot of blood to
find out what was safe.

ALEXANDER
I see.

VINCENT
To live as a vampire
is to live as a killer.
That is just the way things
are, Mr. McQueen.

ALEXANDER looks at Vincent and says nothing. They both stare at each other. Finally,
Vincent breaks the silence.

VINCENT
Sometimes we don't get to
choose the life we live. And
that is a tragedy for anyone,
human or vampire.

ALEXANDER smiles at Vincent.

ALEXANDER
I don't believe a good filmmaker
should pass judgment on the subject.

VINCENT smiles back at him.

VINCENT
Judgment is for God alone.

ALEXANDER
[serious]
Vincent.

VINCENT realizes ALEXANDER is serious.

ALEXANDER
I made something for you.

VINCENT
Okay.

CUT TO:

Vincent is sitting in front of the TV while ALEXANDER puts a tape in the VCR.

ALEXANDER
Once I realized you were
telling the truth, I thought
about what you told me –
and how hard it must be to
live without daylight –
without the things you love.

ALEXANDER presses the play button and steps back.

ALEXANDER
So I made this just for you.

We see a lush garden. Suddenly, a beautiful butterfly flies up into the frame. It lands on a leaf, its wings gently undulating in the breeze. Then it takes flight and flutters up into hundreds butterflies. And all at once, beautiful butterflies fill the screen. VINCENT'S face is lit by the screen. After a minute of watching the beautiful fliers dance and bob among the colorful flora, VINCENT sheds a single tear of blood as the film ends. We see the the fluttering butterflies reflected in the smooth drop as it rolls down his cheek. He looks at ALEXNADER.

VINCENT
You filmed this for me.

ALEXANDER nods.

FADE OUT:

25. INT. - DINER - NIGHT

ALEXANDER and SLOAN are sitting in a diner talking quietly.

ALEXANDER
It's absolutely out of the question.
I never should have shown you that
footage in the first place.

SLOAN
[desperate]
I'm not asking you to surrender
your artistic control, here. I just
want to know what happened to
my sister, where she's been, how
she's doing. You ask the questions
you want. I just want to hear her
say something.

ALEXANDER thinks quietly for a couple seconds.

SLOAN
[pleading]
Alexander. Please.

ALEXANDER
I don't even know her.

SLOAN
Yeah, but this VINCENT guy
does. Maybe he could set up an
interview with her.

ALEXANDER
Don't you think he might find
that a bit suspicious?

SLOAN
Why. You did watch her kill
somebody. What could be more
natural than to follow that up
with an interview.

ALEXANDER
Jesus, Sloan, you're a real piece
of work...

COOPER interrupts and slides into the booth simultaneously.

COOPER
What are you guys talking about?

ALEXANDER
She wants me to interview SCARLET.

COOPER
The girl from the snuff film.

ALEXANDER nods affirmatively.

COOPER
That's a great idea!

ALEXANDER
Excuse me?

COOPER
Look, Zan, I still have my doubts
about these cooks. But I've watched
that footage enough times to realize
that they're dangerous. And that
makes this project worth doing,
so we should be get as much footage
of these freaks as humanly possible.

ALEXANDER
What do you mean we?

COOPER
Jesus, Zan, where's
that coming from?

SLOAN turns to COOPER.

SLOAN
No. He's right. These people are
killers and we're asking him to
do this alone.

ALEXANDER
There's no other way.

SLOAN
I don't understand.

COOPER
Vincent swore Zan to secrecy when he
agreed to do the film. He said anyone who
knew his secret would be in danger.

SLOAN looks at ALEXANDER, puzzled.

ALEXANDER
I'm sorry, you guys. I guess I told
Coop because I thought Vincent
was a nut-job.

COOPER
...which I still kind of think.

ALEXANDER turns to SLOAN.

ALEXNADER

And you were so desperate
to learn about your sister
that I felt like I had to show
you something. Besides, I
was hoping it discourage
you from looking further.
Maybe even scare you away.

SLOAN

Not likely.

COOPER

It freaked you out pretty good
Though, right?

SLOAN

That is did.

[to Alexander]

But what I don't understand is
why this Vincent would be so
concerned about secrecy at the
Same time his letting you film
all his secrets.

That makes no sense to me.

[a beat]

I mean, he knows it's going to
get out eventually, right?

COOPER and ALEXANDER look at each other, puzzled.

COOPER

She's got a point, amigo.
That logic doesn't make a
whole hell of a lot of sense.

ALEXANDER

Believe me, I'm becoming more
and more suspicious of Vincent's
motives, but there's not much I
can do at this point.

[a beat]

We've got half the company
assets tied up in this project.
and he hasn't lied. And so far,
I don't get the sense he wants
to hurt me.

SLOAN

Regardless. You should be
very cautious. Nobody takes
a risk like this for nothing.

ALEXANDER shrugs.

ALEXANDER
Maybe, but the only way to
find out what's really going
on is to keep asking questions.

COOPER
Damn straight, besides, what's
done is done, so we might as
well find out as much as we can
about these blood suckers,
especially if we're in some kind
of danger.

ALEXANDER
I don't see any other way.

COOPER stands up and throws a wad of ones on the table.

ALEXANDER
You're leaving?

COOPER
Yeah. It'll be light soon and
I need to get some sleep if
I'm going to watch Sloan
while you're off with the freaks.

SLOAN stands up and kisses COOPER on the cheek.

SLOAN
Thank you, Coop, but I'll be fine.

COOPER
Then you can watch me.
[a beat]
See you tonight.

COOPER leaves and SLOAN turns to ALEXANDER.

SLOAN
Want to get out of here?

ALEXANDER
Yeah.

ALEXANDER swings his head around toward the waitress.

ALEXANDER
Check please.

CUT TO:

26. EXT. – DINER – NIGHT

There is a stranger spying on ALEXANDER and SLOAN from the shadows. He watches them leave the diner. The shadowy stranger lights a cigarette. VINCENT'S face lights up.

27. EXT. – STREET – NIGHT

ALEXNADER and SLOAN are walking down the street.

SLOAN
So what's he like.

ALEXANDER
Who.

SLOAN
Vincent.

ALEXANDER
He's hard to figure out.

SLOAN
How so?

ALEXANDER
He's very cloak and dagger
about his motives, but he
speaks frankly about life as
a vampire - almost like I
should already know what
he's talking about.

SLOAN
What do you mean.

ALEXANDER
I have no idea.
[a beat]
I don't know what to believe,
but I've been doing this long
enough to know that there
more going on than Vincent
is telling me.

SLOAN
How do you know?

