

# **FEELINGS**

by

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INT. SAM'S PLACE - NIGHT

A man is sitting on a stool looking into a video monitor to his left. Music begins to play; It is a Neil Diamond song, "SWEET CAROLINE." The man smiles and moves to the beat. Words appear on the monitor and he begins to sing.

MAN

"Where it began, I can't begin to know."

He sounds just like Neil. We see people in the crowd, cheering and clapping. The man starts to really get into it and stands up. The chair falls over and the crowd cheers.

MAN (cont'd)

"Hands....Touching hands....Reaching out,  
touching me, touching you! Sweet  
Caroline!"

Two women, a blonde and a brunette, are sitting at a table in the back of the bar.

BLONDE

I can't take this anymore. I'm out of  
here.

The blonde takes her drink, downs it, and slams the empty glass on the table.

BLONDE (cont'd)

Are you coming?

BRUNETTE

What's the rush? This is fun.

BLONDE

This is fun? Listening to karaoke geeks  
is fun?

BRUNETTE

What else are we going to do? It's  
almost midnight.

They both look to the stage, the man is waving his hands over his head in a wave like motion.

BLONDE

Okay? I'm going home to my cat and my  
nice warm bed. You have fun with the  
geeks.

BRUNETTE

I'll call you tomorrow.

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The blonde waves goodbye and walks off.

CUT TO:

EXT. SAM'S PLACE

A large NEON SIGN hangs above a glass door; it reads SAM'S PLACE. A cardboard sign next to the door reads "BEST KARAOKE IN TOWN." The door opens and the blonde walks out; the "Sweet Caroline" music trails out behind her. She walks down the street and begins shuffling through her pocket book.

BLONDE

Where the hell are my keys? I've got to get a smaller purse.

She looks up and bumps right into a tall, dark-haired man. We can't see his face.

BLONDE (cont'd)

I'm sorry. I guess, I wasn't watching where I was going. Hey, you're the guy from the club. You sing really well.

Before she can say another word, the Dark Stranger grabs her by the back of the head, snaps it back, exposing her neck and digs his mouth right into her throat. A small but muffled scream is exuded, but no one is around to hear it.

CUT TO:

INT. BRIAN'S APARTMENT - NIGHT

An old, black and white vampire movie with Bela Lagossi is playing on TV. Lagossi is taking a bite out of a woman's neck. We pull back to reveal BRIAN DULLAS, a skinny, dark-haired man, sitting in his boxers and socks on a beat up couch and drinking a beer. He is watching the movie. Another surfer looking dude, STEVEN FARLEY, is sitting in a chair next to him, beer in hand.

STEVEN

This movie really sucks. You get it? Sucks!

Brian just ignores him and continues watching intently.

STEVEN (cont'd)

Yo, Bri, you ever see that vampire movie with Jack Nicholson? Where he's running around biting all these bitches. It's the bomb dude.

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BRIAN  
He was a werewolf. Not a vampire.

STEVEN  
Huh?

BRIAN  
The movie was Wolf. Nicholson played a werewolf.

STEVEN  
Nah, this is a different movie. I'm telling you.

Steven takes his beer, shoots it back, crushes the can, belches real loud, and throws it onto a table covered with many other cans.

BRIAN  
Nicholson never was a vampire, he'll never be a vampire, he's too damn old!

STEVEN  
What ever you say man. I just know what I saw.

Steven pops open a new beer; it foams up and wells over onto the floor. He quickly puts his mouth on it and starts slurping it. Brian looks at Steven, shakes his head, and looks back to the TV. Suddenly the channel changes to the SPICE CHANNEL. A guy is going at it with a girl doggie style.

STEVEN (cont'd)  
Ride'em cowboy! You go boy!

Brian gets up, walks to where Steven is sitting.

BRIAN  
Give it to me.

STEVEN  
What man? It's the Spice Channel. Look at those titties.

BRIAN  
I'm not watching titties; I'm watching Bela Lagossi.

Brian reaches down and yanks the remote from Steven's hand. He flicks it back to the vampire movie and sits down.

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BRIAN

There's more to life then just titties.

STEVEN

Yeah, pussy.

BRIAN

More than pussy.

STEVEN

Wait a minute, is there another Brian Dullas in the room? I mean, I see him sitting there, but I'm not hearing him correctly. Aren't you the same guy that told me a week ago that you could die a happy man if they just created a Pam Anderson Love Doll pre-boob job? The same guy that has a collection of porno movies so large that they fall everywhere when he open his closet? The same guy that whacks off every--

BRIAN

Okay! I'm just thinking, that's all. We're both almost thirty years old and look at us. We're still acting like we did in high school-drinking beer, eating fast food, watching porn. I just would like to be able to have someone to hang out with other than you.

STEVEN

That's it! That did it! You hurt my feelings.

Steven gets up and pretends that he is emotionally hurt.

STEVEN (cont'd)

I'm going to bed. I can only take so much. Besides Spice Channel is more like a vampire movie than what you're watching. Haven't you ever seen the way some of those girls can suck, and they don't even have fangs?

Steven walks by and pats Brian on the shoulder.

STEVEN (cont'd)

You just need to get laid and fast because you're about to burst, buddy.

Steven goes into his room, leaving Brian behind. Brian looks at the screen. We see Bela with his cape and those glowing

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eyes. It suddenly changes to the Spice Channel, we see the couple going at it doggie style. We hear Steven laughing.

BRIAN

I'm gonna!

CUT TO:

INT DONNA'S APARTMENT - MORNING

A Newspaper fills the screen. The front page reads "ANOTHER GRISLY MURDER." A picture of the blonde from Sam's Club is under the heading. We pull off the paper to reveal a toaster that pops up two black, smoking toasts. DONNA RICCHI, a pretty blonde, comes stumbling into the kitchen, half dressed, buttoning her shirt. She sees the burnt toast and waves the smoke about with her hand.

DONNA

Damn it!

Donna pulls the toast out and drops them into the sink.

DONNA (cont'd)

There goes breakfast.

As she turns to make her way back into the bedroom, she steps right onto her black cat MATILDA's tail. It lets out a loud screech and a hiss and goes scurrying down the hall.

DONNA (cont'd)

I'm sorry, baby; are you okay?

She looks at her watch and shakes her head.

DONNA (cont'd)

Get your butt in gear, girl.

The phone rings. She looks at it, but doesn't pick it up.

DONNA (cont'd)

Machine, I don't have time.

The phone rings again as she runs into her bedroom. The phone rings again and then we hear the answering machine beep and pick up the call.

MOM (VOICE)

Good morning, birthday girl! Happy 30th birthday. I remember where I was 30 years ago. Your father and I were so excited. This beautiful child was ours. Little did we realize that 30 years later she still wouldn't have a child of her

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MOM (VOICE)  
own yet. But then, you do need a man  
before that can happen.

Donna comes out hopping on one foot, her hand sliding on a shoe to her other foot.

MOM (cont'd)  
How's that going, dear, is there a new  
man?

Donna grabs a cup of coffee and drinks it. She mocks her mother's words.

DONNA  
No, mom. Your Daughter is still a loser  
when it comes to finding a man.

MOM (VOICE)  
Well, I'll try to reach you at the  
office, since that's where you spend most  
of your life. Bye, Birthday Girl.

Mom hangs up and the machine beeps. Donna has another sip of coffee and then heads out the door.

CUT TO:

EXT 101 FREEWAY - MORNING

It's a typical morning on the 101 Freeway in Los Angeles. Cars are bumper to bumper, as they make their way into the city. Donna is driving her Classic Red '67 Mustang Convertible. She seems very tense.

DONNA  
Come on, what is the hold up!

Donna looks over to her left. There's a guy in his Miata, staring back at her and smiling. His hand seems to be moving up and down in his lap, Donna focuses her eyes a little bit and realizes that the guy is masturbating. She turns away.

DONNA (cont'd)  
Well, mom, what if I brought him home?  
Gees!

The traffic starts to break, and Donna starts to speed up. Suddenly her car begins to buck back and forth.

DONNA (cont'd)  
No, no, what is going on?

Smoke starts coming from the engine. Donna does the right thing and pulls over. She gets out, shaking her head in

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disgust. It's been quite a morning. The guy in the Miata goes whizzing by, beeps, smiles, and keeps going.

DONNA (cont'd)  
Just keep going, buddy, I wouldn't want a helping hand from you anyway.

Donna breaks out her cell phone and sits on the back of the smoking Mustang.

CUT TO:

EXT. VINNY'S GARAGE - LATER

It looks like an old service station from the outside. A large neon sign reads "VINNY'S GARAGE." A Roach Coach is out front, and some of the mechanics are taking a break and ordering up some breakfast.

INT VINNY'S GARAGE - CONTINUOUS

Brian is reaching across the engine of an old Cutlass. He is loosening a wing nut on the air filter cover. LENNY FRANKLIN, a small, old black man, is standing next to him.

BRIAN  
I just can't seem to meet a girl that isn't looking for a doctor, a lawyer, a producer, an actor, a professional athlete, a banker, a stock analyst, an architect, a pilot, a musician, a computer engineer - Did I leave anything out?

LENNY  
CEO of your own company.

BRIAN  
That too. What ever happened to just being a good guy? Do you think I'm a good guy, Lenny?

LENNY  
You're a good guy Brian; you just haven't found the right girl is all. Have you ever tried one of those dating services?

Brian pulls back quick from under the hood of the Cutlass. His FACE is completely BLACK from grease and soot.

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BRIAN

Do I look like someone that needs a  
dating service?

Lenny pulls out a rag and hands it to him.

LENNY

No, but you could easily audition for the  
lead in the Jazz Singer.

Brian wipes his face, and the rag starts turning black.

LENNY (cont'd)

When I was your age, it seemed easy. You  
met a girl and she liked you for who you  
are, not what you are and vice versa.  
You kids today are all caught up in this  
internet thing and this Men are from Mars  
Women are from Venus bullshit. It's  
poisoning everyone's minds, making them  
think they have to do this or have to do  
that, act this way, not that way. You be  
yourself, Brian, it will happen.

Brian finishes wiping his face.

BRIAN

Better?

Brian has a little strip of grease below his nose, looks like  
Hitler.

LENNY

Yeah, if you were part of the Third  
Reich.

Lenny pulls out his rag and wipes the grease out from under  
Brian's nose. A BOOMING VOICE echoes through the garage,  
"PA." It's the owner, VINNY.

VINNY (OVER PA)

Dull - Ass! Come to the front. Customer  
waiting. Dull - Ass! Customer waiting.

Brian bites his lower lip.

BRIAN

Why does he continue to pronounce my name  
wrong all the time!

LENNY

Don't let him rile ya, boy. That's just  
his way. Go on get up there. I'll take  
care of this.

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Brian storms off to the front.

INT. VINNY'S GARAGE/OFFICE - CONTINUOUS

VINNY POLIANTONIO, a short, pudgy guy, looks like one of the Super Mario Brothers, is sitting behind a desk, open shirt, thick gold chain and sweating even though a fan is directly on him. Brian enters and walks up to the desk.

BRIAN

Mr. Poliantonio, I told you before, it's Dulas, not Dull-Ass!

VINNY

Dulas, Dull-Ass! What's the difference?

BRIAN

Oh, so Mr. Poliantonio, Mr. Asshole, that's okay?

VINNY

Get out of my office. There's a customer up front. It might be your last. Here's her information.

Vinny hands Brian a clipboard with a car evaluation form attached to it.

BRIAN

I just want us to be clear on this.

VINNY

You've got three seconds to get the Hell out of here before you end up on the street.

BRIAN

I'm glad to see we cleared that up then.

VINNY

One -

Brian walks out all pissed off. He turns back and gives the bird to Vinny's office from around the corner. As he heads to the garage, he sees Donna in the distance, sitting on a bench, head in her hands, sunlight casting a glow around her.

INT. VINNY'S GARAGE - CONTINUOUS

Brian Cracks his neck, stops and looks at his reflection in the side mirror of a nearby car. He swipes a few hairs back, straightens up his shirt and breathes into his hand. He then looks at the name on the clipboard in his other hand.

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BRIAN  
Okay, Donna.

Brian makes his way over to Donna; she looks so depressed.

BRIAN (cont'd)  
Mrs. Ricchi?

Donna lifts her head. Her eyes are filled with tears just waiting to rain down, but she is beautiful.

BRIAN (cont'd)  
Uh, I'm Brian Dull-Ass, I mean Dulas.  
You had a problem with your car this morning?

DONNA  
I have a lot of problems. The car just happens to be the biggest at this moment.

BRIAN  
I'm sorry to hear that, but I can probably solve the car problem. Which one is yours?

Donna points to the Mustang to her right. Brian looks at the car. The smoke is still seething from the hood. Donna starts BAWLING.

BRIAN (cont'd)  
Hey, don't cry. C'mon, Really, I've seen worse.

DONNA  
It's just today is my birthday and everything is going wrong.

BRIAN  
Hey, happy birthday. How old are you?  
Twenty-one, huh?

Donna smiles and let's out a subtle laugh.

DONNA  
Stop trying to make me laugh.

BRIAN  
I'm sorry, eighteen?

DONNA  
Are all the mechanics in this station as funny as you?

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BRIAN  
I'm serious.

Donna starts to wipe the tears from her face. Brian takes out the rag he used to wipe his face and goes to use it on her.

BRIAN (cont'd)  
Here, let me get rid of all those  
crocodile tears.

Brian starts to wipe the tears away from Donna's cheeks, but as he does, the rag leaves BLACK MARKS under her eyes.

DONNA  
I can't believe I'm breaking down like  
this.

BRIAN  
Listen, don't worry about your car. It's  
probably just the radiator, I'll make  
sure I fix it by the end of the day.

Donna looks up at Brian, the black marks are noticeable now.

DONNA  
You think you can?

BRIAN  
Tell you what. Since it's your birthday,  
I'll even bring it by your place after  
work and drop it off.

DONNA  
You can do that?

BRIAN  
It's not a problem. Besides, it's your  
birthday.

DONNA  
Thanks, Mr. Dulas.

BRIAN  
It's Brian.

DONNA  
Thanks, Brian.

Donna extends her hand and Brian shakes it. You can tell he is smitten by her. A white Ford Explorer pulls up into the garage about 10 feet from where they are standing.

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DONNA (cont'd)  
Well, that's my ride. Thanks again.

BRIAN  
Not a problem.

Donna turns to go, stops, and turns back.

DONNA  
I just realized that I'm not going to be home tonight. A group of friends are taking me out to this Karaoke place, called Sam's.

BRIAN  
Oh, Sam's Place.

DONNA  
You've heard of it?

BRIAN  
I've been known to hang out there on occasion. I could bring it out there; that's not that far.

DONNA  
Really? I can pick it up in the morning.

BRIAN  
Donna, I live out that way. It's not a bother.

DONNA  
Then you can come in and I can buy you a drink and you can meet my friends.

BRIAN  
Sounds like a plan.

DONNA  
See you tonight.

Donna smiles, turns, and gets into the Explorer.

INT. FORD EXPLORER - CONTINUOUS

SARA EVANS, a stuck up, rich woman, looks at Donna, who is waving goodbye to Brian.

SARA  
What was that all about?

(CONTINUED)

CONTINUED:

DONNA

That's Brian, my mechanic. He's bringing  
by my car tonight at Sam's. Isn't that  
sweet?

SARA

Like candy, poor Donna.

Sara backs the car out and then puts it in gear, and they  
leave the garage.

DONNA

What do you mean "poor Donna"?

SARA

You just love attracting strays.

DONNA

He's just dropping off my car, Sara.

SARA

What Mechanics do you know that ever do  
door to door service for anyone? He's  
hot for you.

DONNA

No, he's not.

SARA

Look in the rearview.

Donna looks in the rearview and sees Brian standing in the  
middle of the road still waving. Cars whizzing by on both  
sides.

DONNA

Oh, My God!