ALEXANDER
Because when I bring it up,
he changes the subject way
too fast.

SLOAN

It certainly doesn't make
any sense. Why would a
vampire expose himself. He
gains nothing. For that matter,
why would my sister agree
to be filmed killing someone.
She's a very smart girl. She
knows what she's risking. It
just doesn't make any sense.

ALEXANDER

Maybe they know how hard it's
going to be to convince people
the footage is real.

SLOAN

What do you mean?

ALEXANDER

I'm exposing a secret so big that
it will be hard for some people
to accept it – even with their
own eyes.

There are still people who don't
believe we went to the moon.
People who believe Elvis lives.

ALEXANDER grabs SLOAN shoulder.

ALEXANDER

My guess is that most people are
going to think we're perpetrating
a hoax through the use of
special effects.

SLOAN

But some people will believe it.

ALEXANDER

[smiles]

And that's exactly
why I'm still doing it.

SLOAN

But what about the other vampires
who see it. The ones who won't
be so grateful for the attention.

ALEXANDER

I don't know?

SLOAN
Doesn't that worry you?

SLOAN stops and faces ALEXANDER.

ALEXADNER
It scares the shit out of me,
but this is what I do.
[a beat]
I can't just stop, not until
Vincent is done talking and
this story is told. This might
be the most important movie
ever made. I've been waiting
my entire life for something
like this. There's no way I
can stop now.

SLOAN
I'm not asking you to stop. I
just don't trust him, Zan. None
of this makes any sense. People
don't take these kind of risks
for nothing.

ALEXANDER
So what do you want me to do?

SLOAN puts her hand on ALEXANDER'S cheek.

SLOAN
I just don't want anything to
happen to you, that's all.

ALEXANDER
[smiles]
Gee, Sloan, I didn't
know you cared

ALEXNADER notices that she looks worried. He grabs her hand gently.

ALEXANDER
Look.
Vincent came to
me, remember?

SLOAN
And that's what
I'm worried about.

ALEXANDER smiles.

ALEXANDER
Relax. I am Zan McQueen, master
documentarian, revealer of the
world's greatest secrets. I've been shot
beat up and hospitalized more times
than I can remember...
I'll be fine.

SLOAN smiles slightly. The two stare at each other for a couple second, then
ALEXANDER moves closer to kiss her.

ALEXANDER
[whisper]
Nothing's going to happen
to me, I promise.

SLOAN and ALEXANDER kiss passionately under the hazy glow of the streetlight.

CROSSFADE TO:

27. INT. – ALEXANDER'S APARTMENT

Short love-making montage between SLOAN & ALEXANDER.

28. INT. - VINCENT'S HOUSE - NIGHT

We see a video image of VINCENT'S face. It is only half lit.

ALEXANDER
Vincent, I've been meaning
to ask you why does salt and
milk kill a vampire?

VINCENT
I don't know the science behind
it, but of all the ways to die,
it's probably the quickest and
least painful.

ALEXANDER
What's the worst?

VINCENT
Sunlight.

ALEXANDER
Is that how you got your scar?

VINCENT'S nods affirmatively.

VINCENT
It was the most pain
I've ever felt my life.

ALEXANDER
What happened?

VINCENT
I was living in Alaska
with another vampire
when it happened.

CROSSFADE TO:

29. INT - VINCENT'S OLD APARTMENT – DAY

[FLASHBACK]

VINCENT is sitting in a lounge, his face flickering in the television light. LUKE is in the kitchen making popcorn with old popcorn maker. They are dressed in 1950's clothes.

VINCENT
[VO]
I was sitting in the living room
watching the McCarthy hearings
when it happened. My roommate,
Luke, was in the kitchen making
popcorn when a baseball came
crashing through the window. The
shade spun open and sunlight
light blasted into the room.

There is a crash then the roll-down window shade snaps open. A beam of sunlight hits VINCENT'S neck and it instantly catches on fire. He grabs his flaming neck and rolls out of the light into a small shadow in the corner of the room. He grabs his drink from next to the chair and dumps it on his neck. LUKE comes around the corner and is startled by what he sees. Vincent is lying on the floor holding his smoldering neck.

LUKE
Are you OK?

VINCENT
Yeah, just get the
window closed.

Both VAMPIRES start smoking from just being in indirect sunlight.

VINCENT
On three.
One...Two...Three.

They each leap to the window and grab an edge of the shade and quickly pull it down. VINCENT walks over and picks up the baseball. He grimaces at the ball as he holds his neck in agony.

VINCENT
[VO]
I just couldn't believe that
after 220 years, I was
almost killed by a baseball.

CROSSFADE TO:

30. INT. - VINCENT'S HOUSE - NIGHT

We see that the windows in VINCENT'S house are carefully covered with cut cardboard.

ALEXANDER
How long would a vampire last
in full sunlight.

VINCENT
...40, maybe 50 Seconds.
A minute if the vampire is really strong.

ALEXANDER
Wow.

VINCENT
Yeah, I sympathize with Scarlet and
some of the others who live this
far south. Days are a lot longer
down here.

ALEXANDER
You don't live in Miami?

VINCENT wags his negatively.

ALEXANDER
And this isn't your house?

VINCENT
No.
I live in Halifax, Nova Scotia.
Where I can go out at 4:00 PM and
enjoy the long winter nights.

ALEXANDER
What are you doing in Miami?

VINCENT
Talking to you.

ALEXANDER is a little surprised by the answer.

ALEXANDER

So, if nights are longer up north,
then why don't all the vampires
live up there.

VINCENT

Because we cannot allow
our population to become too
concentrated in a singular area.
The number of feedings would
draw too much attention.

ALEXANDER

Who enforces a rule like that?

VINCENT

What do you mean?

ALEXANDER

I can't imagine every vampire
is happy with the inequity of
that deal - being forbidden to
move where life is easier
simply because another was
there first.

VINCENT

The rule does require some
enforcement from time to time,
but most vampires are too busy
surviving to relocate. You can't
imagine how hard relocating a
vampire can be. It takes skill
that very few possess.

ALEXANDER

How does it work?

[a beat]

...the living assignments, I mean.

VINCENT

Seniority.

VINCENT

We spread our population out, but
we try to group 2 to 3 vampires to a
geographical area. It gives them a
small support group. For example:
there's three in Manhattan, five
scattered across Alaska and another
30 or 40 spread through out the U.S.
And each vampire lives within a hundred
miles of at least one other vampire.

VINCENT takes a long drag from his cigarette.

VINCENT
Scarlet and Jessie were the only
two vampires down here.
[melancholy]
Now that Jessie's gone,
Scarlet is alone.

ALEXANDER
So what happens now?

VINCENT
Jessie has created an opening
for a new vampire in this area.

There is a moment of silence and ALEXANDER finally asks.

ALEXANDER
Speaking of Scarlet, do you
think it would be possible to
get an interview with her?

VINCENT
Why?

ALEXANDER
Usually, after I film something
as extraordinary and horrible
as a Vampire feeding, I have a
lot of follow-up questions.
[a beat]
In this case – it's about a 10,000.

VINCENT
That wasn't part of the original
agreement, Mr. McQueen.

ALEXANDER
I realize that, but in all fairness,
Vincent, I thought your were full
of shit when I made that agreement.

VINCENT laughs.

VINCENT
So you did.
[beat]
So you did.

VINCENT thinks for a second and ALEXANDER waits patiently.

ALEXANDER
Come on, Vincent. She already
knows what I'm doing. I can block
her face out if she's uncomfortable.
I don't see why this is such a problem.

VINCENT becomes uncharacteristically hostile.

VINCENT
[angrily]
It's a problem because...

ALEXANDER is shocked by the outburst. VINCENT realizes he's being terse. He takes a breath, calms down, then continues.

VINCENT
It's a problem because Scarlet is
a young vampire and young
vampires are...
[a beat]
...unpredictable.

ALEXANDER
I'll take my chances.

VINCENT thinks for a second. He looks a little worried, but hides it quickly with a fake smile.

VINCENT
It's not you I'm worried about.

ALEXANDER
You're the one that talked me
into this, so I expect some leeway.

VINCENT
Okay, I can't promise you
anything, but I'll ask to her.

ALEXANDER
Thank you.

VINCENT gives ALEXANDER a cold vampire stare.

VINCENT
But something very disturbing
just occurred to me, Mr. McQueen.

ALEXANDER
What's that?

VINCENT
I hope these doubts haven't caused
you to rethink our agreement.

ALEXANDER
[a little nervous]
Of course not.

VINCENT
Talking to other people
about what we're doing
would be a terrible mistake.

VINCENT looks slightly nervous.

VINCENT
[slightly sarcastic]
I only ask because you did
think I was full of shit before.

ALEXANDER
Even so. When I make a
promise, I keep it.

VINCENT
So my secret is safe?

ALEXANDER
Of course.

VINCENT faces freezes.

31. EXT. - ALEXANDER'S OFFICE - NIGHT

ALEXANDER and SLOAN are in ALEXANDER'S office watching the footage.

SLOAN
What do you think he
would do if he found out
about me and Cooper.

ALEXANDER
I don't know and I don't
want to find out.

SLOAN
It could be a problem.

ALEXANDER
This whole situation could
be a problem.

SLOAN
What to you mean?

ALEXANDER presses a button and the tape whirs fast forward.

ALEXANDER
Just witnessing a murder and
not reporting it to the police
is a crime.

SLOAN
I could never rat on my
own sister, even if she is
a vampire.

ALEXANDER
I'm not suggesting that. I'm
just want you know that
this isn't a game.

ALEXANDER presses another button and cue up SCARLET in the monitor.

ALEXANDER
There we go.

ALEXANDER pauses the video and turns to SLOAN.

ALEXANDER
Are you sure you want
to see this.

SLOAN
I have to.

ALEXANDER
Okay.

Cut to a finger pressing play then back to SCARLET'S face.

SCARLET
You must think I'm some kind
of animal after the other night.

32. INT - SARLET'S HOUSE - NIGHT

ALEXANDER is sitting in a chair behind a camera on a tripod.

ALEXANDER
We're all animals, Scarlet

SCARLET'S face looks stressed on the tiny video monitor.

SCARLET
I never thought of it like that.

ALEXANDER
I'm sure it's not easy for you, but
the planet is full of carnivores.

SCARLET laughs.

SCARLET
But it's not as bad it used to be.
[a beat]
In the beginning, I couldn't bring
myself to feed – killing another
person was just too extreme for me.
I was at the mercy of the reflex for
like two years. It was awful. I was
totally out of control.

ALEXANDER
And now?

SCARLET
I have to kill to live. That's my
life now and I accept that.

ALEXANDER
So, Lisa, tell me how you
became a vampire.

SCARLET is surprised at hearing the name.

SCARLET
Did you just call me Lisa?

ALEXANDER is at a loss. He knows he has to recover to relieve SCARLET'S
suspensions.

ALEXANDER
Uh...oh, I'm sorry.
[thinks quick]
I must've have been thinking of
my old girlfriend from the beach.
You look just like her.

SCALRET looks suspicious for a moment, then...

SCARLET
Pretty – I hope.

ALEXANDER
She was beautiful.

Scarlet smiles, dismissing the comment with hubris.

SCARLET
What was I saying?

ALEXANDER
You were telling me how you
became a vampire.

SCARLET
Oh yeah.
I was at college when it happened,
but I don't remember much. It was
more like dreaming –
getting bit I mean.

ALEXANDER
Dreaming?

SCARLET
Yeah.
After it happened, I woke up in my
dorm room, but I couldn't remember
how I got there.
[a beat]
I certainly didn't have any idea that
I was a vampire.

ALEXANDER
I'm surprised the sunlight
didn't kill you.

SCARLET
Oh no, your body chemistry
doesn't change until after
you first feeding. I was out in
the sun all day before my first.
[a beat]
But everything changed
after that.

ALEXANDER
What do you mean?

SCARLET
I got stronger.
A lot stronger.

ALEXANDER
Stronger?

SCARLET
Yeah, especially after feeding.
It's like you're in perfect shape
and never get tired. I mean
never. I could run 50 miles
right now and not break a sweat.

ALEXANDER
What was your first feeding like?

SCARLET
The vampire that bit me found me
later and tried to tell me what I was.
I didn't believe him, of course. No
one ever does.

ALEXANDER
I would imagine that most people
have a hard time accepting that
kind of news...

SCARTLET
You wouldn't believe some of the
stories Vincent has told me.

ALEXANDER
[curious]
Vincent?
What do you mean?

SCARLET
Vincent's a mentar.

ALEXANDER cocks his head.

ALEXANDER
A mentar?
[a beat]
He never told me that.

SCARLET
But he told you what a mentar
is, right?

ALEXANDER
Yes. He mentioned it.

SCARLET looks surprised.

SCARLET
Mentioned it, Jesus Christ!
He not just a mentar. He's like
the chief mentar. He runs the
entire vampire world. And
he practically wrote the book
on vampire indoctrination.

ALEXANDER
What's he doing in Miami?