CUT TO:

EXT. VINNY'S GARAGE

Brian is standing in the middle of the road waving. Cars are  
whizzing by on both sides. People are beeping at him as they  
go by. One Trucker rides by and screams at him.

TRUCKER

Get the Hell out of the road, you moron!

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Brian stops waving and walks up to the front of Vinny's. Lenny is standing there. Brian has this puppy dog look about him.

BRIAN

Remember what we were talking about? I just met the perfect girl. She's an angel.

LENNY

Well, get your ass in here son, or you're going to be seeing angels for real.

Lenny helps Brian inside.

INT. BRIAN'S APARTMENT/BEDROOM - NIGHT

A CD is pushed into a player. It spins up and begins to play. We pull back to reveal Brian standing in his boxers with no shirt, looking into the mirror. "NIGHT FEVER" by the BEE GEES begins to play, and Brian starts combing his hair. He rubs underarm deoderant under each arm, then splashes on a little DRAKKAR. He goes up to the mirror, tilts up his nose and tries to see if there are any stray hairs popping out. He then picks up a brush and in perfect time to the chorus starts singing like BARRY GIBB. It seems he has done this sort of thing before.

BRIAN

"Night Fever, Night Fever, we know how to do it. Night Fever, Night Fever, we know how to show it."

Brian starts to roll his hands and shake his hips, doing his best DISCO TRAVOLTA moves. He is in a good mood. He is really getting into it. He points straight ahead with his hand and starts to spin around the room. As he is turning, we see Steven standing in the door smiling from ear to ear. Brian stops and drops his arm.

STEVEN

All right, what's going on?

Brian pushes "pause" on the CD.

STEVEN (cont'd)

You haven't broke out the "Fever soundtrack" in a long time. What's her name? Come on, tell me.

Brian tries to play it off as no big deal.

BRIAN

It's no one, I'm just in a good mood.

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STEVEN

Don't give me that bullshit, we're talking "Fever" here Brian. This is serious. I've known you how long?

BRIAN

All right. This woman came in with a busted radiator. I fixed it and I'm going to drop it off to her tonight.

STEVEN

Yeah, what am I missing? Does she have a big rack? Nice ass? It's got to be something.

BRIAN

She's got it all. Body, brains, thinks I'm funny. She's the real deal.

STEVEN

Wooh! Wooh! Wooh! The real deal. So are you two going on a date after you drop this car off ?

BRIAN

Well, sort of. I'm dropping the car by Sam's Place and meeting her and her friends for drinks. It's her birthday party.

STEVEN

Friends? What time are we leaving?

BRIAN

I'm going this one on my own, partner. You'll just have to find someone else's plans to crash.

STEVEN

Dude, she's got friends. Think how strange that's going to be for you to show up and have to deal with all these strangers. If I'm there, I can distract all her friends, giving you time to get better acquainted with her. Besides, how are you going to get home after you drop her car off? You don't want to have to hitch a ride, that place is miles from here and think how tacky it would be to ask her for a ride. You need me, man.

Brian takes in everything Steven has said.

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BRIAN

Yeah, you do have a point, but if you screw this up for me.

STEVEN

What's there to screw up? Trust me.

BRIAN

I've done that before and regretted it.

STEVEN

Hey, I know how much this means to you.  
Fever!

Steven hits the pause button on the CD. The "NIGHT FEVER CHORUS" kicks in. He backs out of the room in a disco fashion.

INT. SAM'S PLACE - NIGHT

Donna is up on stage, bookended by two other ladies. JUDY WEINSTIEN, a short girl with glasses and librarian looks. LISA ALLEN, a tall, skinny, big breasted brunette. All three together are quite a trio. They are all singing off key to CYNDI LAUPER'S, "GIRLS JUST WANT TO HAVE FUN." It's so bad, people are wincing in the crowd. Sara is sitting in the back of the bar, cigarette in her hand and looking totally bored.

LADIES

"Girls, they want to have fun. Girls  
just want to have fun."

They all have drinks in their hands and seem pretty toasted.

EXT. SAM'S PLACE - CONTINUOUS

Brian is driving up in Donna's Red Mustang, the top is down. He sees a parking spot close to the front and goes to pull in, but a BLACK LINCOLN TOWN CAR comes out of nowhere and cuts him off. Brian lays into the horn.

BRIAN

That's my spot! Hey!

The Lincoln ignores Brian's incessant honking and parallel parks into the spot. Brian is furious. Brian slams the car into park and gets out. He goes up to the Lincoln's driver's side door. As he does this, a figure dressed in black gets out from the back seat and sneaks off into Sam's Place.

BRIAN (cont'd)

Hey, where are you going?

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Brian turns to go after the figure, but the driver's side door opens and out steps THE TALL MAN, a man so large, he should be part of the circus. Brian literally, is dumbfounded. He is staring into The Tall Man's crotch.

BRIAN (cont'd)  
Uh, maybe you did get this spot. My mistake.

The Tall Man, his face stone-like looks down at Brian, their eyes meet.

BRIAN (cont'd)  
You know, girls must really like you.  
You know what I mean.

Brian tries to joke, but realizes this guy isn't too friendly and backs away.

BRIAN (cont'd)  
I'm just gonna, get in my car and find a different parking spot, maybe I'll see you inside. We can grab a couple beers, talk some basketball.

The guy gives Brian a dirty look and then gets inside the Lincoln and closes the door. Brian gets into the Mustang and puts it into drive.

BRIAN (cont'd)  
Damn freak!

Brian drives by the Lincoln in search of parking.

INT. SAM'S PLACE/BAR - CONTINUOUS

The girls are still singing out of key. Steve is standing at the bar, a tall, cold beer in his hand. Brian comes walking up behind him and taps him on the shoulder.

STEVEN  
Hey, what took you so long? I was getting ready to send out a search party.

BRIAN  
I just saw the biggest, ugliest man I've ever seen. He made Kareem Abdul-Jabbar look handsome.

STEVEN  
That bad?

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BRIAN

And to top it all, he takes my spot,  
right in front of me. Then some guy goes  
running out of the car into here. I'll  
tell you, I'm ready to go tonight.

STEVEN

You need a beer?

BRIAN

You're telling me. Damn it! What is that  
noise!

STEVEN

It's the Dyslexic Chicks.

Steven points up on stage to Donna and company. Brian looks  
and sees it is Donna.

STEVEN (cont'd)

So, where's your girl?

BRIAN

That's her, the one in the middle. She's  
an angel.

We see Donna laughing, as the other two continue singing.

STEVEN

She might be, but that voice is a far cry  
from angelic.

BRIAN

Hey, she's trying. Let's see you get up  
there.

STEVEN

Ten more of these and I will be. You can  
count on that.

The girls finish singing and everyone cheers, more for their  
ears than for the singing. The girls stumble off stage to  
where Sara is sitting towards the front. MISSY CONNELLY, a  
short, dark haired woman with glasses, is the Karaoke woman.  
She speaks into the microphone.

MISSY

Let's hear it for them.

Steven and Brian continue walking towards the girls.

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BRIAN

Just remember, you promised if I let you come here, you'd be good. Don't let me down.

STEVEN

Your wish is my command.

Brian rubs his hair back with his hand and runs his finger across his teeth.

BRIAN

How do I look?

STEVEN

You're fine. Lead the way.

Brian walks in front, and Steven follows to where the girls are. All four girls do a toast and then bang back a shot of Sex on the Beach.

DONNA

Whew! A couple more of these and you girls will be carrying me home.

Sara sees Brian making his way towards them.

SARA

Oh, look, Donna. Here comes your grease monkey, and look, he brought a friend.

Brian and Steve get to the table, and Sara puts on a big, fake smile.

BRIAN

Hey, Donna. Happy birthday.

Brian pulls out the keys and hands them to her. Donna gets up.

DONNA

Brian, this is the best birthday gift. Was it a big problem?

BRIAN

Nah, just a few broken hoses.

Steven is making eye contact with Lisa, who is not shying away.

DONNA

You really are so sweet for bringing it by. Who's your friend?

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STEVEN

Steven Farley.

Steven gives a wave to the table and a wink to Lisa. Sara rolls her eyes.

DONNA

This is Judy, Sara, and Lisa.

The girls all say hello, even Sara.

DONNA (cont'd)

You must've just missed our performance.

BRIAN

No, I heard it coming in.

Brian motions to his ear.

DONNA

I'm so embarrassed.

BRIAN

Why? It sounded good.

DONNA

You must be tone deaf or you're a bad liar. Hey, pull up a chair. I owe you a beer.

BRIAN

Thanks.

Brian and Steven pull up a couple of chairs to the table. Steven slides his right next to Lisa and she smiles.

BRIAN (cont'd)

So you guys come here a lot?

SARA

Only when we're not looking to meet men.

DONNA

Sara!

JUDY

Sometimes, it's fun, you know, to blow off a little steam.

BRIAN

Well, from the looks of it coming in here, you girls were blowing off a whole steamship.

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Judy starts laughing uncontrollably, like a SNORTING PIG.  
Brian and Steven both stare in disbelief.

JUDY  
That's funny. Donna said you were funny.

BRIAN  
Is that so?

A dark-haired WAITER with glasses comes over to the table.

WAITER  
Can I get you anything to drink?

STEVEN  
Yeah, how about five Tequila Shots.

LISA  
Tequila sounds great.

Brian gives Steven a dirty look, but Steven just smiles.

DONNA  
Yes, and get this man anything he wants  
to drink.

The waiter looks to Brian.

BRIAN  
A Rolling Rock would be fine.

WAITER  
That's five Tequilas and a Rolling Rock.  
Coming right up.

SARA  
Well, I've got to go to the ladies' room.  
Be sure to fill me in on any interesting  
conversation that happens while I'm gone.

Sara walks away.

BRIAN  
Is she in a bad mood or something?

DONNA  
No, Sara's always a bitch. It's just the  
way she is. That's why we love her.  
Come on.

Donna gets up and grabs Brian's hand. Brian looks to see  
Steven chatting it up with Lisa and Judy. Judy starts  
laughing like a pig again.

(CONTINUED)

CONTINUED:

BRIAN

What?

DONNA

You heard me, now I want to hear you.

BRIAN

What? Karaoke? I just got here.

Brian takes her hand, and she leads him to a table where there is a list to sign up.

DONNA

That's as good of a reason to just get up and do it.

BRIAN

They probably don't have one song I know.

Donna hands Brian a CATALOGUE OF SONGS that must be at least five inches thick.

DONNA

I'm sure there's something in here that you know.

Brian takes it, a half smile on his face.

BRIAN

Okay, I have to tell you. I can't read.

DONNA

Find a song.

Donna points at the Catalogue. Brian opens it.

CUT TO:

INT. SAM'S PLACE/STAGE - LATER

Brian is up on the stage. A SPOT LIGHT bearing down on him sitting in a chair, microphone in one hand, beer in the other. Sweat beading up on his brow.

BRIAN

This goes out to the Birthday girl.

Donna and everyone cheers!

STEVEN

Rip it up, Bri!

(CONTINUED)

CONTINUED:

The music begins to play. It's "COWARD OF THE COUNTY" by KENNY ROGERS. Steven sticks his hand up and screams, Lisa does the same.

BRIAN

"Everyone considered him the Coward of the County."

Brian seems shy at first, but as people cheer and the alcohol settles in, he begins to loosen up. He gets to the chorus and stands up from the chair. Donna starts laughing and clapping at the same time.

BRIAN (cont'd)

"Promise me, son, not to do the things I've done, walk away from trouble if you can."

Brian gets the crowd to get into it.

BRIAN (cont'd)

Come on everybody now!

The crowd jumps in with the chorus.

CROWD

"Now it don't mean you're weak you didn't turn the other cheek, I hope you're old enough to understand."

BRIAN

"Son, you don't have to fight to be a man. Son, you don't have to fight to be a man."

The song ends and the people applaud, as Brian puts the microphone down on the chair and walks off the stage to his table. Steven is snuggled up next to Lisa, his arm around her.

DONNA

Very impressive.

STEVEN

If you think that's good, you should see him do "Night Fever."

Brian glares at Steven and then sits down.

DONNA

I never had anyone serenade me with Kenny Rogers before.

(CONTINUED)



CONTINUED:

BRIAN

Hey, it was either that or Marilyn  
Manson.

The lights in the room suddenly dim down to black. Piano music is heard, and then a light shines down onto the stage. A tall, very good looking, dark-haired man, dressed in a black silk shirt and black slacks is sitting in the chair, microphone in hand. Every woman's eyes glue to him, including Donna's. He starts to sing.

STRANGER

"Feelings, nothing more than feelings,  
trying to forget my feelings of love.  
Tear drops, rolling down on my face,  
trying to forget my feelings of love."

The stranger's eyes dart around the room gazing into every woman there. Brian sees Donna locking onto the stranger. Lisa, Judy, and even Sara are also hypnotized. Steven is annoyed.

STEVEN

Is this guy for real. "Feelings", I'll  
give him something to feel.

The stranger gets off the chair and walks into the crowd, directly to their table. He gets in front of Donna.

STRANGER

"I wish I'd never met you girl. You'll  
never come again. Feelings, wow, wow,  
wow, feelings, again in my heart..."

The stranger's voice is haunting, and not to mention right on with the song. All the girls are zeroed in on him. The stranger extends his hand to Donna, and she grabs it. He escorts her to the stage and has her sit in the chair.

STEVEN

Brian, are you going to let him do that?

BRIAN

What the hell do you want me to do?

The girls are all smiles staring at the stage. Steven waves his hand in front of Lisa's eyes, and she doesn't blink.

STEVEN

This is really weird. They're acting  
like it's Brad Pitt up there.

The stranger gets down on a knee in front of her and continues to belt out the song.

(CONTINUED)

CONTINUED:

STRANGER

"Feelings....Wow, ow my life is feelings.  
You'll never come again."

The music fades and the stranger kisses Donna on the hand and looks up into her eyes.

STRANGER (cont'd)

Happy Birthday.

All the women, as if on cue, stand up and give a standing ovation. Brian and Steven look around and then at each other. Brian gets up and looks to the stage, both the stranger and Donna are gone. All the women sit down as if nothing happened.

BRIAN

Where'd they go?

SARA

I know where I'd be going if I were with him.

JUDY

Is it me, or did it just get a little hot in here? Whew!

Judy fans herself with her hand and then starts laughing like a pig again.

STEVEN

Come on, what was so special about that guy?

LISA

Well, he was a good singer.

All three girls look at each other and burst out laughing. Brian gets up.

BRIAN

I'm going to find her.

SARA

Good luck.

BRIAN

Thanks for the bid of confidence.

Brian walks about the club looking around, but can not see Donna anywhere or the stranger for that matter. He goes behind the stage and sees an exit door that is opened. He goes through it.

EXT. SAM'S PLACE/BACK ALLEY - CONTINUOUS

Brian finds himself in a dimly lit ALLEYWAY. He turns to his left and sees the stranger and Donna. The stranger is touching her face with his hand.

BRIAN

Donna?

They both turn and see Brian. The stranger quickly pulls his hand away, and Donna sort of snaps back into reality.

DONNA

Brian, what's going on?

Brian walks over to them. The stranger looks just as handsome up close.

BRIAN

Everyone was just wondering where you were.

STRANGER

I'm sorry, I should let you get back to your friends.

DONNA

No, it's okay. Brian this is-

Donna pauses not knowing the stranger's name.

STRANGER

Damon Allard.

Damon extends his hand to Brian. Brian shakes it. There is a large RING on Damon's hand in the shape of a WOLF'S HEAD. Brian looks at it and then up into Damon's eyes.

DAMON

Until, we meet again, Donna. Nice meeting you.

BRIAN

Mr. Dullas.

DAMON

Yes, Mr. Dullas.

Damon walks back through the exit door and into Sam's.

BRIAN

Are you okay?

(CONTINUED)

CONTINUED:

DONNA  
I'm fine, why do you ask?