SCARLET
Why don't you ask him?

ALEXANDER
Because we have an agreement.

SCARLET
An agreement? Give me a break.
A mentar would break your
agreement as fast as he'd break
your neck.

SCARLET leans into the camera and gets serious.

SCARLET
This is the guy who
created the Triple D

ALEXANDER
The Triple D?

SCARLET
Yeah. It's called the
Darkness or Death Decision.

ALEXANDER
That sounds delightful.

SCARLET
If a mentar can't convince
a new convert of their altered
state, he will use the Triple D
as a last resort.

[a beat]
It was used on me 13 years ago,
and it still keeps me up at night.

SCARLET sighs, remembering the chaos of that night, then continues.

ALEXANDER
Go on.

SCARLET
It's a pretty simple thing, really.
You wake up in a locked room with
a salt-malt on one side and a fresh
meal on the other.

ALEXANDER
Drink and die or drink and live.
Not much of a choice.

SCARLET
Honestly, it's death either way.

There is a moment of silence. SCARLET looks at ALEXANDER then into the camera.

ALEXANDER
Scarlet, do you have any idea
why Vincent would expose
himself to me like this.

SCARLET
I told him that filming the
process was a bad idea from
the start.

ALEXANDER
The process? What process?

SCARLET
The indoctrination process.

ALEXANDER
I'm filming the vampire
indoctrination process?

SCARLET
What do you think that
whole Jesse episode was about.

ALEXANDER shrugs, surprised.

SCARLET
A new vampire can only be allowed
to live if there is room in our world.

ALEXANDER
She was making room
for a new vampire?

SCARLET nods affirmatively.

ALEXANDER
Why?

SCARLET
So Vincent can show the
entire process as it happens.
I think he plans to use your
film to teach new vampires.

ALEXANDER
But you agreed to be filmed too –
and in a much more compromising
circumstance.

SCARLET
Yeah, and it totally fucked
up my feeding cycle too.

ALEXANDER
How so?

SCARLET
I wasn't supposed to feed
for another 16 days.

ALEXANDER
So then why did you agree to do it?

SCARLET
Because he's a mentar...
and you never cross a mentar.

ALEXANDER
What happens if you cross a mentar?

SCARLET
Death happens.

ALEXANDER looks nervous.

SCARLET
[sad]
But at this point, I could care less.

ALEXANDER
[confused]
Excuse me?

SCALRET
It's all fucked up now anyways.

ALEXANDER
What is?

SCARLET
My life. This shitty life.
[a beat]
If you can even call it that. It's like being
sent to jail for doing nothing. Could you
imagine spending 20 years behind bars for
something you didn't do? Well my
sentence is forever.

Scarlet just sits for a moment looking deeply depressed.

SCARLET
[sniffling]
I was studying to be a vet, you know.

ALEXANDER
Excuse me.

SCARLET
I wanted to be healer, not a killer. I wanted
to help to sick animals. And now I'm just
a cold blooded killer that can't even go the
beach or have children.
[tearful]
And I can't even believe in God anymore
because then I'd have to believe that I
deserve this. But I don't. Nobody does.

Scarlet stops and cries slightly.

ALEXANDER
Are you OK?

SCARLET
[sniffling]
You must think I'm such
an idiot going on like this.

ALEXANDER
No, of course I don't.
Do you want to talk about
something else.

SCARLET wipes the tears from her eyes and sniffles.

SCARLET
That would be nice.

ALEXANDER
Do you remember your family?

CUT TO:

33. INT - ALEXANDER'S OFFICE - NIGHT

We see SLOAN watching SCARLET on a monitor. Alexander is sitting next to her
silently. SLOAN'S face is lit by from the glow of the television as SCARLET continues.

SCARLET
Of course. I love them. There's
not a minute that goes by when
I'm not thinking about them.

SCARLET stops for a second and recovers.

SCARLET
I had a really great family.
My sister and I were so close.
We're twins, you know. We
did everything together.

SCARLET starts crying again.

SCARLET
I really miss her.

SLOAN'S eye as ALEXANDER continues the interview.

ALEXANDER
[OS]
It must've been really hard
to leave her behind.

SCARLET
[on monitor]
It made me feel dead inside.
[a beat]
It still does.

ALEXANDER
[OS]
I'm sorry.

SCARLET
[on monitor]
I am too, but that's just life now.

ALEXANDER
[OS]
If you could tell your sister something,
anything, what would you tell her?

There is a brief moment of silence where only the hum of the camera playback can be heard. CUT to ECU of SCARLET in ALEXANDER'S monitor.

SCARLET
[[on monitor]]
I would tell her that I miss
her and I love her so much.
And she was my best friend

SLOAN starts to dry and ALEXANDER stops the video. SLOAN is emotional and looks completely stunned. ALEXANDER grabs her hands.

ALEXANDER
Are you OK? Sloan?

SLOAN slowly turns to face ALEXANDER. She looks into his eyes with tears in hers.

SLOAN
[softly]
Thank you.

Then hugs him tight, then kisses him.

Fade Out:

34. INT – ALEXANDER’S APARTMENT - NIGHT

FADE IN: ALEXANDER and SLOAN are asleep in ALEXANDER’S bed.

35. ALEXANDER’S THIRD DREAM

Alexander sees Scarlet standing in the rain on a dark street. She is thumbing for a ride. A car comes to stop in front of her. She gets in. We see SCARLET through the drivers POV. She speaks, but the voice sounds distant and dreamlike.

SCARLET
Thanks for the lift. You’re a lifesaver.
I was beginning to think I was stuck
out there.

ALEXANDER is the driver.

SCARLET
I guess you’re lucky I came along.
Where can I drop you?

SCARLET
Nowhere.
This is as far as I’m going.

SCARLET grabs ALEXANDER’S face and opens her mouth, revealing her lethal fangs. Scarlet lunges. and sinks her teeth into ALEXANDER’S neck then begins to feed. He gasps for life, but it is hopeless. Suddenly, police flashers light up behind ALEXANDER’S car. SCARLET looks up, sees the approaching cop car and flees the scene. Back under the metro, we see through ALEXANDER’S eyes. There are emergency services people over him, trying to save him. All he can see is red flashing slowly dimming in the pale night.

PARAMEDIC #1
[echo dream sound]
My God, he has no blood
pressure at all.

PARAMEDIC #2
[echo dream sound]
We’re losing him. See if there’s
more blood in the truck.

ALEXANDER'S vision dims black, but he can still here.

PARAMEDIC #1

[OS]

Forget it.
He's gone.

PARAMEDIC #2

[OS]

Do you want to call it?

PARAMEDIC #1

[OS]

No - not particularly.

PARAMEDIC #2

[OS]

Fine. I'll do it.
Time of death. 9:51 PM.

Suddenly, the bright lights of a Metro train pass overhead.

36. ALEXANDER'S APARTMENT – NIGHT

ALEXANDER wakes, then rolls over to face SLOAN. To his horror, her eyes lifeless and she is covered in blood.

Finally, ALEXANDER snaps wakes and sits up. He is sweating, starting to look very ill. Sloan is sleeping safely beside him. ALEXANDER turns and rolls out of the bed. He rubs his eyes and walks to the window. He looks out into the Miami skyline, thinking about the dream - what it means. He notices VINCENT'S card, the little piece of paper that started it all. We hear ALEXANDER and VINCENT offscreen.

VINCENT

[VO]

May I ask you what changed your
Mind about meeting with me.

ALEXANDER

[VO]

I ripped your card in half and tossed it
out the window as I drove off last night.

VINCENT

[VO]

I figured that you would probably do
something like that.

ALEXANDER

[VO]

But when I woke up this morning there
was a fresh new card sitting on my
bedside table.

ALEXANDER picks up the card and lets the moonlight reveal the name. It read
"Vincent" and then the phone number.

VINCENT

[VO]

Really.

ALEXANDER

[VO]

I figured that anyone who can
pull off a trick like that deserves
a little more face time.

VINCENT

[VO]

Thank you for reconsidering.

ALEXANDER

[VO]

I hope this secret of yours
blows me away.

VINCENT

[VO]

You will not be
disappointed.

[a beat]

But before we begin
I have a simple request.

ALEXANDER

[OS]

I'm listening.

VINCENT

I must ask that you keep this
production confidential, until the
process is complete.

ALEXANDER

[VO]

I have to tell my partner,
he does most of the editing.

VINCENT
[VO]
I'm sorry. There can be no
exception to this request.

ALEXANDER
[VO]
Look, you're hardly in a
position to make demands.
I'm barely convinced you
have something interesting
to say. And I sure as hell
don't believe in Vampires,
so I think you might have
to loosen your terms a bit.

Cut to a close up of VINCENT dragging on a cigarette.

VINCENT
Your preconceived notions
aside, Mr. McQueen.
[a beat]
I cannot show you what
have I promised until I
have an assurance of
confidentiality.

ALEXANDER
[OS]
I can't tell anyone?

VINCENT
No one.

ALEXANDER
[OS]
Not even my producer.

VINCENT
No, Mr. McQueen, I'm afraid not.
[a beat]
I am sorry if this complicates
the process, but I don't wish to
endanger anyone unnecessarily.
I am sure you can understand.

ALEXANDER looks over at SLOAN. Cut to CU of SLOAN sleeping.

ALEXANDER
[VO]
Endanger? How?

VINCENT

[VO]

Do I have your word that this
matter will kept between you
and I until we've concluded the
production.

ALEXANDER puts his hand on his forehead, looking stressed and feeling guilty.

ALEXANDER

[VO]

Fine, I won't tell a soul, but
without my editor we're not going
to have any dailies.

VINCENT

[VO]

I'm sure that would upset me more
if I knew what dailies were.

We see a tea kettle whistling. A hand grabs the kettle. A tea bag is dropped into a cup.
Water pours in over it. A spoon rattle to ceramic. Cut to a clock. It reads 1:40 am.
ALEXANDER is about to take a sip of tea when...

SLOAN

[OS]

Is this early for you or late?

SLOAN is standing in the door in one of ALEXANDER'S t-shirts. ALEXANDER turns
to SLOAN. And blows on his steaming cup of tea.

ALEXANDER

What?

SLOAN notices that ALEXANDER looks pale and sweaty – overall, he looks ill in
appearance. She moves to him fast and puts her hand on his cheeks.

SLOAN

My god, Zan.
You're cold as ice.

ALEXANDER looks at SLOAN. He looks pathetic, sweaty and pail.

ALEXANDER

I've been feeling worse
by the minute.

SLOAN

Since when.

ALEXANDER

I don't know. Sometime yesterday.

ALEXANDER takes a sip of tea. The cup is shaking. SLOAN puts her hands on the cup and steadies it for a sip.

SLOAN
Here let me help.

SLOAN blows on the hot tea.

ALEXANDER
Thanks. I think the
tea's helping.

Just as ALEXANDER finishes his sentence he gets dizzy and falls into SLOAN'S arms. The hot tea spills on the floor, burning SLOAN'S feet as she catches ALEXANDER. She cries out.

CUT TO BLACK:

37 ALEXANDER'S APARTMENT – NIGHT

We see ALEXANDER'S face. It is pale and brightly lit. He is still laying on the kitchen floor and the open refrigerator is blasting cool air and white light on his face. A milk carton is laying on its side dripping. The heavy condensation in the fridge reveals that some time has passed. It is obvious that Alexander is still very ill as he stumbles down the hall, calling for Sloan as he goes.

ALEXANDER
Sloan! Are you here?
Sloan.

He finally makes it to the bed room.

ALEXANDER
[louder, more frantic]
Sloan?

ALEXANDER looks around for a second then notices Vincent's business card. A chill runs down his spine. The card is torn in two and the pieces were carefully and intentionally laid on the window sill - a place they would be found. ALEXANDER snatches the card pieces and is filled with horror. Vincent might have Sloan. The woman he loves. And it's all his fault. ALEXANDER slumps down into the corner, coughing, clutching his stomach. He recovers and snatches his cell phone off the dresser. He scrolls down through the incoming calls. He stops at a blocked number that says unknown number. He presses star-542-star and a number pops up. He hits dial and waits. Then...

ALEXANDER
Scarlet?

ALEXANDER waits for response.

SCARLET
Alexander...
[A Beat]
...the filmmaker guy?

The phone clicks.

ALEXANDER
Yes. Yes.
Please don't hang up,
Sloan is in real danger.

ALEXANDER dials again and waits. The phone clicks.

SCARLET
Sloan? You mean my
sister, Sloan?

ALEXANDER
Yes, Lisa, you're sister.
I think Vincent has her.

SCARLET becomes frantic and ALEXANDER doesn't have time for her emotional breakdown.

SCARLET
This is all my fault. I should
never have helped Vincent.
None of this would've happened.

ALEXANDER
Lisa, listen.
Take a breath and listen for
a moment.
[calm]
It's not your fault, but I do
need your help...

SCARLET calm herself enough to speak.