BRIAN  
Well, the last five minutes have just  
been a little strange, that's all, or do  
you always let strange men lead you away?

DONNA  
There's nothing to be jealous about.

BRIAN  
What? No, I'm just concerned.

DONNA  
Relax, Brian, it was just part of his  
act. He said he does it all the time.  
Let's get inside; it's getting cold out  
here.

Donna walks past Brian and into Sam's. Brian looks about.  
Donna pokes her head back out.

DONNA (cont'd)  
Are you coming?

BRIAN  
Yeah, I'm coming.

Brian walks in.

CUT TO:

INT. SAM'S PLACE/TABLE - CONTINUOUS

Donna comes walking up to the table, all smiles. The girls  
all jibber jabber about the Stranger.

JUDY  
Where were you?

SARA  
So tell us all the details.

Brian walks over to Steven.

DONNA  
It was nothing.

LISA  
Looked a little more like something.  
Where'd he go?

(CONTINUED)

CONTINUED:

DONNA

He came back in, didn't you see him?

SARA

The only people who came through that door were you two.

Brian looks to Steven and kind of motions with his head to leave.

BRIAN

Well, Donna, I have to work in the morning. I just wanted to say happy birthday again and nice meeting all of you.

Sara give a little finger wave, and the others say goodbye.

DONNA

Are you sure you have to leave?

BRIAN

Got to go.

DONNA

Thanks, again. I'll come by and pay tomorrow.

BRIAN

Whenever.

Brian gives a slight wave and exits quickly, as Steven gets Lisa's number.

STEVEN

Bye girls. Hey, wait up.

Steven gets up and chases after Brian.

SARA

So, tell us.

Donna watches Brian leave; she can tell he is upset.

INT. STEVEN'S CAR - CONTINUOUS

Brian is sitting in the passenger seat of Steven's Honda Accord. Steven is driving and neither are talking.

STEVEN

That Lisa is pretty hot. Nice rack.

BRIAN

Yeah.

(CONTINUED)

CONTINUED:

STEVEN

What's up with you, man? You rushed out of there, I barely got her number.

BRIAN

What do you think is up? The girl of my dreams gets swept off her feet by some lounge lizard, singing "Feelings! Nothing more than Feelings!" Please.

STEVEN

Hey, it was a little more moving than "Coward of the County." That's all I'm saying.

Brian looks at Steven, and Steven looks back at him.

STEVEN (cont'd)

Not to say that you didn't do a good rendition of it. It's just chicks dig guys with a sensitive side. Plus, the guy wasn't hard on the eyes.

BRIAN

What's that hard on the eyes bullshit? Since when do you ever look at guys?

STEVEN

I'm just saying, I can see how women would find him attractive, in a Ricky Martin sort of way, but with a better body.

BRIAN

Well, it's good to see all the support coming my way from my good friend. My confidence level is going straight up.

STEVEN

If you ask me, she seemed pretty into you.

BRIAN

Don't try to make me feel better now. The damage is done.

Brian reaches down and turns on the RADIO and the song "COWARD OF THE COUNTY" is playing.

EXT. STEVEN'S CAR - CONTINUOUS

We see Steven's Accord driving down the freeway. A large MOON hanging high above. "The Coward of the County" playing. Brian screams at the top of his lungs.

(CONTINUED)

CONTINUED:

BRIAN

No!

We close on the moon.

CUT TO:

EXT. DONNA'S APARTMENT - LATER

We see Donna's Mustang parked out in front of a small 4 unit building. The street is quiet, until a Black Lincoln Town Car comes riding up. It stops in front of Donna's and then slowly pulls away.

DISSOLVE TO:

INT. VINNY'S GARAGE - MORNING

A newspaper reads "FOURTH WOMAN FOUND DEAD." Brian is reading the paper, we just see his head. Donna walks up to him.

DONNA

Could you tell me where I could find the  
Coward of the County?

Brian crinkles down the newspaper and sees her, his face lights up.

BRIAN

I reckon you found him. Look, I'm sorry  
for leaving early last night. I just had  
to be in here.

DONNA

Hey, I understand. Your friend Steve  
made a big impression on Lisa. I think  
they're going to go out.

BRIAN

Yeah, they seemed to hit it off.

There is an awkward silence.

DONNA

Well, I brought my checkbook. What's the  
damage?

Brian gets up and goes to get her bill and she follows him.  
He gets it and hands it to her.

(CONTINUED)

CONTINUED:

BRIAN

I had to charge you for the parts, but the labor was free. It comes to seventeen dollars and eighty cents.

DONNA

That's it? Brian, it had to be more than that.

BRIAN

I told you it was a birthday present.

DONNA

You're sweet.

BRIAN

Well, I'm getting better, I guess.

DONNA

What do you mean?

BRIAN

Yesterday I was funny. Today I'm sweet.

Donna laughs.

DONNA

Now you're funny again.

Donna tears out the check and hands it to him. He walks her back to her car.

BRIAN

So, is it running good?

DONNA

Better than ever actually.

BRIAN

Yeah, I cleaned out your air filter and adjusted the carburetor, it was sticking a little.

Donna just smiles and shakes her head. They get to her car, and she stops and turns to him.

DONNA

Listen, I have an extra ticket to the Dodger Game tomorrow afternoon. I'm taking my little brother. Would you want to go?

BRIAN

I love the Dodgers. That would be great.

(CONTINUED)



CONTINUED:

DONNA

Then it's a date. Pick us up at twelve.

BRIAN

Twelve, tomorrow.

Donna gets in her car, and Brian closes the door.

DONNA

I just want to warn you though, my little brother is thirteen and can be a lot to handle.

BRIAN

I live with Steve. Your brother will be a breeze. Trust me.

Donna smiles.

DONNA

See you tomorrow.

Brian waves bye and Donna drives off. A big, look of satisfaction crosses his face.

CUT TO:

INT. DONNA'S APARTMENT/HALLWAY - LATER

Donna has a bag of groceries in one hand and is unlocking the door to her apartment with the other. The door opens and she enters. She puts down the bag onto a nearby table, picks up some mail, and starts reading as she walks into the living room. She does not see, but the room is covered in FLOWERS. Everything from DAISES to ROSES. More than 25 baskets and vases of various shapes and sizes. Donna looks up and notices. She stops dead in her tracks; the mail falls from her hands.

DONNA

Oh, my, God!

She walks around, her eyes welling up with tears of joy, she is truly amazed.

DONNA (cont'd)

Who did this?

Donna finds a card in front of a large vase filled with LILIES. Her name is written across the front. She picks it up and opens it.

(CONTINUED)

CONTINUED:

"Donna,

Last night, I met the most breath taking woman, I've ever laid my eyes on. I hope these flowers can somehow comprehend the beauty by which you are to me. Please accept my invitation to join me for dinner tonight at Louise, at 8 pm.

Damon

P.S. I was not sure what your favorite flower was, so I had the florist send over a little of everything."

Donna lowers the card and looks about the room. She puts her hand to her mouth in disbelief and shakes her head.

CUT TO:

EXT. FIELD - NIGHT

A bright FLASH fills the screen and then another. DETECTIVE PHIL SPEAKS, a black, heavy set man, slightly graying in the temple area is kneeling next to a YOUNG WOMAN'S BODY. There's another FLASH of light, and we see her NECK is TORN OUT, her EYES LIFELESS. SPEAKS covers the body and gets to his feet. Another man is standing there, DETECTIVE BRAD BISHOP, a stocky, curly blond haired guy, with a moustache. He has a hard assed look about him.

BISHOP

That's five in a month. Same MO. All blondes, necks ripped out, bodies dumped somewhere else from where it happened, and I bet the blood is drained from this one too.

We see the area is taped off, lights are set up, COPS are mulling about all over. A few people have gathered and are trying to see what is going on.

SPEAKS

The press is going to have a field day with this. If this damn city isn't weird enough, now we've got some freak going around thinking he's a vampire. I don't get it.

BISHOP

It's just the latest fad in killing. We had our Satanic Killers, Manson and Ramirez. We had our Cannibal killers with Dahmer. It's time for our vampire killer. It really hasn't been done yet.

(CONTINUED)

CONTINUED:

SPEAKS

What makes these sick bastards tick?

BISHOP

Well it really stems from their childhood. Sexual or physical abuse of some sort, which tends to fester in a lot of children causing the problem to arise much later in life -

SPEAKS

Save the textbook definition. I just look at them as sick bastards, and it's our job to try and keep these sick bastards from continuing. Remember that, sick bastards. That's all they need to be called. People make a billion excuses for them, instead of just coming out and calling them for what they are-

BISHOP

Sick bastards.

SPEAKS

See, you're learning. Let's get these people back. Don't need this turning into anymore of a circus then it already is.

Bishop and Speaks walk towards the crowd.

CUT TO:

EXT. DONNA'S APARTMENT - AFTERNOON

Brian is wearing a DODGER SHIRT and jeans. He knocks on the door and it opens. Standing there is Donna's thirteen-year old-brother, MATT, with dirty-blond hair and a Dennis-the-Menace look about him, baseball glove under his arm

BRIAN

Hey, how you doing? I'm Brian, what's your name?

MATT

I'm Matt. Are you the guy who sent all those flowers to my sister?

BRIAN

All what flowers?

Donna comes out of nowhere and starts pushing Matt out of the house. She looks real cute with her hair pulled back and tucked under a DODGER HAT.

(CONTINUED)

CONTINUED:

DONNA

All right guys, we ready to go?

Donna locks the door.

BRIAN

Flowers?

MATT

Yeah, tons of 'em.

BRIAN

Really?

DONNA

Come on let's go. We're going to be late.

They start walking.

BRIAN

I just want to hear a little more about these flowers.

DONNA

Just remember, Brian, I have the tickets.

Brian pats Matt on the back.

BRIAN

You and I will have this talk a little later.

Donna stops.

DONNA

No, you won't.

BRIAN

I'm joking.

Donna turns and Brian winks at Matt. Donna turns back quick and Brian plays it off.

BRIAN (cont'd)

Come on, we're late.

CUT TO:

INT. DODGER STADIUM - LATER

It is a beautiful, sunny day at the park. The Dodgers are playing the ATLANTA BRAVES, and the Dodgers are up at bat. There's quite a good crowd on hand. Brian, Donna, and Matt

(CONTINUED)

CONTINUED:

are sitting down the third base line, about 10 rows back, great seats. Matt is sitting between them; he seems to be having a great time. Brian stands up and starts clapping as Raul Mondesi steps to the plate.

BRIAN

Come on, Mondesi! Take it out of here baby!

Matt gets up and emulates Brian.

MATT

Yeah, Mondesi! Knock it out of here!

Donna looks at the both of them and smiles. Brian looks over at her and smiles. It is a good moment. A BIG FAT MAN sitting behind them gets angry.

FAT MAN

Hey, down in front!

Brian and Matt ignore him.

BRIAN

Maddux can't throw! He's a bum!

MATT

Yeah, Maddux, you're a bum!

FAT MAN

Hey! Will you two sit down!

Matt gets scared and sits. Brian sits too and leans back to the Fat Man.

BRIAN

Hey, buddy, you think you can relax. The kid's only thirteen. You remember what it was like to be his age at a game.

FAT MAN

Look, I don't care if he's thirty-three. I paid money for this seat, and I want to be able to see the game.

BRIAN

Yeah, you paid for one seat, how come you're sitting in two!

FAT MAN

What was that?

BRIAN

You heard me.

(CONTINUED)

CONTINUED:

Mondesi hits the ball. It is going down the third base line, but it is foul. The ball is hanging up in the air, right above Brian and the Fat Man. Everything moves in SLOW MOTION. People in the crowd put their hands up. Brian jumps and so does the Fat Man. The ball bounces off the Fat Man's STOMACH and down the aisle. Brian goes running after it and so does the Fat Man. Brian gets to it first, but when he turns all he can see is the HULKING SHAPE of the Fat Man tumbling uncontrollably towards him.

BRIAN (cont'd)

No!

There's total darkness for a few seconds.

DONNA

Brian, are you okay? Brian?

The Fat Man is lifted up and off Brian. We see Donna and Matt, he's holding the ball. Their images slowly come into focus.

MATT

Brian, I got the ball, thanks!

An USHER helps Brian to his feet.

CUT TO:

EXT. DONNA'S APARTMENT - LATER

Brian is walking up to the front door of Donna's apartment building. Matt is all excited still; he keeps looking at the ball.

MATT

That was the best game ever.

DONNA

But the Braves beat the Dodgers ten to one.

MATT

Yeah, but Brian beat that fat guy and I got a ball.

Brian shrugs his shoulders and rubs his head. Donna hands Matt the keys.

DONNA

Here, go unlock the doors.

Matt grabs the keys and runs to the door.

(CONTINUED)

CONTINUED:

DONNA (cont'd)  
I've never seen him so excited. You  
really made his day. How are you doing?

BRIAN  
Well, it's not everyday you have a four  
hundred pound man come crashing down on  
you, but I think I'll be okay.

Donna and Brian smile at one another.

BRIAN (cont'd)  
What about you? Did you have fun?

DONNA  
Yeah, I did.

Matt comes running back.

MATT  
Can Brian stay over for dinner?

DONNA  
Matt, Brian has to get home. Besides Mom  
is coming by to pick you up soon.

MATT  
That's right you're getting together with  
the flower guy tonight.

Donna gets a little angry.

DONNA  
Matt, get inside.

Matt runs over to Brian and hugs him around the waist. Then  
runs off.

BRIAN  
See ya, buddy. So, you got a date with  
Mr. Feelings.

DONNA  
It's not a date. Just dinner.

BRIAN  
What was this today? Just a ball game?

DONNA  
We had a good time, Brian. I'd like to  
do it again. Why can't we take it little  
by little? I'm just not ready to go full  
tilt right now. Can you understand that?

(CONTINUED)

CONTINUED:

BRIAN

Yeah, I can. I don't want to, but I can.

Donna kisses Brian on the head.

DONNA

Call me later this week. We'll do something.

Donna turns and heads into her building. Brian watches her walk in, his face looking like a lost puppy dog.

INT. BRIAN'S CAR - MOMENTS LATER

Brian is driving in his souped up CHEVY MALIBU. He pulls up to a light and looks to his left. A WOMAN in the car next to his is KISSING the MAN driving. Brian drives up a block and comes to another light. Brian looks to his right, at a park bench is a COUPLE really going at it hot and heavy. Brian shakes his head and keeps driving. He comes to another light and there are two BULL DOGS having SEX on the side of the road.

BRIAN

All right, already.

CUT TO:

INT. BRIAN'S APARTMENT - LATER

Brian opens the door to the apartment. He hears laughing and giggling. Steven comes running out into the living room in only his underwear, not far behind him comes Lisa in a bra and panties. She hides behind Steven.

STEVEN

Brian, I didn't hear you come in.

Lisa peaks over Steven's shoulder.

LISA

Hi, Brian.

BRIAN

Hi.

Brian walks by and to his room. He's even more depressed now.

STEVEN

How was the game?

BRIAN

Fine.

(CONTINUED)



CONTINUED:

Brian closes the door. Steven and Lisa both look at one another.

LISA  
He takes the Dodger's losing serious,  
doesn't he.

Steven tickles Lisa, she goes running off to the bedroom, and he chases her in.

INT. BRIAN'S BEDROOM - CONTINUOUS

Brian picks up the newspaper and lies down on the bed.

BRIAN  
Ah, the newspaper, maybe reading about  
some tragedy in other peoples' lives will  
make me feel better about my miserable  
one.

Brian opens the paper right to the WEDDING ANNOUNCEMENTS. He crumples the page up and throws it to the floor. The front page catches his eye. "VAMPIRE KILLER?" He begins reading it. We read along with him. "Five women have been found dead, the result of what people are calling the Vampire Killer. All five of the women have had their necks slashed open and the blood drained from their bodies." Brian starts reading out loud.

BRIAN (cont'd)  
One witness reported seeing a black  
Lincoln Town Car drive away from the  
scene.

Brian sits up straight.

BRIAN (cont'd)  
Black Lincoln Town Car?

CUT TO:

EXT. LOUISE'S RESTAURANT - NIGHT

LOUISE'S is a very elegant restaurant in BEVERLY HILLS. The place from the outside looks like an Italian Villa with Ivy climbing the walls. A VALET is standing outside. Donna drives up in her Mustang. The valet runs to her driver's side door and opens it.

VALET  
Allow me, Mrs. Ricchi.

Donna gets out. She looks beautiful, in a nice black dress that hugs her body in all the right places.

(CONTINUED)

CONTINUED:

DONNA

Wow, this is a great place. You even know my name.

The Valet smiles and drives the car off, and Donna heads into the restaurant. There is a MAITRE'D with dark hair pulled back in a pony tail. He opens the door for her.

MAITRE'D

Welcome, Mrs. Ricchey.

Donna goes in, we pull back across the street and see Brian in his Malibu. He is spying on her.

CUT TO:

INT. LOUISE'S RESTAURANT - CONTINUOUS

The maitre'd leads Donna through the restaurant. Donna looks about; there doesn't seem to be any other people in the restaurant. They turn a corner into a large DINING AREA. There in the middle is ONE TABLE with two seats, one is occupied by Damon. Damon stands up and looks at Donna. He is very well dressed in a BLACK ARMANI SUIT. Donna gets to the table, and Damon goes to her.

DAMON

Donna, you look exquisite.

Damon takes her hand and kisses it. Donna is blown away. The maitre'd pulls Donna's seat out, and she sits down. Damon then does the same.

DONNA

What's going on here? Where are all the other people?

DAMON

I rented out the restaurant. I wanted this night to be ours to share together.

DONNA

You rented out the restaurant? That must've cost a fortune.

DAMON

It's a small price to pay, to share your company. I'm just glad you came.

DONNA

Damon, I am totally flattered. The flowers and now this. I can't imagine what you'd do if it was for our Anniversary.

(CONTINUED)

CONTINUED:

DAMON

Maybe, you'll get a chance to see.

DONNA

I'm sorry to ask, but what is it you do?

DAMON

I'm an Investment Banker. I deal in stocks and commodities. In other words, I like to dabble with money.

DONNA

You're obviously doing quite well.

DAMON

I'm comfortable. And what is it that you do?

DONNA

I deal with money, only other peoples'. I'm an accountant for a Printing Company.

DAMON

Do you like Karaoke?

DONNA

Well, it's fun. My friends and I go occasionally to joke around, but the way you sang was incredible. It really made me feel something.

DAMON

Thank you, I find singing almost therapeutic actually. It's a way of freeing the soul.

DONNA

Well, when you sing like you do, you touch some souls too.

Damon smiles. The waiter comes by and pours them each a glass of red wine.

DAMON

Do you like steak? They have the best Filet Mignon in town.

DONNA

That sounds fantastic.

Damon speaks in French and the waiter speaks back, smiles, and then walks away. Donna is quite impressed. Damon raises his glass.

(CONTINUED)

CONTINUED:

DAMON

To beauty, so rare and so hard to find,  
that it comes along once every century.  
Tonight she sits in front of me.

Donna is flabbergasted. She raises her glass and toasts.

CUT TO:

EXT. LOUISE'S RESTAURANT - CONTINUOUS

Brian walks across the street to the front door. Out of nowhere steps THE TALL MAN. Brian is looking into his crotch again.

BRIAN

All right, this is getting a little  
ridiculous.

TALL MAN

Closed.

Brian slips his hand into his pocket, pulls out his wallet, thumbs through it, and pulls out a twenty. He raises it up to the Tall Man.

BRIAN

Look, I've got to get in there.

The Tall Man becomes angered and starts walking towards Brian, forcing him into the street.

TALL MAN

Go!

BRIAN

Okay, okay.

Brian shakes his head and walks down the sidewalk. He looks in through a small window and sees Donna and Damon at the table laughing. Brian walks down around the corner to the back of the restaurant. He goes to the back door and tries to open it, but it is locked.

CUT TO:

INT. LOUISE'S RESTAURANT - CONTINUOUS

The waiter comes walking over carrying a large SILVER TRAY. He places it on a stand and lifts the cover. There are two FILETS MIGNONS. The only problem is, one of them looks like it was just cut off the cow. It is BLOOD RED and the plate is covered in blood. The waiter hands that one to Damon and

(CONTINUED)

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the other to Donna. Her eyes go from her steak to his. He notices.

DAMON  
Is there a problem?

DONNA  
No, it's just that your steak is real rare and that's the way I like mine. I know it sounds a little strange, but I've liked it that way since I was a kid.

DAMON  
A woman after my own heart. By all means, take mine.

DONNA  
Are you sure?

Damon switches the plates and waves his hands in the air. The waiter is over in a heartbeat removing the unwanted Filet Mignon.

DAMON  
Enjoy.

DONNA  
What about you?

DAMON  
They'll just make another one. Go on, enjoy.

Donna is a little shy at first, but then digs in. She cuts a piece of the bloody beef and then inserts it into her mouth. Damon stares, his eyes fixate on the corner of her mouth and the way the meat goes down her throat. He grabs the corner of the table, as she goes for another piece. The sight of Donna eating seems to be giving him a rush. Damon's fingers dig into the sides of the table, and he starts moving his head from side to side.

DONNA  
This is so good

DAMON  
I'm glad you like it.

Donna looks up and Damon is able to get control of himself. A thin sheen of sweat covers his face. Damon smiles at her. He is slightly out of breath.

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DAMON (cont'd)  
Can you excuse me for a moment?

He gets up and walks off. He turns the corner and EXHALES. He tilts his head back, and we see his FANGS. He grabs a folded napkin from a nearby cart and wipes his brow. He then takes a deep breath, adjusts his jacket and heads back to the table.

CUT TO:

INT. BRIAN'S MALIBU - LATER

Brian is sitting in his Malibu, looking across the street at Louise's. His fingers are drumming on the steering wheel. He looks at his watch; it reads 10:30. He shakes his head.

BRIAN  
Come on already!

We see Donna walk out of Louise's; she's laughing. Damon is right behind her.

BRIAN (cont'd)  
Well, look who seems to be having a grand old time.

CUT TO:

EXT. LOUISE'S RESTAURANT - CONTINUOUS

Damon opens her car door.

DONNA  
A gentleman right till the end of the evening.

Donna gets in, and he closes it.

DAMON  
I had a wonderful evening with you tonight. Would you like to get together again?

DONNA  
Well, I'll have to think about it. Okay.

Damon smiles, reaches into the car and caresses her cheek with his hand.

DAMON  
So full of life and spirit along with beauty.

(CONTINUED)

CONTINUED:

Donna blushes.

DONNA

You know, you're really good for a girl's ego.

DAMON

I speak nothing but the truth. Why don't we get together on Thursday at Sam's Place? I have a song just for you.

DONNA

Sam's on Thursday.

DAMON

My driver will pick you up at eight.

Donna smiles as Damon pulls away.

DONNA

Till Thursday.

Donna drives off and Damon watches her go.

CUT TO:

INT. BRIAN'S CAR - CONTINUOUS

Brian watches as Donna drives off.

BRIAN

Hah, no good night kiss for you, Romeo.

The Black Lincoln Town Car pulls up, and Damon gets in the back. The car then drives away. Brian puts his car into gear and follows behind. The Lincoln begins to pick up speed, but Brian is able to keep up with no problem, thanks to his souped up Malibu.

DISSOLVE TO:

INT. MALIBU COAST - LATER

Brian continues to follow the Lincoln as it cruises along the PACIFIC COAST HIGHWAY through MALIBU. The Lincoln finally pulls off to the right and travels up a steep, narrow road. Brian follows, talking to himself the whole way.

BRIAN

Okay, buddy. This is getting a little ridiculous. Where the hell are you going?

(CONTINUED)

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The road gets real twisted and finally turns into a DRIVEWAY. A large METAL GATE opens and the Lincoln goes through. Brian stops around the corner and watches as the gate closes. High up on the top of the hill stands a large MODERN HOME. The Lincoln disappears and the gate closes with a loud METAL CLANK.

BRIAN (cont'd)  
So this is where you live, Count.

Brian pulls his car off to the side and gets out.

CUT TO:

INT. DAMON'S MANOR - LATER

The place is amazing, an architect's dream. Damon is sitting on a lavish black couch, staring up at the wall. A large painting of a beautiful woman, dressed in Elizabethan attire, is staring back. Upon a closer look, the woman in the painting resembles Donna to a tee. He gets up and walks closer to it.

DAMON  
You've come back to me, Helena. This time, I don't plan on letting you go.

Damon smiles and we see the fangs come out. Suddenly there is loud commotion coming from down the hall. Damon turns from the painting. The Tall Man comes walking in. He's holding Brian up in the air, by the back of his shirt. He throws him to the ground.

BRIAN  
All right, already.

Damon is standing above Brian as he gets to his feet.

DAMON  
What have we here?

Brian seems nervous.

DAMON (cont'd)  
Ahh, the guy from the other night at the club. Donna's friend. I never forget a face. Brian, wasn't it? So why are you following me?

BRIAN  
Following you? I haven't been following you?

(CONTINUED)



CONTINUED:

DAMON

That's not what he says.

Damon looks to the Tall Man, who is grimacing.

DAMON (cont'd)

You were at Louise's earlier. Now you just happened to end up here.

BRIAN

It's a public restaurant.

DAMON

She's beautiful isn't she. Captivating you could say.

BRIAN

Huh?

DAMON

Let's not mince words. You like her, I like her. She's single, we're both single.

BRIAN

What are you talking about?

DAMON

I'm talking about a fair game. About two men vying for the affections of the same woman.

BRIAN

Hey, look here, buddy. I saw her first, before you came out and sang your little sappy song from over twenty-five years ago, we we're having a good time.

DAMON

Sappy song! Just to let you know, that "Feelings" is one of the greatest, gut wrenching works in musical history. About a man who realizes his love is lost and never will be again. Have you ever felt that way?

BRIAN

I guess.

DAMON

So why is it you come all this way, Brian? To see where I live. What were you expecting to discover?

(CONTINUED)

CONTINUED:

BRIAN

I just wanted to make sure that Donna would be okay. That's all.

DAMON

Why wouldn't she be? You know she went home on her own. Why follow me out here?

Brian stumbles for words.

BRIAN

I, ah, was just curious.

DAMON

Well, as they say, curiosity killed the cat.

Brian swallows hard, as Damon gives him a stare. Suddenly Damon BURSTS OUT LAUGHING. Brian starts to chuckle a little and then Damon stops cold.

DAMON (cont'd)

Well, Brian. I'm very tired and in need of sleep, so I hope you don't mind if I cut our conversation short.

Damon walks to the door and opens it. Brian is happy and goes right for it.

BRIAN

No, problem.

DAMON

If you ever want to talk again. Just call first. I'm sure it wasn't much fun climbing my fence. Lucky for you, I didn't have the dogs out.

Brian turns back before Damon can close the door.

BRIAN

I'm gonna put up a fight for her.

DAMON

I'm sure you will. Goodnight.

Damon smiles and closes the door.

EXT. DAMON'S MANOR - CONTINUOUS

Brian is standing there looking at the large black door. He turns, exhales, starts walking and talks to himself.

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BRIAN  
I need a beer, bad.

CUT TO:

INT. SAM'S PLACE - LATER

Brian walks in. Sam's is really crowded. Brian bumps into a guy on his way to the bar.

GUY  
Watch it pal!

Brian gets to the bar. The BARTENDER comes over, an older woman in her early 40's, fairly attractive.

BARTENDER  
What can I get you?

BRIAN  
Rolling Rock and a shot of Jack. Make that two shots of Jack.

BARTENDER  
You got it.

Brian turns his attention to the stage as Missy the Kareoke lady introduces the next act. The Bartendres brings over the beer and shots. Brian downs one and then takes a swig of beer.

MISSY  
All right, put your hands together for this next guy, because he's hot, girls, and he knows how to rock.

People start clapping and the light hits the stage. Standing there is Damon, dressed in jeans, a black t-shirt and an earring dangling from his right ear. Brian spits out his beer. The Music kicks in, it is HEAVY METAL. The song is MOTLEY CRUE'S "SHOUT AT THE DEVIL." Brian is shaking his head, he can't believe what he is seeing. He downs his other shot, as Damon belts out the tune. Brian looks at the waitress and motions with his fingers for two more shots.

DAMON  
"Shout! Shout! Shout at the devil!"

Damon is getting into it. Moving about the small stage, much more animated then normal. Brian downs another shot. We go back and forth between Damon shouting at the devil and Brian putting back the shots. Finally the act ends and Damon

(CONTINUED)

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disappears. Brian stumbles out of his chair and goes searching for him. He goes to the back door and opens it.

CUT TO:

EXT. SAM'S PLACE/BACK ALLEY - LATER

Damon is talking to some TRAMPY LOOKING CHICK. Damon looks up and sees Brian.

BRIAN

Hey! I thought Donna was the one for you.

Brian walks up to them.

DAMON

Who the hell are you talking to?

TRAMPY GIRL

Who's Donna?

BRIAN

I'm talking to you, tough guy! What is this, your bad ass side?

The Trampy Girl has had enough and heads inside.

DAMON

You want to see my bad ass side?

Damon reaches out and grabs Brian by the back of his head and opens his mouth. Brian sees his FANGS. He moves to bite Brian, but stops and looks down the alley. Two people are walking towards them. Damon pushes Brian to the ground hard and runs off down the opposite end of the alley. Brian's eyes are wide open, his face frozen. The couple comes over to help him out.

COUPLE

Are you okay? Hey?

CUT TO:

EXT. ALL NIGHT VIDEO - LATER

We see a NEON SIGN which reads "ALL NIGHT VIDEO." It flickers a bit.

INT. ALL NIGHT VIDEO - CONTINUOUS

Brian is the only one in the store. He walks up to the counter carrying about 15 tapes and places them down. The

(CONTINUED)

CONTINUED:

VIDEO CLERK, a short, nerdy guy with Coke Bottle Glasses, looks at Brian rather strange.

BRIAN  
Is this all you've got for vampire movies?

The Clerk pushes the glasses up the bridge of his nose, and looks over the stack.

VIDEO CLERK  
Yeah, seems like you cleaned us out. I'm a big vampire fan myself. Are you going to pull an all nighter, watch them till the wee hours of the morning? That's what I love to do.

Brian looks at the guy.

BRIAN  
It's almost morning already. I don't think I have time.

VIDEO CLERK  
Yeah, yeah it is. Always seems like night to me. Don't know why that is.

The clerk scans all the bars on the video boxes.

VIDEO CLERK  
(cont'd)  
That will be Thirty-Five Fifty.

Brian reaches back into his back pocket. His wallet is gone. He feels all over his front. He's lost his wallet.

BRIAN  
You're not going to believe this, but I've lost my wallet. I still have my account in there though. It's under Dullas, Brian Dullas. Check in there.

The clerk gives a strange smirk.

VIDEO CLERK  
I'm sorry, sir, I can't do anything without any ID.

BRIAN  
I need those tapes.

VIDEO CLERK  
I'm sorry.

(CONTINUED)

CONTINUED:

The clerk starts pulling the tapes behind the counter.

BRIAN

Wait a minute! What are you doing? I'll give you twenty bucks extra when I return them.

The clerk stops.

VIDEO CLERK

Look, we can't accept bribes. I could lose my job.

BRIAN

Hey, let me just let you in on a little something. Your job sucks, if you lost it, it would be a blessing.

VIDEO CLERK

Okay, that's it. I'm calling security.

BRIAN

Keep your damn videos!

The Clerk picks up the phone and Brian leaves.