SCARLET
No. You don't understand.
Vincent made me bite you.
I didn't have a choice, he's
a mentar and I'm only 14
years old. He would've killed
me and my family.

ALEXANDER
Bite me? What are you
talking about? You never...

SCARLET
I'm sorry, but it's true.
You know it is.

ALEXANDER
Jesus Christ, are you telling
me that I'm a Vampire.

SCARLET
You've probably been
dreaming about it for weeks.
Remember, I told you that it's
like dreaming at first.

ALEXANDER remembers the dream

SCARLET
Are you there? Alexander?
Hello? Earth to Alexander...

ALEXANDER
[interrupts]
Oh my God. It's true.

ALEXANDER rubs his hands, frustrated by the reality before him.

SCARLET
I was so afraid. I'm really sorry,
but I didn't know all this would
happen...

ALEXANDER interrupts...

ALEXANDER
[a bit angry]
Sorry?! You're sorry? How the hell does
that make things better?

SCARLET
What's done can't be undone, so there's no
use fighting about it. Besides, you're the
one that got my sister into this.

ALEXANDER drops the phone, realizing that even if he saves SLOAN, he loses her
forever.

ALEXANDER
[to himself regretful]
Sloan.

SCARLET'S tinny voice is coming from the phone on the floor.

SLOAN
Hey? Alexander, are you
there...Alexander?

ALEXANDER looks at the phone, then picks it up.

ALEXANDER
Get your shit together.
I'll be there in 15 minutes.

ALEXANDER hangs up the phone, grabs his keys and bolts out the door.

CUT TO:

38. EXT - ALEXANDER'S JEEP - NIGHT

We see Alexander's Jeep speeding across a bridge. We hear SCARLET'S voice as the jeep leaves the bridge and disappears into the Miami skyline.

SCARLET
[VO]
So how did you meet Sloan, anyway.

ALEXANDER
[VO]
She was staking out your place.

ALEXANDER and SCARLET are walking to the jeep.

SCARLET
That sounds like Sloan alright.

39. INT - ALEXANDER'S JEEP - NIGHT

We see ALEXANDER and SCARLET in the jeep, on their way to VINCENT'S place.

ALEXANDER
She loves you very much.

SCARLET looks at ALEXANDER and smiles.

SCARLET
And you love her, don't you?

ALEXANDER
It wasn't my plan, but...

SCARLET
It never is.

40. EXT - ALEXANDER'S JEEP - NIGHT

CUT to FS of ALEXANDER'S Jeep speeding through a downtown street.

SCARLET
[VO]
Where are we going, anyway?

CUT TO:

41. INT - ALEXANDER'S OFFICE - NIGHT

An elevator dings, the doors open and ALEXANDER and SCARLET step out of the elevator.

SCARLET
What are we doing here?

ALEXANDER
We're here for the video files.

SCARLET
The video files. I thought we
were going to help Sloan.

ALEXANDER
We are helping Sloan.

They stop at the door. A lock slides into the lock. It turns over and ALEXANDER opens the door.

ALEXANDER
Those files are the only
leverage we've got.

ALEXANDER points to the floor in front of SCARLET.

ALEXANDER
Stay right here.

ALEXANDER walks towards the computer table at the back of the office.

SCARLET
[OS]
Alexander.

ALEXANDER
Give me a second.

But ALEXANDER only finds detached cables where a hard drive used to be. SCARLET is staring at the floor with a frightened look.

SCARLET
I don't think the files are here.

Alexanders, opens a panel under the desk. The door has a label that reads, "Back Ups". The cabinet is empty.

ALEXANDER
Shit.

Cut to SCARLET, who is looking behind the reception desk.

SCARLET
Alexander, I think
you should see this.

ALEXANDER walks back around and looks at the spot where SCARLET is gazing. He is floored by the sight.

ALEXANDER
Oh my, God. Coop.

COOPER is laying on the floor. ALEXANDER rushes over to him and kneels beside him.

ALEXANDER
Come on buddy.

ALEXANDER checks his pulse. There is nothing. Alexander starts freaking out. He flips COOPER over and starts CPR.

ALEXANDER
This isn't fucking happening.

ALEXANDER breathes into COOPER'S mouth and COOPER'S chest swells.

ALEXANDER
No, you're not going
anywhere, bro. Come on.

ALEXANDER gives another breath.

ALEXANDER
God damn it Coop.
Work with me.

ALEXANDER gives another breath, then commences with chest compressions.

ALEXANDER
This is all my fault...
what have I done?

SCARLET is concerned for ALEXANDER, because she knows COOPER is dead.

SCARLET
He's gone.

ALEXANDER glares back at SCARLET, then turns back to COOPER and continues his chest compressions.

ALEXANDER
[crying]
Come on buddy.

SCARLET walks over to ALEXANDER who is not stopping. She grabs his shoulder several times before he quits and looks up at her.

SCARLET
[SHOUTS]

HEY!

[quieter]

There's no cure for a broken
neck. Your friend is dead.
That's the situation. I'm sorry.

ALEXANDER

I know, but I had to do something.

ALEXANDER looks up.

ALEXANDER

He's been my best friend for 15 years.

SCARLET

I'm very sorry, but we need to think
about how we can help Sloan now.

ALEXANDER

You're right.

ALEXANDER wipes the tears and snot from his face then stands up. He suddenly dizzy and things go blurry. SCARLET catches him.

ALEXANDER

I guess the CPR wore me out.

SCARLET

[short, curt]

No. It's the reflex.

ALEXANDER

You mean the feeding reflex.

SCARLET nods affirmative.

SCARLET

We're running out of time.

ALEXANDER

How long do I have?

SLOAN looks at ALEXANDER with a strange expression.

SCARLET

Maybe a day. Maybe an hour.
It's different for all of us, but we're
definitely running out of time.

ALEXANDER remembers the hard drives.

ALEXANDER
I hope you have an idea,
because our leverage is gone.

The phone rings. ALEXANDER and SCARLET look at each other. It rings again and ALEXANDER grabs it.

ALEXANDER
Hello.

Smoke pours out of VINCENT'S mouth as he speaks.

VINCENT
You haven't been entirely
honest with me, Mr. McQueen.

ALEXANDER
Oh, cut the crap. You murdered
my friend you piece of shit.

VINCENT
You murdered your friend. It is your
lack of discretion that resulted in his
deaths. A regrettable event, to be sure.

ALEXANDER
Hollywood sure got one thing right.

VINCENT
Enlighten me.

ALEXANDER
Immortality transforms people into smug pricks.

VINCENT laughs.