CUT TO:

INT. BRIAN'S APARTMENT - LATER

Brian walks into his apartment. He's exhausted as well as being a little freaked out. Steven is still awake, sitting in his boxers watching TV.

STEVEN

Hey, man, where have you been?

Brian falls into a chair.

BRIAN

He's a vampire.

STEVEN

Who, Conan? Nah, he's just fair skinned.

We see the CONAN O'BRIEN SHOW is on the TV. Conan is talking with his side-kick.

BRIAN

No, no, no! Damon, he's a vampire. He tried to bite me in the neck. He almost killed me.

(CONTINUED)

CONTINUED:

STEVEN

Who, the guy that's double teaming your girl? The Karaoke guy? What are you talking about?

BRIAN

I'm not joking! The guy has fangs, bigger than Cujo.

Steven looks at him and starts laughing.

STEVEN

Did you go out with that guy Jimmy from the garage and smoke some of that shit he has? The last time you did, you came back talking about aliens and spaceships.

Brian gets up quick.

BRIAN

I didn't smoke anything. I'm serious. I went to his house, and then I ran into him at Sam's. He was going to make a snack out of some other woman if I hadn't step in?

Steven smells Brian over.

STEVEN

You've been drinking Jack. How many?

BRIAN

Will you stop it! I'm telling you the guy is a vampire. I think he's the one that's been doing all the killing.

STEVEN

For one, there's no such thing as vampires. For two, your losing it big time. You should just forget about this girl and move on. She's screwing you up inside.

Brian starts laughing and shaking his head. He realizes how he must sound.

BRIAN

Yeah, maybe you're right. Maybe I should just go to bed and forget about everything.

STEVEN

See, now you're thinking.

(CONTINUED)

CONTINUED:

Steven points to his head with his finger in a thinking manner. Brian smirks and makes his way to his bedroom.

STEVEN (cont'd)  
Sleep it off. You'll feel better in the morning.

Steven watches Brian go into the bedroom and close the door. He turns back to the Conan Show and talks to himself.

STEVEN (cont'd)  
Just talk to Doctor Steve.

CUT TO:

EXT. PLAYGROUND - MORNING

A woman's half naked body is sprawled across a MERRY-GO-ROUND. Upon a closer look it is the Trashy Girl from Sam's Place. The merry-go-round is moving very slow. Her neck is ripped out like the others. The two detectives, Speaks and Bishop, are standing by, as the coroner takes photos and gathers evidence.

SPEAKS  
It's getting a little routine now, isn't it?

BISHOP  
Looks like he wanted to display this one. Maybe the killer is trying to show us something.

SPEAKS  
Will you knock it off with that damn profiler mumbo jumbo.

A POLICE OFFICER comes walking up to Speaks with something in his hand.

OFFICER  
Detective Speaks, you might want to take a look at this.

Speaks takes it from the officer's hand. It is a BROWN LEATHER WALLET. He opens it up. There is Brian's California Driver's License staring back. Bishop looks over his shoulder.

BISHOP  
Brian Dullass.

(CONTINUED)



CONTINUED:

SPEAKS

That's Dullas, but you might be right.  
He might be an ass for losing his wallet  
at the scene of a homicide.

BISHOP

Doesn't look like a killer.

SPEAKS

They never do.

We go in tight on Brian's Driver's License.

CUT TO:

INT. BRIAN'S APARTMENT/BEDROOM - MOMENTS LATER

Everything is out of focus and slowly comes into view. There  
sitting on the edge of the bed is Donna, dressed in a white  
shirt and white shorts. Brian wakes up.

BRIAN

Donna? What are you doing here?

DONNA

Steven called me, and told me what you  
said.

BRIAN

Look, I don't know. I could be wrong.  
I'm sorry about following you. I was  
just worried.

DONNA

You're not wrong.

BRIAN

I'm not?

DONNA

Damon is a vampire.

BRIAN

He is?

DONNA

And so am I.

Donna opens her mouth, we see the FANGS. She goes for Brian,  
and he screams.

BRIAN

No!!

(CONTINUED)

CONTINUED:

Brian wakes up in bed. He's sitting upright in his room. It was just a DREAM. Sweat is pouring down his face and he is out of breath.

CUT TO:

INT. DONNA'S APARTMENT - MORNING

A loud knocking is heard. Donna comes walking over in a bathrobe, toweling her hair at the same time. We can see the flowers sitting about the room.

DONNA  
I hear you, hold on.

Donna gets to the door.

DONNA (cont'd)  
Who is it?

BRIAN  
Donna, it's Brian. I need to talk to you.

Donna opens the door and standing there is Brian. He looks very disheveled and tired.

DONNA  
Come on in.

Brian walks past her, and she closes the door.

DONNA (cont'd)  
So, what's up?

Brian paces, not knowing quite how to explain what he is going to say.

BRIAN  
Ah, so how was your date?

DONNA  
Please tell me you didn't come all the way over here to ask me about my date. I told you, Brian, it was just dinner. If you have to know, it was nice.

BRIAN  
So did you talk about blood.

DONNA  
What?

(CONTINUED)

CONTINUED:

BRIAN

Blood, like family? Background? Does he come from Transylvania? I mean Pennsylvania. Things like that?

DONNA

Brian, what is with you?

BRIAN

I'm just concerned about this guy. Don't you think he's a little pale? Have you seen him in the daylight?

DONNA

No, I think he's actually very good looking.

BRIAN

Yeah, but what about his teeth? Don't they look a little pointy? I mean come on. He could probably bite through bone with those things.

Donna throws her towel onto a chair and stares at Brian with anger in her eyes.

DONNA

I have no idea what your talking about. It's late. I've got to get to work.

BRIAN

That's right, you don't know what I'm talking about. What I'm trying to say is....

Brian grabs her arm and looks her in the eyes. Her beauty overwhelms him. Suddenly he sees Steven's face on her body.

STEVEN

Don't tell her, man.

He is about to say it out loud, but this vision keeps him from saying it.

BRIAN

Ah, that. I just don't want to see you get hurt. I've seen guys like him. Okay maybe not exactly like him. Maybe not anything like him. I just don't want to see you hurt.

Donna smiles.

(CONTINUED)

CONTINUED:

DONNA

That's sweet, but I'm a big girl. I can handle myself. Besides it was just dinner. Now can I go to work?

Brian lets her walk away. He feels like a complete idiot.

BRIAN

Hey, I'll call you later.

DONNA

Fine.

BRIAN

I'll see myself out.

Donna heads into the bedroom. Brian just shakes his head and dejectedly heads for the door.

INT. VINNY'S GARAGE - DAY

Lenny is tightening the distributor cap on a Saab. Brian is pouring out his guts.

BRIAN

I know this all sounds crazy. I mean, it doesn't make sense to me, but it's true. The guy tried to bite me.

LENNY

Do you want to hand me that ratchet?

Brian hands Lenny the ratchet. Lenny takes it and does some more tightening.

BRIAN

You don't either? Great, this is just great. Maybe I am crazy. Maybe they should come and put the white jacket on me now.

LENNY

Whoa, whoa. Calm your horses. One day you come in here talking to me about finding love. The next, telling me the girl you've fallen for is interested in a vampire instead of you. All of this within a couple days. Put yourself in my shoes.

BRIAN

I need to do something. Tell me what I need to do.

(CONTINUED)

CONTINUED:

Lenny moves away from the car.

LENNY

We've been working together a long time. You've told me a lot of stories; I've told you some. Sometimes I have an answer. This time I don't. It's not like you have any proof and can tell the police. If you tell her that story you just told me, you'll probably never see her again. What you need is proof. See, I do have an answer after all.

BRIAN

Yeah, proof, but how?

LENNY

What the hell do I look like Jeopardy? You got to answer some of these questions on your own.

Over Lenny's shoulder we see Detectives Speaks and Bishop talking to Vinny, who points over at Brian.

LENNY (cont'd)

I will tell you this. Don't tell that story to anymore people, or you might find yourself getting fitted for that white coat sooner then you think.

Speaks and Bishop come up behind Lenny.

SPEAKS

Brian Dullas?

BRIAN

That's me.

Speaks whips out his BADGE.

SPEAKS

I'm Detective Speaks. This is Detective Bishop. Did you lose a wallet?

Brian blows a sigh of relief.

BRIAN

Whew! You guys found it. Great, I figured I'd never see it again.

BISHOP

I bet you did.

(CONTINUED)

CONTINUED:

BRIAN

What's that suppose to mean?

SPEAKS

Where were you last night around one in the morning?

BRIAN

What's this about?

SPEAKS

We'd like to have you come down the station and answer a couple questions for us. We can do this the easy way or the hard way.

Bishop opens his suit coat, a pair of SHINY HANDCUFFS can be seen near his belt.

BRIAN

I just want to know what this is regarding.

SPEAKS

It's about the murder of six women and how your wallet was found next to the latest. What's it going to be?

Brian looks at Lenny, his face is blank. Lenny has no answer for Brian.

SLAM CUT:

INT. HILL ST. POLICE STATION - DAY

A BROWN WALLET slams onto the face of a table. Brian is sitting in a chair, while Speaks and Bishop walk about the small INTERROGATION ROOM.

SPEAKS

Let's go over it again.

BRIAN

It's like I said, this guy grabs me in the alley and throws me down. Later that night I go to the video store and realize my wallet's gone. You can check it out with the clerk; he'll remember me.

SPEAKS

What time were you at the video store?

BRIAN

Around twelve, I guess.

(CONTINUED)

CONTINUED:

SPEAKS

Do you guess, or do you know?

BRIAN

All I know is that when I got home, my room mate was up watching Conan O'Brien.

BISHOP

Conan's on from twelve thirty to one thirty. That's a big gap of time.

BRIAN

I can't believe this.

SPEAKS

You said he ran off. Did he take your wallet?

BRIAN

I don't know?

SPEAKS

So you could have lost it when you fell?

BRIAN

Maybe, I don't know. I just realized it was gone when I was at the video store.

SPEAKS

This story of yours just doesn't seem to add up. Why would someone steal your wallet and place it next to a dead girl?

BRIAN

I don't know, but I didn't do it. This guy is trying to frame me, I have no idea why.

SPEAKS

So this guy, did you know him?

BRIAN

Sort of?

SPEAKS

What do you mean, sort of? Is he a friend, an acquaintance, what?

BRIAN

His name's Damon. I don't know what he is. Look the guy is strange. He's the one you should be talking to, not me.

(CONTINUED)

CONTINUED:

SPEAKS

What's strange about him?

BRIAN

He's different.

SPEAKS

Different? Different how?

BRIAN

He's got sharp teeth.

Speaks and Bishop both look at each other and then look back at Brian.

SPEAKS

What are you trying to tell us?

BRIAN

The guy is different. I think he's a....

Brian pauses once again, but this time he can't hold back.

SPEAKS

You think he's a what?

BRIAN

A vampire! I think he's the one killing those girls.

Speaks and Bishop both look at one another again and then back to Brian. There is a pause and then they BURST out LAUGHING. Speaks is laughing hysterically, as well as Bishop, who has to bend over because he is laughing so hard.

SPEAKS

A vampire!

Speaks can't control himself.

BISHOP

Maybe he turned into a bat and flew away with the wallet.

They both start laughing even louder. Brian is just shaking his head.

BRIAN

The guy tried to make a happy meal out of my neck, and you guys are laughing.

Speaks and Bishop begin to get control of themselves.

(CONTINUED)



CONTINUED:

SPEAKS

Okay, let me get this straight. This Damon, who you suspect is a vampire, took your wallet and then left it next to his latest victim, to frame you. Does that sound about right?

BRIAN

Yeah.

SPEAKS

Frame you for what?

BRIAN

He wants the girl that I want.

SPEAKS

This story just gets better by the second. Is there anything else?

BRIAN

Yeah, he sings Karaoke.

Speaks chuckles a little more and looks hard at Brian.

SPEAKS

I've heard enough, Mr. Dullas.

Speaks slams his fist on the table in front of Brian and gets in his face.

SPEAKS (cont'd)

Look, I'm tired of playing around. We've got six dead women. I've got a wallet belonging to you next to the latest corpse. You're our prime suspect.

BRIAN

I didn't do it!

SPEAKS

I hope you didn't, but I've got my doubts.

Speaks grabs a yellow pad of paper and a pen and gives it to Brian.

SPEAKS (cont'd)

Write down all the information on the video store clerk and this so called vampire. We'll check it out. And don't plan on leaving town or going anywhere.

(CONTINUED)

CONTINUED:

Speaks and Bishop shake their heads and turn away from Brian. They head out the door and we hear LAUGHTER again. Brian writes everything on the yellow pad.

INT. DAMON'S MANOR - LATER

It is dark as usual, since there are no windows. Damon is sitting at a large Mohogany Desk, writing. Suddenly a loud crash is heard from down the hall. Damon gets up and walks toward where the sound came from. He gets to the living room and sees a MAN standing, with his back turned, staring up at the Painting of the Elizabethan Woman.

MAN

She was a great piece of ass. Wasn't she, Damon?

The man turns around. He looks exactly like Damon, but a little rougher along the edges.

DAMON

Victor?

Damon can't believe his eyes; he looks shocked. Standing ten feet away is his twin brother, VICTOR. Victor is holding what looks to be a PLASTIC POUCH OF BLOOD.

VICTOR

Gee, is that anyway to greet your long lost brother?

Victor takes the pouch and drinks from it.

DAMON

Last I heard, you were killed in Florence.

Victor walks toward Damon, who seems very weary of his brother.

VICTOR

Well, as you can see. I'm still here.

DAMON

Yes, unfortunately you are.

Victor gets up close to Damon.

VICTOR

It's good to see you still haven't changed. Still drinking your blood from little plastic bags and living in the past.

(CONTINUED)

CONTINUED:

Victor finishes off the pouch of blood and then throws it to the floor.

DAMON

You've been feeding in the city, haven't you?

VICTOR

A man has to eat, and unlike you, I like my food fresh.

DAMON

What do you want from me? Money again?

VICTOR

What makes you think I want anything. Maybe I just wanted to visit with my family, have a little bonding time with my only brother.

Victor walks to a BIG PLUSH CHAIR and falls into it.

VICTOR (cont'd)

I've got to say this is much nicer than that place you had back in London. You've got quite a bit of room here.

DAMON

Not enough for you though.

VICTOR

Oh, I beg to differ. Listen, why don't we hit the town tonight. There's a great little Karaoke place I found called Sam's, I know you're familiar with it.

DAMON

I don't think so.

VICTOR

"Feelings, nothing more than feelings. Trying to forget my, feelings of love."

Victor gets up and performs with hand gestures to his heart. Damon is becoming annoyed and angry.

VICTOR (cont'd)

You're still singing the same old shit! Come on, man, it's almost two thousand. How about a little Marilyn Manson or Nine Inch Nails. We'll both go and break in some new tunes, then maybe go out for a bite to eat. Maybe a couple blondes. I know how you love those blondes. Just

(MORE)

(CONTINUED)

CONTINUED:

VICTOR (cont'd)  
like the old days, what do you say? You  
can even bring along that tasty little  
number, Donna.

Damon can not take it anymore. The mention of Donna's name  
sends him over the edge. The anger comes out, and so do his  
FANGS. He lashes out with a backhand, striking Victor in the  
face, knocking him into a wall.

DAMON  
Don't even think about it! You touch her  
and I'll kill you. You're not going to  
ruin my life again. Get out of here!

Victor feels his jaw and starts laughing.

VICTOR  
You really think you can live with them,  
don't you. You stupid fool. You're not  
human, and it's only a matter of time  
before she realizes or someone else for  
that matter. It always happens.

DAMON  
Get out of here!

VICTOR  
Well, if that's the way you want it,  
fine. I guess mending this fence isn't  
going to happen today.

DAMON  
It won't ever happen.

VICTOR  
You need me, brother. There aren't many  
of us left.

Victor puts his hand on his brother's shoulder and Damon  
pulls away. Suddenly a voice is heard coming from a speaker.  
Damon walks over and looks up at a VIDEO MONITOR. In the  
monitor we see Speaks and Bishop standing next to their car  
at Damon's front gate. Damon hits a button on the wall.

DAMON  
Yes, may I help you.

Speaks voice comes through the speaker.

SPEAKS  
Yes, I'm looking for A Damon Allard.

(CONTINUED)

CONTINUED:

DAMON

That would be I. Is there something I can help you with?

SPEAKS

I'm Detective Speaks, this is Detective Bishop, we have a few questions to ask you, if you wouldn't mind.

DAMON

By all means, come up to the house.

Damon hits a button, and we see the gated door open in the monitor, as Speaks and Bishop get into the car and make their way up the driveway.

DAMON (cont'd)

See what you've caused?

VICTOR

We can take the both of them. No one will even miss them.

DAMON

Just get out of here. I don't need them seeing you.

VICTOR

I'll be around the corner. If there are any problems. Just let me know. I haven't had any pigs' blood in a long time.

Victor walks down the hall. There's a knock on the door and Damon opens it. Speaks and Bishop enter. They follow Damon into the main room. Speaks talks, as Bishop pokes around.

DAMON

How may I help you, gentlemen?

SPEAKS

Well, do you know a Brian Dullas?

DAMON

Yes, I do, not very well though. Is he in some kind of trouble?

SPEAKS

He claims that you assaulted him the other night at a place called Sam's Place.

Bishop looks about at where the windows are, but they are all covered. He looks up at the painting.

(CONTINUED)

CONTINUED:

DAMON

That's impossible, I was here the other night. Mr. Dullas should know that, he came to my house around midnight. Followed me here actually.

SPEAKS

Really, and why was that?

DAMON

I started seeing a young lady friend of his, that I believe he has a crush on. He came up here to let me know that he planned on seeing her too.

Bishop sneaks off a bit down the hall. It is dark, standing in the ALCOVE is Victor.

SPEAKS

That's it, no other reason?

DAMON

That seemed to be all. He did seem rather disturbed.

SPEAKS

Disturbed in what way?

DAMON

Agitated, paranoid, maybe it was a lack of sleep.

Bishop gets close to the alcove and stops. We can see Victor's figure behind him. Victor's FANGS come out. He's ready to strike, but Bishop walks away at just the right time. He heads back into the main room.

BISHOP

It sure is dark in here.

DAMON

I like it dark, helps me work better. Too much sunlight makes me want to go enjoy the day.

SPEAKS

Well, Mr. Allard, I'm sorry for bothering you with this.

DAMON

It's not a problem.

Damon walks the two detectives to the door and opens it. The light shines in, but he covers himself with the door.

(CONTINUED)

CONTINUED:

SPEAKS

Sorry once again for the inconvenience.

Damon smiles and the two detectives walk out. Damon closes the door, and Victor comes walking out, a BLOOD POUCH in his hand.

VICTOR

You need me, brother.

DAMON

It's because of you they're here.

Victor smiles and sucks the blood from the pouch.

CUT TO:

EXT. DAMON'S MANOR - CONTINUOUS

Both detectives get to the car. Speaks looks back at the house.

BISHOP

What are you thinking?

SPEAKS

I don't know. This place gives me the heebie jeebies and so did he.

BISHOP

Think he's a vampire.

SPEAKS

That's funny. Let's go check in with the video clerk.

They both get inside the car.

CUT TO:

INT. BRIAN'S APARTMENT - LATER

Brian enters the apartment, head down. He looks like he has been through Hell and back. There is Steven and Lisa naked again. This time Lisa has WHIPPED CREAM covering each BREAST and her VAGINA, almost looks like a bikini of sorts. She turns beet red. Steven jumps in front of her; he, of course, has boxers on.

STEVEN

Dude, I thought you were working?

(CONTINUED)

CONTINUED:

BRIAN

No, I've been in custody for the last five hours.

Brian walks past Lisa and Steve, who both look very puzzled. Brian goes into his bedroom and lies down on the bed. Steven comes walking in, pulling a shirt on.

STEVEN

What happened?

BRIAN

They think I'm the one killing all those women. They found my wallet next to latest, and they brought me in for questioning. I'm telling you that blood sucker is trying to frame me.

STEVEN

They found your wallet there? How the hell did it get there?

BRIAN

How or from whom?

STEVEN

Please tell me you didn't tell them what you told me.

BRIAN

It's the truth. You didn't almost get your neck bit off, and I did.

STEVEN

Did you tell Donna?

BRIAN

No, I mean I tried, but every time I got close the words just wouldn't come out. She already thinks I'm strange enough.

STEVEN

Good, we're meeting them at Sam's Place tonight.

BRIAN

You're going on a double date with them. This is just great! My good friend hanging out with the girl I want to be with and her bat friend. Thanks, pal.

STEVEN

Will you listen to me for one second.

(CONTINUED)



CONTINUED:

BRIAN

What?

STEVEN

Don't you get it? I can keep my eye on him, feel him out. Watch over Donna. The slightest smell that something is wrong, and I'll get her out of there.

Brian looks at him.

BRIAN

You'd do that.

STEVEN

Of course.

BRIAN

Great, and I can hang outside, sort of be back-up.

STEVEN

No way, you need to stay away from there.

BRIAN

But.

STEVEN

No buts, man. You already stalked the guy once, and if Donna sees you following her around, you can forget about it. Just trust me on this. You don't want to blow it.

BRIAN

I guess you're right.

STEVEN

You know I'm right. I won't let this guy lay a hand on her.

BRIAN

Thanks.

Steven pats him on the back and turns to leave, but Brian calls him back.

BRIAN (cont'd)

Steve.

STEVEN

Yeah.

(CONTINUED)

CONTINUED:

Steven turns around in the doorway. Brian is pointing to the corner of his mouth and flicking his finger up and down.

BRIAN

You've got a little bit of whipped cream  
right in the corner there.

Steven smiles licks it with his tongue.

STEVEN

Thanks.

He turns and heads out. Brian just lies back on the bed and exhales.

CUT TO:

INT. ALL NIGHT VIDEO - LATE AFTERNOON

The Video Clerk is pushing a cart filled with tapes down the aisle of the store. He stops and puts some of the tapes onto the shelf. Speaks and Bishop approach him.

SPEAKS

Excuse me, I'm wondering if you can help  
us. I'm Detective Speaks and this is  
Detective Bishop.

Speaks pulls out his badge.

VIDEO CLERK

If you're looking for cop movies, try  
aisle four, under action.

SPEAKS

We aren't looking for movies. Who was  
working here last night, say between the  
hours of twelve and two?

VIDEO CLERK

That would be me.

The Video Clerk puts another tape on the shelf.

SPEAKS

Did a customer by the name of Brian  
Dullas come in the store at that point  
and try to rent any videos?

The Video Clerk stops for a second, scratches his head and then remembers.

VIDEO CLERK

Let's see. Yes, the crazy vampire guy.

(CONTINUED)

CONTINUED:

SPEAKS

Crazy vampire guy?

Bishop and Speaks look at one another.

VIDEO CLERK

Yeah, he wanted to rent all the vampire movies we had, but when it came time to pay, he had no wallet. Wanted me to give him the tapes anyway. I guess he thought I was born yesterday. Like I'd give him fifteen tapes without any ID.

SPEAKS

You said he was acting crazy.

VIDEO CLERK

Yeah, insulted me, insulted my store. I went to call security and he left. If you ask me, he seemed a little high on the old crack cocaine.

SPEAKS

One other question. What time exactly was this?

VIDEO CLERK

Had to've been around one; that's the time I fix the adult film section.

SPEAKS

Thanks for all your help. Anything else comes to mind, just give us a call.

Speaks hands him a card. The Video Clerk takes it and puts it in his pocket.

VIDEO CLERK

Hey, what did this guy do anyway?

BISHOP

We're not really sure yet.

VIDEO CLERK

Oh, well, anytime you guys want any cop films, we're the place to get em. We've got all the *Dirty Harrys* even *Serpico*.

BISHOP

We'll keep that in mind.

(CONTINUED)

CONTINUED:

The video clerk pushes his glasses up and watches the cops walk away.

CUT TO:

INT. DETECTIVES CAR - CONTINUOUS

Speaks and Bishop are both in the car. Bishop looks back at the video store.

BISHOP

Fifteen vampire movies.

SPEAKS

Around one o'clock. That would have been right around the time after the murder was committed.

BISHOP

Sounding like our Mr. Dullas isn't as innocent as he sounds.

SPEAKS

I think we need to put him under a little surveillance.

Speaks puts the car in drive and they pull out and away from the store.

CUT TO:

INT. DAMON'S MANOR/BASEMENT - NIGHT

The BASEMENT is dimly lit. There is a COFFIN sitting in the middle of this marble encrested TOMB. A shadowy figure walks up to one of the coffins. It is Victor, he puts a large, silver PADLOCK onto the front left side and LOCKS it.

VICTOR

Sorry, brother.

The coffin begins to shake violently. We hear the muffled cries of Damon, screaming to get free.

VICTOR (cont'd)

Now, now, Damon, calm down. I'll take good care of your Donna. Just like I did with Helena.

DAMON

No!

Victor smiles.

(CONTINUED)

CONTINUED:

VICTOR

By the way, I borrowed some of your clothes. They're not really my style, but after all, I'm not me tonight. I'm you. Sleep well.

Victor taps the top of the coffin and leaves. The coffin continues to shake.

CUT TO:

INT. DONNA'S APARTMENT - LATER

Donna is running about getting ready. She's wearing a sexy, little black dress and heels. She puts a pair of earrings on and checks herself in the mirror. There's a knock at the door. Donna turns and goes to it.

DONNA

Who is it?

VICTOR

I think you know.

DONNA

Perfect timing.

Donna opens it and standing there is Victor, dressed just like Damon, and smiling from ear to ear. His eyes take in Donna. She has no idea.

VICTOR

You look good enough to eat.

DONNA

Really, you don't look so bad yourself.

Victor takes her hand and kisses it.

DONNA (cont'd)

Well, aren't we brazen tonight.

VICTOR

I just don't know what's gotten into me.

DONNA

I didn't say I minded it.

(CONTINUED)

CONTINUED:

Donna grabs her purse, and the two of them walk out. Donna closes the door.

CUT TO:

INT. BRIAN'S APARTMENT - LATER

We see the TV. The MTV show LOVELINE is playing. The hosts ADAM CAROLLA and DR. DREW are talking with someone about a sexual disease. Brian is sitting on the couch drinking a beer and watching.

ADAM

I don't know about you, Drew, but if I had red dots on my testicles, I wouldn't be sitting around talking about them, I'd be getting them looked at as soon as possible. That's my boys we're talking about. That's serious stuff.

DR. DREW

Yes, you should really have that looked at. It could be a form of Herpes; it could be a rash. But you should definitely have it looked at by a doctor.

CALLER

Yeah, but they come and go.

DR. DREW

Exactly, that's what Herpes does, and what ever you do, don't have sex with anyone until you do get it checked out.

Brian looks at the show and then at the clock on the wall. It reads 9:00 pm. He tilts the beer back and then slams the empty bottle on the table next to a bunch of other empty beer bottles.

CUT TO:

INT. SAM'S PLACE - MOMENTS LATER

We see FOUR SHOT GLASSES up in the air and pull back to reveal Donna, Victor, Steven and Lisa. They clink the glasses and then shoot them back. Victor puts down his shot first.

VICTOR

Ahh, nothing like a little Tequila to start things off.

(CONTINUED)

CONTINUED:

DONNA

Whew, I forgot how hard this stuff is going down.

Steven eyes Victor, who has his arm wrapped around Donna. He can't quite figure him out.

VICTOR

How about another round there, Steven.

STEVEN

Sounds good to me.

LISA

Sure.

Victor motions to the lady Bartender and waves his finger in a circle. The Bartender nods back. We see Missy with the microphone, she looks at the next name on the list.

MISSY

Let's give a big hand for our next singer, Damon.

Victor hears the name, cracks his neck and looks at everyone at the table.

VICTOR

You guys ready for a little tune.

Victor leans over to Donna and whispers in her ear.

VICTOR (cont'd)

This is for you, baby.

He then kisses her neck, gets up and makes his way to the stage. Steven just looks at him and shakes his head.

STEVEN

Are you guys ready for a little tune.  
What is that?

Donna leans over to Lisa.

DONNA

He's been telling me, he had a special song for me.

LISA

If it's anything like "Feelings."

They both smile and then look at the stage. He gets up there and the light hits him. The song "HOT BLOODED" by FOREIGNER begins to play.

(CONTINUED)

CONTINUED:

VICTOR

"Well, I'm hot blooded. Check it and see. I've got a fever burning inside of me. Come on, baby, do you do more than dance. I'm hot blooded, I'm hot blooded!"

We see Steven shaking his head.

STEVEN

Is this the same guy from last week. Mr. Sensitive.

Lisa turns to Donna.

LISA

That's a little different from "Feelings."

DONNA

Yeah, just a tad.

We see Victor bouncing around the stage, and singing like a mad man. He's no Damon, but the crowd is into it.

CUT TO:

INT. BRIAN'S APARTMENT - CONTINUOUS

LOVELINE is still on. They're onto a new call.

ADAM

We've got a guy on the phone here, Drew, with a problem that you're not going to believe. Go'head, Brian, you're on with Adam and Dr. Drew.

We see Brian with the phone.

BRIAN

Hey, Adam, Hey Dr. Drew, love the show.

ADAM

Tell us about your relationship problem, buddy.

BRIAN

Recently, I met the girl of my dreams, and now she's fallen for someone else. This guy is a vampire, and I don't quite know how to tell her.

(CONTINUED)



CONTINUED:

ADAM

You mean by vampire, the guy's sucking her dry of money, sponging off her, that sort of thing?

BRIAN

No, the guy's a real, honest to goodness vampire, fangs the whole deal.

ADAM

Yeah, like one of those Goth Guys. The type from the club scene. You ever see these guys Drew? They paint their faces white, drink chicken blood and stuff. Great bunch of guys to hang out with!

BRIAN

No, like one of the blood suckers you see in the movies. Not only is he trying to steal my girl, now he's trying to frame me for a crime I didn't do.

Adam looks at Drew.

ADAM

Do you think maybe you're exaggerating this a little bit. I mean, come on, there's no such things as vampires.

BRIAN

The guy tried to bite me in the neck.

DR. DREW

Did he actually bite you? If he did, you might want to consult a physician. The AIDS virus has been known to be transmitted by biting.

ADAM

Drew's right. Allright, Brian, thanks for the call.

Click. The line is disconnected. We hear the dial tone.

BRIAN

Hey, what the!

We see Adam and Drew laughing.

ADAM

All kinds, hey, Drew. Damn kids, got nothing better to do than to prank us. Vampires, what will they think of next?  
(MORE)

(CONTINUED)

CONTINUED:

ADAM (cont'd)  
We'll be right back with more Loveline  
after this.

Brian throws the phone onto the table into the beer bottles.  
They go flying to the floor.

BRIAN  
That's it!

CUT TO:

INT. DAMON'S MANOR/BASEMENT - CONTINUOUS

The coffin is ROCKING back and forth. It somehow shifts off its podium and smashes to the floor. The WOOD PANEL on the front splits. We see a fist come ripping through and then a another hand and finally a head. Damon is in full VAMPIRE FACE. He breaks out of the coffin and stands up.

DAMON  
Thank God they don't make them like they  
used to.

Damon runs up a flight of stairs.

INT. SAM'S PLACE - CONTINUOUS

Victor raps up his "Hot Blooded." The crowd loved it, and they let him know it. Victor smiles and exits the stage. Missy steps in.

MISSY  
Way to go, Victor!

We see Steven, Donna and Lisa still a bit baffled by the song.

STEVEN  
Maybe he's showing you his other side  
tonight.

DONNA  
What's that supposed to mean?