ALEXANDER
As long as we're all chummy here, how about
telling me why you asked Scarlet to bite me.

SCARLET scurries over to ALEXANDER.

SCARLET
[whispers angrily]
What the fuck are you doing?
He'll kill me for telling you that.

ALEXANDER
What's the matter, Vincent?
Cat got your tongue?

VINCENT takes a breath. We hear ALEXANDER'S voice through the phone.

ALEXANDER
[OS]
Well?

VINCENT
Since you've discovered the treacherous nature
of my job, there is no point in being glib.

ALEXANDER
Glib?
You murdered my friend, you piece of shit.
There's no place on this earth you can hide from...

VINCENT interrupts, laughing heartily.

VINCENT
Hide?
Hide from who? You?
[laughs]
You're one of us now, Mr. McQueen.
We will all be hiding together by
tomorrow night.

ALEXANDER
I'll never be one of you. I've seen
the your life and it's no life.

VINCENT
You say that now, but the impulse to
feed grows inside you, and once the
reflex takes over, you will be helpless
against it.

ALEXANDER is sweaty and anxious. He looks terrible and he knows VINCENT is speaking the truth. ALEXANDER looks at SCARLET. She mouths, "SLOAN". ALEXANDER begins feeling guilty and angry about getting sidetracked on his own condition when he should be worried about Sloan.

ALEXANDER
[intense anger]
What have you done with Sloan,
you bastard?

VINCENT
Wow!
At the mercy of the reflex and still worried
about the girl. You're going to make one
hell of a vampire.

ALEXANDER
God damn it, Vincent. This
isn't a game. People are dead.

VINCENT
Welcome to my world.

ALEXANDER
You can't just go around
murdering people.

SCARLET leans into the phone.

SCARLET
Vincent, please, don't hurt her.
She's my sister. Please.

VINCENT
So it's true.

SCARLET and ALEXANDER are both leaning in on the phone.

ALEXANDER
You knew?

VINCENT
Not at first, but your girlfriend
kept telling me that.
[a beat]
And the resemblance is very
obvious, even with the age
difference.

ALEXANDER
If you hurt her...

VINCENT cuts ALEXANDER off.

VINCENT
Relax!
I won't harm a hair on her pretty head.
I promise.

SCARLET
You already killed his best friend.
Why should we believe you?

VINCENT
I don't care if you believe me
Or not. You know where to
find me. I'll be waiting

VINCENT hangs up. The phone clicks off. SCARLET and ALEXANDER look at each other.

CUT TO:

42. INT - ALEXANDER'S JEEP - NIGHT

ALEXANDER looks at his wristwatch. He presses the a button and the watch lights up. It reads "5:21 AM". ALEXANDER and SCARLET. SCARLET looks scared. She looks at ALEXANDER. He looks back at her. ALEXANDER puts his hand on her. She smiles.

CUT TO:

FS of Jeep moving through a city street. The city lights reflecting off the car whiz by as the sky begins to lighten. As they speed through the city, the sun starts to creep over the horizon.

CUT TO:

43. INT - ALEXANDER'S JEEP - DAWN

SCARLET is in discomfort from the rising sun, but it's not too intense yet. She squirms and tries to get comfortable.

ALEXANDER
Are you okay?

She grits her teeth and nods affirmatively.

SCARLET
Yeah, but if you don't hurry, I won't be.

A Yellow Light turning Red as the Jeeps speeds under it. A car comes in from the right and slams on it's breaks. ALEXANDER dodges the car and keeps going. Back in the car...

44. INT - ALEXANDER'S JEEP - DAWN

ALEXANDER'S hand still on SCARLET'S hand as she moans in pain. Suddenly, she starts smoking slightly and the discomfort is now pain. She jerks her hand out from under his and grabs his hand tightly.

ALEXANDER
Hold on, Scarlet.

SCARLET
I'm not going to make it.

ALEXANDER
Of course you are. This is the street.

The car screeches to make the turn. The tires are spinning wildly and ALEXANDER is struggling to maintain control. ALEXANDER looks very bad. He is sweating horribly and is obviously having trouble staying conscious. The street looks blurry and his vision is doubling and tripling. The vehicle swerves out of control. ALEXANDER manages to retake his senses and the vehicle and finally manages to skid into VINCENT'S yard. The car lands in the yard, very close to the front door.

SCARLET is really hurting now. And she's smoking like a chimney. They jump out of the car and run to the front door. It's locked. SCARLET slumps down in the corner and ALEXANDER pounds on the door.

VINCENT
Open the fucking door.

We're seeing ALEXABNDER pounding on the door through the fisheye peephole. His voice is muffled though the door.

ALEXANDER
Come on, God damn it, Vincent.
I know you're in there. Open the door,
or she's going to die. Please.

We're back outside with SCARLET and ALEXANDER. Her hand catches on fire.

ALEXANDER
Oh, shit.

ALEXANDER smothers it with his shirt, then pounds on the door again. We see through the peephole again and ALEXANDER'S voice is muffled.

ALEXANDER
Come on, Vincent. You've made your point.
Now open the God damn door.

SCARLET is smoking so badly that it makes ALEXANDER cough. She is crying horribly.

SCARLET
Oh God, it hurts. It hurts so bad.

ALEXANDER goes to comfort her, but she is too hot and he is burned. He retreats.

ALEXANDER
Just hang on, Lisa.

ALEXANDER pounds the door.

ALEXANDER
Please, Vincent. Please don't do this.

SCARLET screeches in pain.

ALEXANDER
You don't have to do this Vincent.

SCARLET grabs ALEXANDER'S hand and pulls him close to her. She grits her teeth and bares the pain to say one last thing.

SCARLET
Alexander, please don't let him kill Sloan.
Please!!!!

...then she falls back onto the ground and burst into flames. She screams, twisting and writhing, then she is gone - leaving only smoke and ash. ALEXANDER drops into the opposite corner. He starts crying and becomes dizzy and out of breath - barely conscious. SCARLET'S ashes and smoke blow away. A few seconds go by and the ALEXANDER hears the door click. He pulls himself up by the door knob, opens the door open and falls into the house. The door closes behind him.

CUT TO:

45. INT - VINCENT'S HOUSE - DAY

ALEXANDER is laying on the floor in total the darkness. Only shadows exist beyond him. He is panting and looks even sicker. His eyes are a yellow reddish color and his skin is puffy white. He lies, virtually frozen from the reflex, and a voice booms from the darkness.

VINCENT
What you are feeling now are scores of your blood
cells devouring each other. Your body is in a horrible
state of conflict and the only way to bring it back
into balance is to feed.