STEVEN  
Nothing, nothing at all.

Victor comes walking over and sits down next to Donna.

LISA  
Very interesting song.

VICTOR  
So, how'd it sound?

(CONTINUED)

CONTINUED:

DONNA

Good, I was just expecting something a little different. You know, a little slower.

VICTOR

I figured I'd spice it up tonight.

Victor really hugs Donna tight to him. Steven looks at the table and notices the drinks are finished.

STEVEN

I think I'll get us some more drinks.

DONNA

Will you excuse me? I have to use the ladies' room. I'll be right back. Don't worry about my drink, Steven, I'm fine.

Donna gets up and looks at Lisa.

DONNA (cont'd)

You coming, Lisa.

LISA

Oh, yeah, I have to go to.

Lisa gets up and goes with Donna. Steven looks at Damon, at least who he thinks is Damon.

STEVEN

You want the same thing? Another Tequila?

VICTOR

You know it.

Victor points with his finger and fires it like a gun. Steven turns and talks under his breath.

STEVEN

Maybe a slow comfortable screw into your heart is what you need.

As Steven walks away, Victor pulls out a small packet from his pocket. He opens it and pours the contents into Donna's DRINK. He then stirs it with his finger.

VICTOR

Just what the doctor ordered.

(CONTINUED)

CONTINUED:

Victor turns his attention to a woman trying to sing ALANIS MORRISETTE, but doing a terrible job.

CUT TO:

EXT. SAM'S PLACE - CONTINUOUS

Brian pulls up in the Malibu. He sees the black Lincoln Town Car parked in front of Sam's Place. Brian looks into the driver's side window and sees the Tall Man sitting in the driver's seat.

BRIAN

Good to see you, Lurch.

Brian drives past and down the road. A CAR is following behind him. It is Detectives Speaks and Bishop.

CUT TO:

INT. SAM'S PLACE - CONTINUOUS

Everyone is back at the table. Donna grabs her drink and puts it back. Victor smiles, as he watches the rest of the alcohol go down her throat. She puts the drink down.

DONNA

Whew! That drink had a lot of bite to it.

VICTOR

That's not all that has bite.

Victor nuzzles her neck. Donna pulls back, a bit embarrassed.

DONNA

What has gotten into you?

VICTOR

Just trying to have a little fun. Come on, relax.

Donna starts to feel a bit funny. Steven notices her face.

STEVEN

Donna, are you all right?

VICTOR

She's fine. Why don't you worry about your own date?

(CONTINUED)

CONTINUED:

Victor looks straight into Steven's eyes, and Steven doesn't say anything. The stare does something to him and Steven loses his train of thought.

CUT TO:

INT. SAM'S PLACE/BACK ALLEY - CONTINUOUS

Brian enters Sam's through the back alley entrance. He's talking to himself. Brian stops and looks about the club. He spots their table. He sees Donna, her head resting on what he believes to be Damon's shoulder. He walks up to Missy and talks with her.

BRIAN  
I'll give you twenty bucks if you let me  
cut in on the list.

Missy sticks out her hand.

BRIAN (cont'd)  
How about ten?

MISSY  
You said twenty.

Brian hands her a twenty.

MISSY (cont'd)  
You're up next. Hey, what song are you  
doing?

Brian grabs the list and writes it down and hands the list back to Missy. She looks at it.

MISSY (cont'd)  
Get ready.

BRIAN  
Oh, I'm ready.

The girl finishes her song on stage. Missy walks over to her Karaoke DeeJay and talks with him. Then speaks to the crowd.

MISSY  
Let's give it up for Jessica. Way to go,  
girl.

The crowd claps.

MISSY (cont'd)  
All right, it's time to bring up our next  
singer. Let's hear it for Brian.

(CONTINUED)

CONTINUED:

The crowd claps. Steven looks up at the stage and sees Brian under the spotlight.

STEVEN

Oh, no!

LISA

Donna, look it's Brian.

Donna pulls her head off Victor's shoulder and opens her eyes. She seems really out of it. Victor's concoction seems to have done the trick.

DONNA

Hey, Brian?

Brian looks at the table.

BRIAN

This goes out to Donna.

The music starts. It's "MANEATER" from HALL & OATES. The bass beat kicks in, then the saxophone. Brian does not take his eyes off Donna.

VICTOR

Who does this guy think he is?

LISA

I love this song.

The lyrics come up on the monitor and Brian begins to sing, but he has his OWN VERSION of the song.

BRIAN

"He only comes out at night. A mean,  
hungry tiger. Nothing you can do, I've  
seen him here before. Watching and  
waiting, he's sitting with you and his  
eyes are on your throat."

There is a musical interlude. Brian walks with the cordless microphone into the crowd. The people are looking at him strangely. He walks up to Donna's table. Donna seems high; she laughs.

DONNA

Brian, that's not the words.

Steven shakes his head, trying to get Brian to stop. Lisa just bounces to the beat, while Victor is clearly annoyed.

(CONTINUED)

CONTINUED:

BRIAN

"So many he's laid to rest. What he thinks is your blood is for free. The guy's a demon, you can tell by the fangs inside his mouth. Love doesn't matter, if he's ready to chew. You ain't gonna get too far."

Brian points at Victor. Steven looks at Brian.

STEVEN

Don't say it, man. Don't say it.

BRIAN

"Woo, oh, here he comes. Watch out, girl, he'll bite your neck. Woo, oh here he comes. He's a vampire."

DONNA

Vampire, what?

BRIAN

"Woo, oh, here he comes. Watch out, girl, he'll bite your neck. Woo, oh, here he comes. He's a vampire."

Steven drops his head into his hands. Donna just shakes her head; her vision is getting blurry. Victor stares hard at Brian, their EYES LOCK. The stare confuses Brian. He starts to flub his lines.

BRIAN (cont'd)

"He's a vampire. He's..."

Everyone is looking at Brian. He backs up to the stage. We see Missy's arms waving in the air trying to get Brian into the song. The song continues, but Brian stops. He hands Missy the microphone and walks back behind the stage. Missy runs her finger across her neck in a cut formation, signaling the deejay. The music stops, the CROWD begins to mumble. We see Victor smiling.

VICTOR

That guy couldn't sing if his life depended on it.

STEVEN

I'm going to make sure he's all right.

Steven runs off. Donna is really OUT OF IT now.

DONNA

I could really use some air.

(CONTINUED)

CONTINUED:

Victor helps her up.

VICTOR

She needs some air. I'm going to take her outside. Watch the table.

Lisa is a little freaked out.

LISA

Donna, are you okay?

VICTOR

She's fine just needs a little walk outside. We'll be right back.

Victor helps her up and walks her out the front door. Lisa just sits back and sips her drink.

CUT TO:

EXT. SAM'S PLACE - CONTINUOUS

Victor comes walking out. Donna is just about passed out. He's nearly carrying her. They get to the Lincoln Town Car. The Tall Man gets out and opens the back door.

VICTOR

I forgot how handy you were.

The Tall Man looks at Victor funny. He thinks that Victor is Damon also. Victor pushes Donna into the back.

VICTOR (cont'd)

To the house.

The Tall Man walks to the front of the car and gets in. Victor takes a look around.

VICTOR (cont'd)

Time to party, baby.

CUT TO:

INT. DETECTIVES' CAR - CONTINUOUS

Speaks and Bishop are camped out across the street from Sam's Place. Bishop is yawning in the passenger seat. We can see Victor get into the town car.

SPEAKS

Look who it is, our friendly neighborhood vampire.

(CONTINUED)



CONTINUED:

BISHOP

And it looks like he got lucky.

SPEAKS

That's what it takes to get women out here, be rich and be a freak.

BISHOP

You're right on that.

We see from their perspective the Town Car driving away.

EXT. SAM'S PLACE/BACK ALLEY - CONTINUOUS

Brian is in the alley behind Sam's. He's leaning on a garbage can and rubbing his head with his hand. Steven comes walking out the back door; it slams behind him.

STEVEN

What the hell were you thinking?

Brian is still foggy.

STEVEN (cont'd)

Huh? I told you to stay away from here, now look what you did.

BRIAN

I had to let her know. It was eating me up inside.

STEVEN

You let her know, all right. Let her know you're a nut bag. I got to say, it was much better than "Coward of the County," especially your personal touch on the lyrics, but I don't think you scored any points. Especially with him.

BRIAN

Wait a minute. You left her alone in there with him?

STEVEN

Relax, Brian, Lisa's in there.

Brian turns to go, but stumbles.

STEVEN (cont'd)

Whoa, whoa, whoa. Slow down, cowboy.

(CONTINUED)

CONTINUED:

BRIAN

I don't know why I'm so dizzy. I looked into his eyes, and the next thing I knew, I was out here.

Steven pats him on the back.

STEVEN

You stay out here. I'll go in there and make sure everything is okay.

BRIAN

Thanks.

STEVEN

You're a knuckle head, you know that?

Steven walks back into the club and Brian tilts his head up and focuses his eyes.

INT. DETECTIVES' CAR - CONTINUOUS

Through Bishop's window, a TAXI CAB comes to a screeching halt in front of Sam's Place. The squeal of the tires wakes up Bishop, who was beginning to drift off.

BISHOP

What the hell?

Damon gets out the back of the taxi and makes his way down the alley to the back of the club.

SPEAKS

Didn't he just leave?

BISHOP

I thought so.

SPEAKS

There's something strange going on here.

Damon disappears down the alley.

EXT. SAM'S PLACE/BACK ALLEY - CONTINUOUS

Brian is still leaning against the garbage can. He looks and sees Damon coming towards him. He stands up quickly and the barrel falls over, clanging to the ground.

BRIAN

Where the hell are you going?

(CONTINUED)

CONTINUED:

DAMON

Not now, Brian, I don't have time for this.

Brian sticks his arm out to stop Damon.

BRIAN

Well, you better make some.

Damon grabs Brian by the collar, his EYES GLOW, his FANGS PROTRUDE.

DAMON

This what you want to see?

Brian's eyes grow big.

BRIAN

Uh, I knew it.

DAMON

You know nothing. Inside that club right now my brother is getting ready to do something terrible to Donna and if you don't get out of my way, I'll do something terrible to you.

BRIAN

You have a brother? Right?

DAMON

That wasn't me the other night who attacked you. That was my twin brother Victor. How in the world do you think I could have gotten here so fast? Turn into a bat and fly?

BRIAN

Well, yeah.

DAMON

Only in the movies.

Steven comes flying out from the back door, Lisa behind him.

STEVEN

Brian, she's gone. Damon took her.

Steven looks and sees Damon.

STEVEN (cont'd)

What the hell?

(CONTINUED)

CONTINUED:

DAMON

Damn it!

Damon's face has returned to normal. He looks like a man concerned for someone he loves.

STEVEN

Brian, grab him.

DAMON

You have to believe me, Brian. Her life depends on it.

STEVEN

What's he talking about?

DAMON

Do you have a car?

BRIAN

Yeah.

DAMON

Then let's go. We don't have much time.

Brian looks to Steven.

BRIAN

I trust him.

STEVEN

What? He's a...? He's a...?

Steven flutters his hand out in front of his face, but can't say the word.

DAMON

I am, but you can't believe all the things you hear.

BRIAN

Come on, this way. My car's around the corner.

Brian runs and Damon follows.

LISA

He's what, Steven?

STEVEN

Oh, My God he is.

Steven looks stunned.

(CONTINUED)

CONTINUED:

LISA  
He's what?

STEVEN  
You don't want to know.

Steven watches them run down the alley.

CUT TO:

INT. DETECTIVES CAR' - CONTINUOUS

We see Brian and Damon come running from the alley to the front of Sam's. Speaks looks at Bishop.

SPEAKS  
Well, look what we have here.

BISHOP  
Maybe they're in on it together. Just like the Hillside Strangler case. Two devious minds working in perfect unison. Trying to throw us off the scent.

SPEAKS  
Let's go.

Speaks and Bishop get out of the car and go on foot after them.

EXT. CITY STREET - CONTINUOUS

Brian and Damon get to the Malibu. Brian fumbles in his pocket for the keys; he's out of breath.

DAMON  
Come on, let's go!

Brian gets the keys out and starts to stick them in the lock, but stops.

BRIAN  
Wait a minute. How do I know this isn't a plan to get me in the car and suck me dry of every ounce of hemoglobin I've got?

DAMON  
I could've easily done it to you the night you came to my house. Plus I had better reason to do it then. But if you  
(MORE)

(CONTINUED)

CONTINUED:

DAMON (cont'd)  
don't open this door now, I'll do it and  
take those keys.

BRIAN  
Good answer.

Brian opens his door, but Detectives Speaks and Bishop show  
up. They're both huffing and puffing.

SPEAKS  
So, both out for a night of Karaoke  
together?

They are both trying to catch their breath. Damon is  
annoyed.

DAMON  
We're doing nothing wrong?

SPEAKS  
Nobody said you were.

BISHOP  
Funny that you two are hanging out  
tonight. Where you off to in such a  
rush?

Damon becomes to annoyed.

DAMON  
Damn it!

Damon flares his EYES and pops out his FANGS. Both  
detectives are horrified; they turn and run.

BRIAN  
That's a cool trick. You'll have to  
teach me to do that.

They both get in. Speaks turns back, pulls his gun, but  
Brian kicks the Malibu in gear, spins his tires, and rips  
out.

BISHOP  
Did you, ah, ah see that?

SPEAKS  
Yeah, I saw it.

BISHOP  
Holy shit!

CUT TO:

INT. BLACK LINCOLN TOWN CAR - CONTINUOUS

Victor is sitting in the back seat of the Lincoln. Donna is really out of it now, leaning into Victor's chest. Victor rubs her face, and his fingers dance across the nape of her neck.

VICTOR

So much like her. I see why my brother was taken by you, but like his precious Helena, you too, my dear, must suffer the same fate and when you wake up, you'll be able to live forever. Not a bad trade actually.

The Lincoln hits a bump and Donna wakes.

DONNA

Where am I?

VICTOR

You're with me.

DONNA

Huh, where is everyone else? What's going on?

VICTOR

Just rest, just rest. It will all be over soon.

Victor rubs her head, and Donna passes out again.

EXT. DAMON'S MANOR/FRONT GATE - CONTINUOUS

The Lincoln pulls up to the gate, and it opens. The Lincoln then drives up the steep hill, and the gate closes behind.

CUT TO:

INT. BRIAN'S CAR - CONTINUOUS

The SPEEDOMETER reads 110. Brian is driving like a madman. Sweat is trickling down his brow. He looks slightly to his right at Damon and quickly looks back forward.

DAMON

We don't have a lot of time. Can't you go faster.

BRIAN

I'm going as fast as I can.

Damon looks worried.

(CONTINUED)

CONTINUED:

BRIAN (cont'd)  
What's he going to do to her?

DAMON  
He'll try to turn her.

BRIAN  
Into what? Into you?

DAMON  
Yes!

BRIAN  
Isn't that what you want her to be?

DAMON  
No, you don't seem to understand. My brother and I are very different. He's a killer. He made me into what I am, and I hate him for that.

BRIAN  
So, how old are you anyway?

DAMON  
Somewhere over five hundred years. You sort of lose count after a while.

BRIAN  
Don't you think you're a little old for Donna? I mean she was looking for someone a little older, but I think five years was what she had in mind. You could be her great-great-great-great-great-grandfather.

DAMON  
Hey, are you saying I look bad for my age?

Brian starts laughing, like he's losing it.

BRIAN  
This is crazy. I'm driving around with a five hundred year old vampire that likes karaoke.

DAMON  
Hey, everyone has a vice.

BRIAN  
So, since you're a good vampire, your not responsible for any of the murders around here, right?

(CONTINUED)



CONTINUED:

DAMON

It's all Victor. I drink blood from hospitals. I try to lead a normal life, but it isn't easy.

BRIAN

What kind of vampire is that? I mean, you're sort of giving them a bad name aren't you.

Brian looks over at Damon.

DAMON

We are what we make of ourselves. I couldn't deal with being a killer to survive, so I found other ways around it. It's people who can not understand me. People who only think of us as monsters and that's what makes it so hard for me to fit in.

BRIAN

Hey, up until you came around, I thought vampires were a myth. You certainly opened my eyes otherwise. So, what do we do to stop him?

DAMON

I'll take care of him. You just get Donna out of there.

Brian SLAMS on the BRAKES, and the car comes to a screeching halt. TRAFFIC has come to a standstill.

BRIAN

What the Hell!

Brian looks out his window. The traffic seems to be stopped for a good mile.

DAMON

What is it?

BRIAN

Accident.

DAMON

Is there another way?

BRIAN

Yeah, hold on.

Brian turns left and goes over the MEDIAN in the middle of the road. The Malibu thump thumps over it and into oncoming

(CONTINUED)

CONTINUED:

traffic. We see lights from other cars, and hear horns. Brian gives it the gas, and the car is off the other way.

DAMON

Are you crazy?

BRIAN

What do you have to worry about. Unless the steering wheel goes through your heart, you'd be fine. It's me, I'm the mortal one here.

The Malibu takes off.

INT. DETECTIVES CAR' - CONTINUOUS

The detectives hit the same traffic that Brian just hit.

BISHOP

Listen, I won't say anything about this if you don't. I mean, it was probably just make-up or something anyway. Look at that show "Buffy the Vampire Slayer," they do that quick change stuff all the time.

SPEAKS

Bishop, do me a favor. Shut the hell up!

Speaks looks out to his left and sees Brian's Malibu go flying by in the opposite lane.

SPEAKS (cont'd)

Well, look what we've got here.

Speaks does the same thing as Brian did. Over the median he goes. Sparks fly, lights flicker and horns honk, but the chase is back on.

INT. DAMON'S MANOR - CONTINUOUS

Victor is carrying Donna into the large, spacious living room. He lays her down on the couch, underneath the painting of Helena. He looks up at it and then down to Donna.

VICTOR

Amazing resemblance, I must say. Now, I just need to get my brother, and we can get this party started. Don't go anywhere.

We see Donna passed out on the couch. She is going nowhere. Victor starts making his way down the hall and happens upon the Tall Man.

(CONTINUED)

CONTINUED:

VICTOR (cont'd)  
What do you want?

Victor tries to keep walking, but the Tall Man steps in his way.

TALL MAN  
You're not Damon.

VICTOR  
Get out of my way, of course I am!

TALL MAN  
No.

The Tall Man tries to grab Victor. Victor grabs a lamp from a nearby table and SMASHES the Tall Man in the face. The Tall Man falls to his knees and hits the floor hard.

VICTOR  
The bigger they are, the harder they  
fall.

Victor drops what is left of the lamp in his hand and heads for the basement stairs. He gets to the bottom and sees the COFFIN, broken in PIECES. He stops and looks about.

VICTOR (cont'd)  
Looks like someone got free. Well, guess  
you're going to miss out on all the fun,  
brother.

Victor turns and makes his way up the stairs.

EXT. DAMON'S MANOR - MOMENTS LATER

Brian and Damon get out of the car. Brian looks up at the dark house. A FULL MOON hangs above it

DAMON  
Remember, your job is to take care of  
Donna. I'll take care of Victor.

BRIAN  
You don't see me complaining.

They both get to the door.

DAMON  
And one other thing, don't look in his  
eyes for more than a second. That stuff  
is true about the eyes.

(CONTINUED)

CONTINUED:

BRIAN

I knew it!

Damon puts the key in the lock and opens the door.

INT. DAMON'S MANOR - CONTINUOUS

The door opens, Brian and Damon enter. Brian is very cautious, but Damon runs in. He looks about. Brian walks into the living room. Donna is gone from the couch, but Brian catches a glimpse of the painting. His eyes pop out.

BRIAN

Donna?

Damon walks behind him.

DAMON

No, my first and only wife, Helena.

BRIAN

She looks so much like her.

DAMON

I know. Come on, we don't have time to waste. They must be on the roof. The moon is full. The time is right for the blood ritual.

They both begin walking down the hall.

BRIAN

Blood ritual?

DAMON

In order for us to change a mortal into a vampire, it must be done under a full moon. We drain the mortal of their blood, and then allow them to feed off of us. This is the only way to become a vampire.

BRIAN

What about things you're scared of like crosses and holy water?

DAMON

It's bullshit, Brian. Only in the movies.

BRIAN

Reflection.

(CONTINUED)

CONTINUED:

DAMON  
As good as yours.

They come upon the Tall Man laid out on the floor. Damon goes to him. Tries to help him up.

TALL MAN  
I'm sorry. Sorry.

DAMON  
You didn't know, my friend.

They help the Tall Man to a chair and he sits. They both then start running. Damon stops and opens a door.

DAMON (cont'd)  
This is the way to the roof. I'll distract him; you grab her.

They both head up the stairs.

EXT. DAMON'S MANOR - CONTINUOUS

The Detectives pull up in their car. Both seem a little spooked. Bishop looks up at the house.

BISHOP  
Don't you think we should call for back-up and wait till they arrive? I mean they could have a whole gang inside.

SPEAKS  
Are you really that much of a wimp?

BISHOP  
Hey, I'm talking procedure here, that's all.

Speaks looks out at the house; he's a little scared.

SPEAKS  
Maybe you're right.

BISHOP  
Off course I'm right.

SPEAKS  
No, you're right about procedure.

Speaks gets on the RADIO and calls for BACK-UP.

EXT. DAMON'S MANOR/ROOF - CONTINUOUS

The moon is shining bright. Donna is laid out on top of the roof. The moonlight reflects off her. Suddenly her eyes open wide. She sits up, kneeling next to her is Victor. His EYES GLOWINGS, his FANGS PROTRUDING.

VICTOR

Just relax, you won't feel a thing.

DONNA

No!

Victor grabs her, pulls her hair back exposing her neck. We hear a SCREAM.

DAMON

Victor, don't!

Victor turns his attention to Damon standing about 10 feet away. Donna tries to pull free, but Victor will not let her go.

VICTOR

Good, you made it, brother. I didn't want you to miss this. I'd say pull up a chair, but there doesn't seem to be any.

DAMON

Why are you doing this? I'll give you anything you want. Money, anything. Just let her go.

Donna is crying, she looks to her left and there is Brian

VICTOR

That's the thing, I don't want anything but to see your pain. The pain for leaving me. The pain for abandoning me throughout my life, and if it means changing another one of your prized mortals, then that's what I'll do.

DAMON

You're the one who has caused the pain. Not me, I didn't make us what we are. You did. I just never wanted to be a part of it, and you could not accept it.

Brian steps on a CREAKY BOARD causing a sound that makes Victor look his way. In that instance, Damon jumps at Victor knocking him back away from Donna.

(CONTINUED)

CONTINUED:

BRIAN

Donna!

Donna looks to Brian and starts crawling his way; she is still drugged. Damon and Victor begin to wrestle on the top of the roof. Both are in FULL VAMPIRE FACE.

BRIAN (cont'd)

Come on.

Brian helps Donna to her feet.

DONNA

What's going on?

BRIAN

Can you walk?

Donna tries to walk, but her legs are too weak. Brian wraps his arm under her and helps her to the stairwell. Victor throws Damon to the ground.

VICTOR

Is that all you have, brother? Is it?

In one quick motion Damon gets to his feet. We look right into his face.

DAMON

If this is the way you want it, then this is the way you will get it.

Damon dives on top of Victor, FANGS out and ready. They roll around on the roof close to the edge, both trying to get position over the other.

INT. DAMON'S MANOR/STAIRS - CONTINUOUS

Brian and Donna are slowly making their way down the stairs. They get to the hallway, and Brian tries to open the door. It won't open. He jiggles the handle, but to no avail.

BRIAN

You've got to be kidding me.

DONNA

What? What?

EXT. DAMON'S MANOR/ROOF -CONTINUOUS

Victor has Damon's head hanging over the roof, his hand digging into the corner of his eye.

(CONTINUED)

CONTINUED:

VICTOR

We could have ruled this place together,  
you and I, but you were too much of a  
loser.

Victor is overpowering him. He pushes more of Damon's body  
off the edge. We see it is a long drop down to the ROCKY  
OCEAN below.

DAMON

You're the loser.

Victor pushes Damon off the edge. Damon goes flying down  
into the darkness.

DAMON (cont'd)

Noooo!

Victor gets up, brushes himself off and looks over the edge.

VICTOR

So long, brother.

Victor turns and heads for the stairs.

INT. DETECTIVES' CAR - CONTINUOUS

Bishop is looking out the window at the house. Everything  
seems quiet and peaceful from this end.

BISHOP

Maybe they're gay.

SPEAKS

Huh, that's ridiculous. How many gay  
vampires have you heard of?

BISHOP

That woman, Anne Rice. She's written  
books on vampires, and the vampires had  
gay tendencies.

SPEAKS

Do you ever stop and think before you  
open your mouth?

BISHOP

Hey, it makes sense. They could be gay  
lovers that hate women, and they're  
killing them together.

SPEAKS

Bishop?

(CONTINUED)



CONTINUED:

BISHOP  
Yeah, I know, shut up.

SPEAKS  
Exactly.

INT. DAMON'S MANOR/STAIRS - CONTINUOUS

Brian puts his shoulder into the door. It does not budge. He tries the handle again and amazingly it opens.

BRIAN  
Great time for a loose handle.

Brian helps Donna through and into the hallway.

INT. DAMON'S MANOR/HALLWAY - CONTINUOUS

Brian is helping Donna walk through the hallway as best he can. They keep stumbling.

BRIAN  
Come on, Donna, just a little more.

DONNA  
I'm so tired.

Brian gets her into the main room, and Donna pulls up when she sees the painting of Helena.

DONNA (cont'd)  
Wait, that looks just like me. Doesn't it, Brian?

BRIAN  
Yeah, it does, but we've got to get out of here.

Brian is grabbed from behind. He is thrown into a table that knocks a small KEROSENE LAMP over. It bursts into FIRE. The fire catches on a massive set of DRAPES. Donna falls to the ground. Standing over her is Victor.

VICTOR  
Now, where were we?

Donna tries crawling backwards.

INT. DETECTIVES' CAR - CONTINUOUS

Bishop and Speaks are silent. Speaks starts sniffing the air.

(CONTINUED)

CONTINUED:

SPEAKS  
You smell that?

BISHOP  
Smells like a fire.

Both of them stare at the house, but since there are no windows, the flames are not apparent.

BISHOP (cont'd)  
Think we should check it out?

SPEAKS  
It's probably just a brush fire.

INT. DAMON'S MANOR - CONTINUOUS

The flames are really starting to spread. Victor walks toward Donna.

VICTOR  
Will you stop moving? It will be over  
before you know it.

Brian tries to get up. He is a bit shaken. He looks at Victor going after Donna. The fire is spreading rapidly. Brian reaches back to get up and comes across some FIRE IRONS. He grabs one.

DONNA  
Get away from me!

VICTOR  
I'm not going to bite you. Oh, I take  
that back. I AM going to bite you.

Victor jumps forward, landing right on top of Donna. He pins her hands back and goes for the neck. We see Brian standing behind Victor. The FIRE IRON raised above his head.

BRIAN  
Suck on this!

Brian comes down with all his might, striking the fire iron through the back of Victor. Victor freezes, his FANGS out. Blood pours from the front of his chest. He looks down and then at Donna.

VICTOR  
Seems I've got a little problem here.

He falls forward right next to Donna. She scurries away. The fire is everywhere now. The smoke is building up. Both

(CONTINUED)

CONTINUED:

Brian and Donna are coughing. Brian grabs Donna and helps her to her feet. They make their way to the door. Brian looks over and sees the TALL MAN, passed out in the chair that Damon put him in earlier. Brian opens the door and gets Donna out. He then goes back.

DONNA

Where are you going?

Flames are everywhere, the place has become an inferno and is getting ready to collapse. Brian gets to the Tall Man, he shakes him. The Tall Man is too groggy.

BRIAN

Come on, big fella.

Brian realizes he has to help him. He gets underneath the Tall Man and pulls him over his back.

BRIAN (cont'd)

Damn, you're heavy.

Brian is coughing and struggling to rescue the Tall Man. He looks up and there is Speaks. Speaks gets to them and helps them through the flames and to safety.

EXT. DAMON'S MANOR - CONTINUOUS

Brian, Speaks, and the Tall Man make it outside. Bishop comes over and helps Speaks with the Tall Man and Donna runs to Brian, who is covered in smoke and gasping for air.

DONNA

Brian, are you all right?

BRIAN

I'm fine, I'm okay.

Brian coughs. Donna grabs him in a deep embrace. He is having a hard time breathing, but the embrace is what he is been longing for.

DONNA

You saved my life.

BRIAN

Not bad for the coward of the county.

DONNA

You're no coward; that's for sure.

Brian looks up at Damon's Manor covered in flames, somewhat searching for Damon, maybe hoping that he made it out. Speaks comes walking over.

(CONTINUED)

CONTINUED:

SPEAKS

Dullas, you've got some explaining to do.

BRIAN

Can you give me a few minutes here?

Speaks nods. He realizes it has been quite a night. Two POLICE CRUISERS come storming up the driveway, followed by a FIRE ENGINE.

INT. DAMON'S MANOR - CONTINUOUS

The place has become a raging inferno. We see Victor's body turning into charcoal, the fire iron stuck inside him. The painting of Helena is burning and popping. It burns through the center of her face.

DISSOLVE TO:

EXT. NELSON PARK - DAY

Young Matt is standing on the pitchers mound. A baseball in his hand. He goes into a pitching stance. We see Brian standing with a bat at home plate. Donna is standing behind the plate with a glove on.

BRIAN

Come on, buddy, let's see your best stuff. Put it in there.

Matt gives a play by play.

MATT

Kevin Brown checks the runner back, stands, goes into his wind up, and delivers.

Matt throws the ball. Brian pulls back on the bat and swings. He hits the ball driving it deep, deep into the outfield. Matt turns and watches the ball go.

BRIAN

It's back, it's gone!

Matt turns back to Brian.

BRIAN (cont'd)

Is that all you've got?

MATT

Lucky swing.

(CONTINUED)

CONTINUED:

BRIAN

I'll show you luck. Go get the ball.  
I'll give you another shot.

Matt drops his glove and goes running for the ball. Brian turns to Donna, who gets real close and wraps her arms around him.

DONNA

So, what do you feel like doing tonight?

BRIAN

I was thinking maybe a little karaoke.

Donna's eyes open wide.

BRIAN (cont'd)

Just kidding.

DONNA

My days of Karaoke are over. Those places aren't safe.

Donna and Brian start walking, arm and arm.

BRIAN

Really, you should be allowed to take out some vampire insurance when you go there.

DONNA

So tell me one thing. Why didn't you tell me he was a vampire in the first place?

BRIAN

Because you wouldn't have believed me.

DONNA

Yes, I would've.

BRIAN

No, you wouldn't have.

DONNA

I most certainly would have.

BRIAN

There's no way.

We pull up and away from the field, as Matt comes running up to Brian and Donna.

DISSOLVE TO:

EXT. BOSTON CITY SCAPE - NIGHT

We see the city of Boston, all lit up at night. The Prudential Building, The Hancock Tower. We come upon Fannueil Hall, to a place called THE REEF.

INT. THE REEF RESTAURANT AND LOUNGE - NIGHT

It is a busy little bar. People are all gathered about in one section. A young, plain woman with glasses has a microphone in her hand.

PLAIN WOMAN

All right people, let's give it up for  
Brad.

The people all clap, the light hits the stage and there is DAMON. He is still alive and dressed the same as usual. The MUSIC kicks in.

DAMON

Feelings, nothing more than feelings.  
Trying to forget my, feelings of love....

FADE TO BLACK.