ALEXANDER writhes in pain... and hunger.

ALEXANDER
Never.

VINCENT steps from the darkness, ignoring ALEXANDER'S comment.

VINCENT
You see, your blood cells no longer require oxygen.
They've become predators, just like you. If you don't
feed, they will devour each other and you will die.

ALEXANDER squints to see VINCENT.

ALEXANDER
Then I'll die.

VINCENT
I truly wish it was that simple.
But no, Mr. McQueen, it's not.

VINCENT kneels down next to ALEXANDER and gets face to face.

VINCENT
You see, Mr. McQueen, in a very short
time, the choice will no longer be yours.

Cut to ALEXANDER'S POV. VINCENT is hovering over him, waxing poetic - basically explaining the situation. VINCENT even waves his hand in front of ALEXANDER'S face to make him blink.

VINCENT

The reflex is involuntarily, like when you blink
or dream. You do it whether you want to or not.
Your body just makes that decision for you.
It's the same with the feeding reflex.

Cut CU of ALEXANDER. His skin is beginning to dry out.

ALEXANDER

Where's SLOAN, you bastard.

VINCENT

I told you that I wouldn't harm
her and I've kept my word.

ALEXANDER

Your word doesn't mean
shit to me.

VINCENT

I understand completely.
[a beat]
But now I am trying to help you.

ALEXANDER

Help me?
[coughs]
Is that a fucking joke?

VINCENT

Sometimes things get messy, Mr. McQueen.

ALEXANDER looks like he's about to pass out. His skin is bone dry and there is blood pooling in the corners of his mouth.

ALEXANDER

Messy?
[breathing heavy]
That's what you call this.

VINCENT

My goals were achieved at a greater cost than I would
have liked, but they were achieved nevertheless.

ALEXANDER

Goals? What goals?
All you did was destroy peoples' lives.

VINCENT
I found a new mentar. My replacement.
I found you.

ALEXANDER is stunned. He's says nothing for a short period, then...

ALEXANDER
Me?
I'm your replacement?

VINCENT
And your little movie is the
best indoctrination tool
we've ever had.

ALEXANDER
Indoctrination tool?
[extreme pain]
That's what this was all about?

VINCENT
Part job interview, part filmmaking.
Who better to tell our story than a
documentarian - you're a natural
storyteller.

ALEXANDER suddenly remembers...

ALEXANDER
[angry]
That's fine for the 1 out of 3000 who get to join
your murderous little cult, but what about the others.

VINCENT
Balance must be maintained. And it's
our little murderous cult now?

The scene becomes blurry and ALEXANDER is struggling to get his last words out.

ALEXANDER
I'll never join you.
Never!

VINCENT
Not until after your final scene.

VINCENT steps back into the shadows. ALEXANDER'S cries out.

ALEXANDER
Sloan!

ALEXNADER slumps on the floor and passes out.

46. INT - OBSERVATION ROOM - NIGHT

Slowly the light comes up but everything is still blurry as ALEXANDER wakes. Something in the far corner of the room comes into focus. It is a person. ALEXANDER'S vision clears and he can see SLOAN tied up in the corner.

Cut to a MS of ALEXANDER. He tries to stand but is too tired and dizzy.

ALEXANDER
Hang on, Sloan. I'm coming.

SLOAN is obviously horrified by ALEXANDER'S state. He's finally manages to crawl over to SLOAN. ALEXANDER starts to untie her.

ALEXANDER
Are you OK.

SLOAN makes a sound through her gag and signals to the ceiling. ALEXANDER looks up as he loosens her gag. There is a camera on the far corner of the room. The filmmaker has finally become the subject.

SLOAN
He watching us.

ALEXANDER
He's watching me.

SLOAN is horrified by ALEXANDER'S condition. ALEXANDER finishes untying SLOAN, grabs his face, looks at him, then...

SLOAN
My God, Alexander.
What's happened to you?

SLOAN Hugs ALEXANDER and he manages a smile even through the pain. He sinks deep into SLOAN - as if the hug could make him safe - cure him somehow.

ALEXANDER
Sloan.
Oh, you feel so good.

SLOAN
Alexander, please tell me what's going on.

Another contraction comes and Alexander balls up at SLOAN feet. He looks up with his eyes on fire...

ALEXANDER
Sloan, you've got to get out of here.

SLOAN puts her hand on ALEXANDER'S head.

SLOAN
I'm not going anywhere.

SLOAN points to the one exit.

SLOAN
Besides...
I heard him lock the door after
he brought that in here.

SLOAN points to a stool at the far end of the room. And there is what appears to be a glass of milk resting atop it. ALEXANDER knows immediately what it is. It's a salt-malt. He remembers what SCARLET told him about the "Death or Darkness Decision." Horror fills his face as he struggles towards the glass. Sloan seems confused as ALEXANDER moves away from her.

SLOAN
What are doing.

ALEXANDER is moving at a snails pace. The reflex is upon him. He is seconds away from a feeding frenzy and SLOAN is the only meat in the room. Nevertheless, he struggles toward the glass. He puts his hand up to halt SLOAN.

ALEXANDER
Stay there.

SLOAN
What's going on, Zan.
Talk to me.

ALEXANDER continues to crawl painfully towards the salt malt. His skin is hauntingly dry now and his fangs are pushing through his gums.

SLOAN
Please tell me something.
You're scaring me.

ALEXANDER
Just stay back. Stay away from me.

ALEXANDER is inches from the stool now, but just as he grabs for the glass, SLOAN starts to approach. ALEXANDER notices SLOAN and fights the reflex one last time.

ALEXANDER
[angry]
God damn it, SLOAN, stay back.

ALEXANDER turns to the stool and reaches for the salt-malt. ALEXANDER'S fangs are fully extended and his is barely in control as he grabs the glass. He looks at SLOAN and mouths...

ALEXANDER
[barely audible]
I love you.

...Then drinks. He chugs three or four gulps, waits for a second. Nothing happens. Cut to a CU of ALEXANDER licking his lips.

ALEXANDER
Mother fucker. There's no salt in this.

ALEXANDER knocks the stool over and looks up at the camera ...

ALEXANDER
Vincent, you bastard.

Cut to black and white CCTV monitor. ALEXANDER is slumped over the fallen stool as SLOAN slowly approaches him from behind. A finger pushes a small joystick forward and the camera slowly zooms in on ALEXANDER and SLOAN. SLOAN stops just short of ALEXANDER and reaches for his back. He starts to turn slowly. Then, he turns in full vampire lust and leaps at SLOAN.

CUT TO BLACK:

"THE END"

ROLL CREDITS: