

My Life Sucks

By

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FADE IN:

EXT. NEW YORK ALLEY WAY -- NIGHT

HENRY BUTCHER, late 30's, tall, balding, pot belly, dressed in a suit and holding a near empty vodka bottle.

FAT THUG and SKINNY THUG approach.

FAT THUG
Hey big man, had a little too much
tonight?

SKINNY THUG
Don't worry, we'll take care of you.

Fat Thug takes out a knife!

Henry lets out a GROWL. Fat Thug stabs Henry. Henry removes the knife and laughs.

The Thugs run. Henry jumps twenty feet in the air, landing in front of them. He grabs them and his teeth grow to fangs.

FAT THUG
Holy shit! This guys' a God damn
Vampire!

Suddenly--

BELCH!!!

Henry throws up. He holds his index finger up at the two men.

SKINNY THUG
Um, you okay?

Henry nods his head and then falls on his face.

Fat Thug shrugs, reaches into Henry's pants and takes his wallet.

SKINNY THUG (CONT'D)
Should we call somebody?

FAT THUG
You're right.
(pantomiming a phone
to his ear)
Hello Police? Yeah, we were
innocently trying to mug some crazy
basketball player when all of a sudden
he horked on himself. What are you -
stupid?!

The two run down the alley.

SKINNY THUG

You think he's really a basketball player? You think he plays for the Nicks?

FAT THUG

Naw, that guy could jump really high and moved pretty fast.

CUT TO:

EXT. NEW YORK ALLEY WAY -- MORNING

Henry opens his eyes. He recoils against the wall when he sees the sunlight.

HENRY

(to himself)

You want this, you want it to end so do it. Just do it.

Henry closes his eyes and walks into the sunlight. His skin begins to smoke and crackle.

HENRY (CONT'D)

Holy crap balls!

Henry leaps back into the shade. Across the alley is a door. He shimmies along a wall and slams through the metal door into --

CUT TO:

INT. JOANNE'S OFFICE -- CONTINUOUS

JOANNE

Holy shit!

Seated is JOANNE, mid 30's, dressed in a very nice suit. She clutches a notebook with white knuckles.

HENRY

Sorry! I was in the alley and got turned around, so I came through-- sorry!

JOANNE

There are no drugs or money in this office.

HENRY

What? Oh, I'm not homeless or anything. I got mugged last night.

JOANNE

You have blood on your shirt.

Henry buttons his jacket.

HENRY
It's fine. Sorry.

BEAT

JOANNE
Would you like some coffee?

HENRY
Sure. That's coffee -- I mean good.

Joanne crosses the room and pours a cup.

HENRY (CONT'D)
Warm. Sorry, I probably smell. I got sick when I was mugged. That's not true, I threw up cause of the vodka - I was drinking. Thanks for the coffee, by the way. I don't know why I lied just then. Sorry.

JOANNE
You were getting drunk in the alley alone?

HENRY
Haven't you ever wanted to forget something?

JOANNE
Yeah, I guess so, but not in an alley.

BEAT.

HENRY
I have to go now.

Henry walks out the front door.

Henry walks back in and sets down the still full coffee mug.

HENRY (CONT'D)
Sorry.

Henry leaves again. Joanne laughs to herself and then looks at the big steel alley door is actually bent inward.

CUT TO:

INT. HALLWAY -- LATER

Henry jogs down the narrow hallway and turns the corner--

CUT TO:

INT. ALL GLASS LOBBY -- CONTINUOUS

Henry stops at the sunlight bathed lobby. He sits down in the shade.

INT. JOANNE'S OFFICE -- EVENING

Joanne picks up her purse, grabs her jacket, turns off the lights and leaves.

INT. HALLWAY -- LATER

She comes to Henry, still sitting in the hallway. He stands.

HENRY

Hi again. I'm probably in the way.

JOANNE

Are you waiting for someone?

HENRY

Waiting? Oh, um, yeah. Yes. My, um, ride. I'm waiting for my ride.

JOANNE

I thought about what you said before, about wanting to forget about something. I was quick to judge you and I'm sorry about that.

HENRY

Pardon?

JOANNE

But alleys are dangerous. You may want to think about going somewhere else.

HENRY

Oh, I can take care of myself.

JOANNE

I'm a therapist. Would you like to talk with me sometime?

HENRY

Wow, I um, okay.

Henry's eyes widen, surprised at his answer.

Joanne hands Henry a business card.

JOANNE

Make an appointment with my
receptionist Morgan and we'll go
from there.

HENRY

Okay, I will call, um, Joanne Newton.

BEAT

HENRY (CONT'D)

Oh! I'm H--um, Michael Hogan.

Henry shakes Joanne's hand vigorously.

JOANNE

Yes, well, see you later.

HENRY

Okay, good.

Joanne crosses the lobby and looks back. Henry smiles.

HENRY (CONT'D)

You should probably wash your hands.
I don't know where these have been.

She smiles and walks out the door.

CUT TO:

INT. DIVE BAR -- AFTERNOON

HEAVY METAL MUSIC plays on the cracked jukebox. Fat Thug
and Skinny Thug sit at the bar.

FAT THUG

I swear to God, it musta been thirty
feet --

SKINNY THUG

Forty!

FAT THUG

Whatever, it was impossible. Like
if LaBron James was on 'roids and
crack.

BARTENDER, late 60's, shakes his head.

FAT THUG (CONT'D)

I'm tell'en ya! He had like, long
ass teeth --

SKINNY THUG

Like a snake!

FAT THUG

What are you doing? I'm telling a story here!

SKINNY THUG

I'm telling it too.

FAT THUG

No, you're mess'en with my flow. He losing the flavor of the story! Shut the hell up, ok?

(to bartender)

So he pukes and passes out right in front of us. Then his wallet fell out of his pocket.

Fat Thug laughs long and loud.

SKINNY THUG

No it didn't, you took it out.

Bartender walks to the other end of the bar. Fat Thug hits Skinny Thug.

FAT THUG

You see?! With your interruptions; messed up my flow!

NICHOLAS (O.S.)

Excuse me.

The Thugs turn to see NICHOLAS, early 30's, extremely good looking, muscular man dressed in a suit.

FAT THUG

Yeah?

NICHOLAS

Give me his wallet.

FAT THUG

What?

NICHOLAS

You heard me. Now hand it over before I take it from you.

Fat Thug and Skinny Thug attack Nicholas, but he beats the two of them. Nicholas picks up Henry's wallet. Nicholas takes out a cell phone.²

NICHOLAS (CONT'D)

Central, this is special agent Nicholas Aims. I need an address on a Michael Hogan. Please send the information along to my cell phone. Thank you.

Nicholas hangs up.

NICHOLAS (CONT'D)
Now if you wouldn't mind telling me
where you found this basketball player
of yours.

Nicholas grabs the Fat Thug's finger and bends it back.

FAT THUG
Okay! Okay! It was uptown on the
east side, where all the nice office
buildings are!

Nicholas strolls towards the door.

BARTENDER
Hey pal! You can't just come in
here and rough up my clients.

SKINNY THUG
Yeah!

BARTENDER
Shut up.

Nicholas walks to the Bar.

NICHOLAS
Listen up everybody, I am not here
just to throw my weight around, I am
here to protect the best and the
worst of this city.

Fat and Skinny Thug exchange a look.

NICHOLAS (CONT'D)
People, something has come to the
city much worse than anything we've
ever seen before. I want to help,
but I can't do it alone.

He takes a large artist rendering of Henry out of his jacket.

NICHOLAS (CONT'D)
This is the kind of thing that hurts
good people and bad people alike.

He sets the picture down in front of PETER KARLIN, late 20's,
bit shady looking, seated at the bar.

NICHOLAS (CONT'D)
Your help will be rewarded and you
will be remembered. Help me.

Nicholas walks out the door.

CUT TO:

EXT. APARTMENT BUILDING -- NIGHT

Nicholas takes out his cell phone and looks at a text message stating Michael Hogan's address.

He approaches the building and leaps up onto the fire escape.

CUT TO:

INT. APARTMENT BUILDING -- CONTINUOUS

Nicholas crawls in the window with his gun drawn. The apartment is empty.

FEMALE REALTOR, late 50's, enters.

FEMALE REALTOR

Oh! You scared me.

Nicholas hides his gun.

NICHOLAS

(laughing)

Just looking around. That is a beautiful necklace.

FEMALE REALTOR

Well thank you. Are you here for the open house? It ended quite a while ago.

NICHOLAS

Hmm? No. Actually maybe you can help me; I'm looking for my friend, he used to live here. Michael Hogan?

FEMALE REALTOR

Oh, I'm sorry, I've never met the owner in person. I was sent by the home office.

NICHOLAS

Darn. Thank you anyway. Have a nice day.

Nicholas smiles and begins towards the exit.

FEMALE REALTOR

You too, sir.

INT. HENRY'S APARTMENT -- NIGHT

Henry enters and starts unpacking his groceries on top of large cardboard boxes - four bottles of vodka, and six containers labeled "Pig's Blood."

Henry pulls a mug out of the freezer and pours equal parts vodka and blood.

He reaches inside his coat pocket and takes out an birth certificate.

FLASHBACK:

INT. MORGUE -- NIGHT

Seated at a small desk is MAN IN SCRUBS, 20's, whom hands Henry two certificates; one birth certificate and one death certificate, both for Bao Nyguen.

HENRY

Bao Nyguen? Do I look Vietnamese to you?

MAN IN SCRUBS

The only other one is Celia Rose. At least that one is a dude... I think.

HENRY

Balderdash! I'm gonna have a lot of explaining to do.

Henry crumples up the death certificate and puts the birth certificate in his pocket.

He hands the Man in Scrubs a wad of cash.

CUT BACK:

INT. HENRY'S APARTMENT -- NIGHT

Henry, finishing his drink turns on his record player and makes another blood/vodka cocktail.

CUT TO:

INT. JOANNE'S OFFICE -- FOYER

Joanne enters and walks to MORGAN, early 20's girl dressed professionally, seated at the desk.

JOANNE

Good morning Morgan. By any chance did a man named Michael call to make an appointment?

MORGAN

I'm sorry, Joanne. No Michaels.

JOANNE

That's fine, thanks.

CUT TO:

INT. JOANNE'S OFFICE -- DAY

Joanne sits across from FAT BUSINESS MAN.

FAT BUSINESS MAN

And my kids! Everyday, "Dad, I want this! Dad, I want that!" You know at their age I already had a job!

CUT TO:

INT. JOANNE'S OFFICE -- LATER

Joanne sits across from a woman who looks like one of THE REAL HOUSEWIVES OF ORANGE COUNTY.

O.C. WIFE

So she says, "great dress." And I'm thinking, what a bitch?! So the rest of the party she is making SUCH a big deal out of everything because she needs attention all the time.

CUT TO:

INT. JOANNE'S OFFICE -- LATER

Joanne, trying to hide her yawn, sits across from GREASY MAN, mid 50's, in good shape wearing clothes befitting someone at a night club.

GREASY MAN

I just want love, you know? A girl who is smart, funny, beautiful, and in her early twenties with killer abs. Is that so much to ask?

The Fat Business Man, O.C. Wife and Greasy Man's voices intercut.

Joanne stares blankly, brings her hand to her forehead. She looks at the clock. She holds her hands on either side of her temples.

GREASY MAN (CONT'D)

What do you think?

Joanne snaps back to attention.

JOANNE

Yes? Yes. Well, these are complicated feelings. We are out of time though, so let's pick up here next week.

CUT TO:

INT. JOANNE'S APARTMENT -- NIGHT

Messy. Joanne sets a stack of paper sit on a desk next to her computer.

RINGING PHONE.

JOANNE
(into phone)
Hello?

DAVID (O.S.)
Joanne? It's me.

JOANNE
What do you want?

DAVID (O.S.)
Well hello to you too.

JOANNE
David, I have guests, okay?

Joanne looks at a Dr. Pepper can and a KFC bucket.

JOANNE (CONT'D)
Dr. Kentucky... you don't know him --
what do you want?

DAVID (O.S.)
(hard sigh)
I need you to sign those papers.

Joanne looks across the room to Divorce Papers.

JOANNE
Yeah, I've been meaning to do that,
I've just been swamped at work and
this guy barged in and--

DAVID (O.S.)
Wait, are you okay?

JOANNE
Do you care?

DAVID (O.S.)
Thanks a lot. Guess you can take
care of yourself.

JOANNE
Kind of have to now, huh?

DAVID (O.S.)
Don't do that!

JOANNE
Do what, David?

DAVID (O.S.)

You know what! Push me away and then chastise me for not being... look, just sign the papers. Amber and I want to move on with our lives--

JOANNE

(laughing)

Amber? Sounds like a stripper.

(in deep voice)

Amber to the main stage. Amber to the main stage.

DAVID (O.S.)

Are you done acting like a child?

JOANNE

Do not mention children to me!

Joanne slams the receiver down. She marches across the room and grabs the papers. She signs them.

JOANNE (CONT'D)

There, David! Are you happy?!

Silence.

JOANNE (CONT'D)

Amber? Seriously?

INT. JOANNE'S APARTMENT -- LATER

Joanne types on her computer. Across the room is a brand new children's book.

Joanne opens her cell phone and scrolls down the names till she gets to MOM. She presses send.

MOM NEWTON

(Picking up)

Hello? Hello? Who is this? I can hear you breathing.

DAD NEWTON

(background)

Did that weirdo call again? Gimme the phone!

(into the phone)

Listen you, I don't know what kind of shenanigans you're up to, but we don't go in for this heavy breathing business!

CLICK!

Joanne waits for a moment and then hangs up the phone.

INT. JOANNE'S OFFICE -- EVENING

Joanne grabs her purse and coat.

KNOCK KNOCK

Standing in the doorway is Henry.

HENRY

Am I too late?

JOANNE

I was just packing up to go home.

HENRY

Sorry, I tried to make haste, but the day got away from me?

JOANNE

Make haste?

HENRY

Pardon? Oh, that's kind of an older expression, huh?

JOANNE

That's fine.
(putting her things
down)
Take a seat.

Henry takes a seat, then gets up and closes the door to the office and returns to his seat.

He gets up and open the door, just a crack. He sits down again, looking at the door.

HENRY

So I haven't done this before, but I saw Good Will Hunting, so I kinda get the picture.

JOANNE

Good. Are you on any medication right now?

HENRY

Prescribed? No.

JOANNE

Unprescribed?

HENRY

No, I was just trying to make a joke there.

JOANNE

Oh.

She writes on her note pad.

JOANNE (CONT'D)

Are you seeing any other doctors right now?

HENRY

Yeah, but not seriously.

Henry laughs feebly.

HENRY (CONT'D)

No, I'm not seeing any other doctors.

JOANNE

Do you always tell this many jokes?

HENRY

I dunno.

Joanne writes on her note pad.

HENRY (CONT'D)

What are you writing there?

JOANNE

(from her notes)

Has trouble expressing himself.
Uses humor as an emotional shield.

HENRY

Oh. Well, that's a bloody great way to get me to open up.

JOANNE

In my office when I ask a patient a question I expect complete honesty, so to set a good example I offer the same honesty. Understood?

HENRY

Understood.

JOANNE

I noticed your use of the word bloody. Where did you grow up, Mr. Hogan?

HENRY

England. Wow, Princeton, huh? Good school.

JOANNE

Did you say humans?

Henry stands and begins walking around the room.

HENRY

No. People, I said people. Hey!
Is that a Sha-gal? I remember seeing
that in Paris. I thought it looked
really stupid, but it's nice in here.

JOANNE

I think it's pronounced Chagall, Mr.
Hogan.

HENRY

Call me Michael.

JOANNE

Okay Michael, I think we're out of
time.

HENRY

What? I just got here.

JOANNE

Yes, but you are not interested in
talking to me. You want to look at
pictures and diplomas.

HENRY

Yeah, but I'm talking and stuff.
Doesn't it take a bit to get warmed
up or something?

JOANNE

Listen Michael, when I saw you in
the hall the other day I thought you
might like to speak with someone,
but obviously you don't want to do
this, which is fine--

HENRY

No! I do want to speak with someone-
I mean you. I'm just not good with
huma -- people.

Joanne grabs her purse and coat.

Joanne stops and faces him.

JOANNE

I don't want to force you into
anything--

HENRY

You're not - I swear.

JOANNE

Okay. Then come back in tomorrow
and we'll try again.

HENRY

Yes, okay. Sorry.

JOANNE

You don't have to apologize. Good
night.

HENRY

Okay, um, good night miss.

Joanne turns and walks out the door.

HENRY (CONT'D)

Okay, I'll be in tomorrow and I'm
gonna talk, you know? I'm outta
practice with you people, that's
all. Just gotta get my stuff back.
Get my juices flowing--

MORGAN (O.S.)

Mr. Hogan?

Morgan is standing in the doorway.

MORGAN (CONT'D)

We're closing now.

HENRY

Right! Sorry, sorry.

CUT TO:

EXT. JOANNE'S OFFICE BUILDING -- NIGHT

Henry walks out the door and down the street. He can hear
Peter Karlin talking on his cell phone two blocks behind
him.

PETER KARLIN

Listen, if you get this message I
want you to know I found your guy:
tall, balding, got on some stupid
green shirt--

Henry looks at his green shirt.

PETER KARLIN (CONT'D)

So I'll grab him and you get down
here and we'll talk about this reward
of yours.

Peter Karlin hangs up the phone as Henry turns down an alley.

Peter Karlin turns down the same alley where Henry grabs him and leaps forty feet into the air.

He lands on a fire escape with Peter Karlin dangling over the side.

PETER KARLIN (CONT'D)

Holy shit!!! Don't kill me! Please!

HENRY

Who were you talking to?

PETER KARLIN

Some guy -- Nicholas! He said you were retarded or something. You hurt people!

HENRY

I don't hurt people!

PETER KARLIN

That's good.

HENRY

I just want people to leave me alone!

PETER KARLIN

Sure, yeah.

HENRY

And this is not a stupid shirt!

PETER KARLIN

You wear it well.

HENRY

Tell me everything about this guy, starting with his number because I want to leave him a message.

CUT TO:

INT. POLICE STATION -- MORNING

A television is playing. On it is a young LATINA REPORTER.

LATINA REPORTER

--getting national headlines because of the grizzly nature of the murder. Twenty nine year old Peter Karlin was found in an alley in Midtown early this morning with his throat cut. I warn you, the following images are very graphic.

CUT TO:

Nicholas sitting watching the Television.

CHIEF BUTTERMAN (O.S.)
Nicholas Aims?

Nicholas turns to see CHIEF BUTTERMAN, late 40's, heavysset.

NICHOLAS
Chief Butterman, thank you for taking
the time.

The two shake hands.

CHIEF BUTTERMAN
Staff Sargent says that you have a
lead regarding that body we found in
the alley last night.

NICHOLAS
Yes, can we speak in your office?

CUT TO:

INT. POLICE STATION -- CHIEF BUTTERMAN'S OFFICE

Chief Butterman sits behind a large desk. Nicholas stands.

NICHOLAS
The man you're looking for is a serial
killer. Right now he's going by the
name Michael Hogan.

CHIEF BUTTERMAN
Wait, How do you know this?

NICHOLAS
I've been tracking him for a while,
but lost him a while back. He kills
many different ways, but it's always
for the blood.

CHIEF BUTTERMAN
What are you talking about? There
was blood everywhere?

NICHOLAS
Check with your ME, you'll find the
body is missing about two pints.

CHIEF BUTTERMAN
Wait, what the hell is he doing with
the blood?

NICHOLAS
He drinks it, thinks it gives him
power or something.

CHIEF BUTTERMAN
He drinks it--? What did you say
your name was again?

Nicholas takes out a badge.

NICHOLAS
Special Agent Nicholas Aims.

CHIEF BUTTERMAN
Whoa, you FBI? I haven't heard
anything about you guys coming up
here.

Nicholas takes out papers and hands them to Chief Butterman.

NICHOLAS
I work out of Los Angeles, but have
been tracking this guy for two years.
I caught wind of his last address,
but he was already gone.

CHIEF BUTTERMAN
Okay, how do we get this guy?

NICHOLAS
Our Michael Hogan inherited a large
sum of money and a number of stocks
from a man named Erik Dickson. Know
how they knew each other?

Chief Butterman shakes his head.

NICHOLAS (CONT'D)
They didn't. A complete stranger
gave away his fortune to another
complete stranger. And Erik Dickson
inherited it from another stranger,
Garrett Ratliff, and he received his
money from Adam Watson, and so on
and so forth for years.

CHIEF BUTTERMAN
That illegal?

NICHOLAS
No, not at all. But for a series of
wealthy people to give away their
fortunes to persons they'd never met
before? Not likely. Now all we
have to do is wait to see whom Michael
Hogan transfers his money to.

CHIEF BUTTERMAN
So what do you need from me?

NICHOLAS
I don't want your guys getting
involved. If they make a bad move
or if word about me gets out then
he's gonna run.

CHIEF BUTTERMAN

I'm not gonna blindly let you use my equipment while some killer runs around out there!

NICHOLAS

I'll let you know anything you want, but Chief Buttermen keeping your men in the dark is keeping your men safe. This guy is a monster and he's out there, and he is not here for a tea party.

CUT TO:

INT. JOANNE'S OFFICE -- EVENING

Henry and Joanne sit drinking from tea cups.

HENRY

This is really good tea.

JOANNE

Thank you.

HENRY

Maybe put some brandy in here?

JOANNE

I don't have any alcohol in the office.

HENRY

Ah, right. Okay, I really thought about what you said and I want to take this seriously.

JOANNE

Good, I'm glad to hear that Michael.

HENRY

I am going to be completely honest with you here. First off my name is Henry Butcher.

JOANNE

Why do you--?

HENRY

Wait, that's the small stuff.

(deep breath)

I have never told anyone this.

(deep breath)

Well, two guys, but they don't count. Okay, Joanne... I'm a vampire.

Joanne nods her head.

JOANNE

And how long have you been a vampire,
Henry?

HENRY

No, I don't think I'm a vampire; I
AM a vampire!

JOANNE

Okay, okay.

HENRY

You don't believe me.

JOANNE

If it's important to you, then I
believe you.

HENRY

Fine, how about some proof?

Henry opens his mouth and begins pushing. He groans and
breaths hard, but nothing happens.

JOANNE

You really don't have to--

HENRY

Give me a second!

JOANNE

Is something supposed to happen?

HENRY

I swear to God, this has never
happened to me before. It's probably
cause you're watching. Just hang
on.

Henry's fangs slide out!

HENRY (CONT'D)

You see?!

JOANNE

How do you do that?

HENRY

They're my fangs for when I do my
business.

JOANNE

How do you bring them out like that?
Do you just slide them with your
tongue?

HENRY

You are amazingly calm about this whole thing.

JOANNE

Everyone's body is different. My sister can clasp her hands behind her back and bring them up over her head until they are in front of her - still clasped together.

HENRY

Eww, that's gross.

JOANNE

Yes it is.

HENRY

Fine. Time to pull out the big guns.

JOANNE

Really, you don't have to do any more.

HENRY

Apparently I do. Where's a mirror?

JOANNE

I don't like to look at myself.

Henry stops and looks at her.

JOANNE (CONT'D)

In the office, it's about the client, not my hair.

HENRY

Fine. Do you have one of those... things... for make-up?

JOANNE

A compact?

HENRY

Yes.

JOANNE

This is silly.

HENRY

Come on, come on.

Joanne opens her purse and hands a compact to Henry.

HENRY (CONT'D)

There! You see?

Joanne stands and walks behind Henry.

CUT TO:

JOANNE'S OFFICE FOYER

Morgan sits at her desk with ear buds in, listening to music.

SCREAM!

Morgan looks around, shakes her head.

CUT BACK:

JOANNE'S OFFICE

Henry's face in the mirror is the face of a rotting corpse!

Joanne presses her body flush against the wall.

JOANNE

Stay back! What the fuck is that?!

HENRY

There's that old wives tale that
vampires are scared of their
reflection. We're not scared of it,
it just looks nasty.

JOANNE

What?!

HENRY

I'm dead. That's what I should look
like, you know?

JOANNE

You're fucking with me! You're
fucking with my head somehow!

HENRY

Aren't you supposed to be a bit more
supportive here?

JOANNE

Well I'm sorry, but this is some new
fucking territory for me! So what,
you eat me now or something?

HENRY

Really? You think I like my victims
bitchy and defensive before I strike?

JOANNE

(deep breath)
Let me see it again.

HENRY

Now if you're gonna freak out again--

JOANNE

Look! I am being VERY COOL about this, all right?!

Joanne looks at the rotting corpse face. She pokes at Henry's face.

JOANNE (CONT'D)

You're cold.

HENRY

Well, I've been dead for four hundred years.

JOANNE

Four hundred years?

DISSOLVE TO:

EXT. HENRY'S HUT -- PIG PEN

Henry, wearing a tunic, chases a pig, slips and falls face first into the mud.

HENRY (V.O.)

I was born just outside London in 1630, the son of a butcher.

JOANNE (V.O.)

Is that why you're Henry Butcher?

HENRY (V.O.)

You're very clever, now hush. When I was thirty five, an epidemic began sweeping through London. Hundreds of people were vanishing.

CUT TO:

EXT. COBBLESTONE ROAD -- NIGHT

HENRY (V.O.)

Most people believed it was wrath of God or something, but bear in mind people were very stupid back then. Anyway, one night after leaving the University I got turned around.

Henry, drunk, wanders down a street. TOP HAT MAN appears.

TOP HAT MAN

Excuse me kind sir, would you at all be interested in some magic beans?

HENRY
 (singing)
 Beans, beans, the magical fruit!
 The more you eat the more you fart!

TOP HAT MAN
 Indeed. Come here let me show you.

HENRY
 I'm gonna use my magic beans to make
 a dog. A fluffy dog. I'll call him
 Toots!

Top Hat Man grabs Henry and bites his neck.

Group of men happen by.

TALL MAN
 Oy there! What are you doing to
 that man?

Top Hat Man releases Henry and runs down the street.

Group of men stand over Henry.

TALL MAN (CONT'D)
 Good Lord! What devil would do such
 a thing?
 (to Top Hat Man)
 Stop! Get back here!

CUT TO:

INT. HENRY'S HUT -- AFTERNOON

Henry is pale, sweating and shaking.

HENRY (V.O.)
 One thing the movies always skip
 over is the change. It fucking sucks!
 For two days you sit in bed,
 everything hurts, you piss yourself,
 your eyesight goes and then you die.

JOANNE (V.O.)
 Then what happens?

HENRY (V.O.)
 You wake up again, but different,
 stronger, more--

JOANNE (V.O.)
 No, I mean when you die. What
 happens?

HENRY (V.O.)
 Nothing, you just kinda die for a
 little bit.

JOANNE (V.O.)

Yeah, but--

HENRY (V.O.)

Can I tell the story, please?

JOANNE (V.O.)

Alright, alright.

CUT TO:

EXT. HENRY'S HUT -- PIG PEN

Henry, teeth extended, leaps at the pig, but his pant leg is caught on the fence and he falls into the mud.

CUT TO:

EXT. TOWN SQUARE -- NIGHT

Villagers surround a huge bonfire of bodies.

HENRY (V.O.)

I really wanted to open up and tell everyone. After all, these people were my family and friends, and I was just drinking animal blood, so I was no threat.

The Tall Man stands in front of the crowd.

TALL MAN

We will find every last vampire, tear them limb from limb and set their bodies ablaze!

Crowd CHEERS!

Henry turns and runs.

HENRY (V.O.)

But then I thought about how much I would like not to die, so I packed my things and left.

CUT BACK:

INT. JOANNE'S OFFICE

JOANNE

Wait, what about history books? Someone had to have written down what happened, right?

HENRY

The magistrate at the time believed that by spreading the word about

(MORE)

HENRY (CONT'D)
 vampires that would only cause panic
 and fear, so they decided to call it
 a plague.

JOANNE
 That's ridiculous. People should
 have been warned.

HENRY
 People were VERY stupid.

JOANNE
 Have you ever tried talking about
 this before?

HENRY
 Sort of.

DISSOLVE TO:

EXT. NEW ORLEANS BAYOU -- NIGHT

SUPERIMPOSE ON SCREEN: New Orleans, 1925

Henry and a group of men in make-up sit around a campfire.
 A voodoo man dances around and he blows a white dust into
 Henry's face.

HENRY
 (clapping his hands)
 I'm outta here.

Henry leaves.

CUT TO:

EXT. FOREST -- NIGHT

SUPERIMPOSE ON SCREEN: Woodstock, 1969

A group of long haired men crawl around a campfire. WAVY
 GRAVY crawls up to him, acting like an animal.

WAVY GRAVY
 Growlll! Growlll!! Find your inner
 animal. Growlll!!! I'm a lion.
 Growlll!!!

HENRY
 (clapping his hands)
 I'm outta here.

Henry leaves.

CUT TO:

EXT. DESSERT -- NIGHT

SUPERIMPOSE ON SCREEN: The Mohavi, 1985

Two INDIANS sit at a fire.

INDIAN

(in Apache)

I've never seen someone take so much
peyote.

Henry, completely naked, dances around the fire. He grabs
the Indian.

HENRY

I'm ooooooaaaa heeeerrrrreeee!

He kisses him and continues dancing.

CUT BACK:

INT. JOANNE'S OFFICE

HENRY

I guess you could call it therapy.
Not that helpful, but I did trip my
balls off. What?

JOANNE

I'm sorry. You're the first vampire
I've met. I have so many questions!

HENRY

Okay, shoot.

JOANNE

Um, would a wooden stake through the
heart kill you?

HENRY

It'd kill most things, so I'm guessing
yeah.

JOANNE

Are you scared of religious things?

HENRY

Jahova's Witnesses. They come around
at like, nine am! Right when I've
fallen asleep! So annoying.

JOANNE

Do you have any friends?

HENRY

No, I haven't tried to make friends
in a long time.

(MORE)

HENRY (CONT'D)

Usually not a lot in common. You can't open with, "hey, do you burst into flames when sunlight hits you too?"

JOANNE

No, I mean do you hang out with other vampires?

HENRY

No! It's not all Buffy The Vampire Slayer out there, okay? Just because you're a creature of the night doesn't mean you're witty or fun to hang out with. Most vampires let the power go to their heads.

DISSOLVE TO:

INT. CAVE -- NIGHT

HENRY (V.O.)

There are really just two types of vampire. The first are kind of like Emo kids. They dress all in black and if they had their way they'd spend all day blowing Bram Stoker.

Henry follows EMO VAMP, dressed in a black tuxedo and cloak.

HENRY (CONT'D)

Wow, this sure is a nice... cave.

EMO VAMP

Yes brother, it shields us from our mortal enemy, the cursed sun. Here is where I muse on the universe.

Emo Vamp points to a thrown of skulls.

HENRY

Oh my God, are those real?

EMO VAMP

No, they're plastic. I super glued them together - but they represent the lives of the innocent I have taken as bounty for the feast.

HENRY

Why do you talk like that?

EMO VAMP

Like what, dear brother?

HENRY

Where are you from?

EMO VAMP

Connecticut. But that is the speech
of our tribe; the tribe of vampire.

HENRY

Cause I don't talk--

EMO VAMP

Nosferatu.

HENRY

Yes, thank you--

EMO VAMP

Chupacabra.

HENRY

I don't think that means--

EMO VAMP

Would you like to hear some of my
poetry?

HENRY

Not really.

EMO VAMP

You should. Stay here brother, I
shall return.

Emo Vamp walks to a bookcase and grabs a book. He turns and
Henry is gone.

DISSOLVE TO:

EXT. FOREST -- NIGHT

HENRY (V.O.)

The second kind are these weird jock,
hunter types. They think they're
feral, but really they come across
as really gay, and I don't mean 'eww,
how gay!' No, I mean aggressively
homosexual.

Henry stands alone, very bored. Hands wrap around his neck.

JOCK VAMP

You're dead. It's that easy.

HENRY

Oh, look at that. You got me...
again.

Henry turns and JOCK VAMP is shirtless.

HENRY (CONT'D)

That's like the eighth time you've done that, and all that without a shirt.

JOCK VAMP

We are animals, we feel the elements on us. We don't need to dress ourselves like our food does.

Jock Vamp grabs Henry and smells him.

JOCK VAMP (CONT'D)

We are hunters.

HENRY

Please don't smell me.

JOCK VAMP

Come on, we're gonna run down the mountain, grab fresh meat and chase him through the forest. Wanna come?

HENRY

You know you can buy blood at the super market, right?

JOCK VAMP

Does it taste as sweet as your own kill? Can you feel the rush of your own strength when you drink it?

HENRY

No, but it's usually on sale, and it doesn't run, so...

JOCK VAMP

(laughing)

Chasing my food is what keeps me strong. Feel my abs.

Jock Vamp puts Henry's hand on his stomach.

HENRY

Wow, that is a naked dude touch. Why don't you get started without me? I'm just gonna go bleach my hands.

Jock vamp runs down the mountain.

CUT BACK:

INT. JOANNE'S OFFICE

JOANNE

That's terrible. Do you... kill people?

HENRY

No way. Do you have any idea the trouble that goes into killing someone? You have to find someone, alone, at night; not to mention the blood gets all over! You ever try running around Manhattan with a shirt covered in blood? You won't get far. New Jersey, maybe. In my situation you do not want to get caught by the cops. Life in prison takes on a whole new meaning when you're immortal.

JOANNE

But you wouldn't have a problem killing someone, morally?

HENRY

No offense, but you guys are like cattle. You're slow, don't live that long, most of you are wrapped up in asinine problems that are meaningless, not to mention there are four trillion of you. What do I have in common with you? With any of you?

JOANNE

You're feeling isolated, alone, no one understands you; these are common feelings--

HENRY

I want to die! I want to kill myself! But I can't because as tired as I am with living - and trust me, I am - I am absolutely petrified of what'll happen to me when I die.

JOANNE

You know that by law I have to report any patient that plans on harming themselves or anyone else.

HENRY

Be my guest. Call the cops and say that your vampire patient wants to harm himself; that'll go well.

JOANNE

Fine. What are you scared will happen when you die?

HENRY

Hell fire! Damnation!
(MORE)

HENRY (CONT'D)

Getting poked in the pooper with a lava stick for the rest of eternity! This world maybe boring, but the next world could literally be hell. At least here they have vodka.

JOANNE

Theology isn't my forte, but perhaps God will look at you as a good soul.

HENRY

Sorry, but when you're a vampire the deck is stacked against you. So there's my story, will you help me?

JOANNE

Okay, but it'll take some time.

HENRY

Time I got.

CUT TO:

EXT. ALLEY -- EVENING

Nicholas walks the length of the alley and sees the dented metal door. He tries to open it, but it's locked.

CUT TO:

EXT. ALL GLASS LOBBY -- LATER

Henry exits the building and gets in a cab as Nicholas rounds the corner of the building.

CUT TO:

INT. JOANNE'S OFFICE -- FOYER

JOANNE

(to Morgan)

--and make sure that we send out for the new stationary.

NICHOLAS

Excuse me.

JOANNE

Can I help you?

NICHOLAS

Yes, I'm with building maintenance. I'm here about your broken door.

JOANNE

Broken door? Oh! Yes, it's in my office.

Nicholas walks to Joanne's office.

NICHOLAS
Through here?

JOANNE
Um, yes.

JOANNE'S OFFICE

Nicholas crosses to the bent door.

NICHOLAS
Wow! Looks like a truck hit this thing.

JOANNE
Yeah. It was a man, actually.

NICHOLAS
Guy must be built like a brick shit house. Oh, sorry.

JOANNE
It's okay, don't worry about it. He was kind of a big guy.

NICHOLAS
Well I'd love to hear his workout plan. What was his name?

JOANNE
What? Oh, I can't; doctor client privileges.

NICHOLAS
He's a patient?

JOANNE
(uncomfortable)
Um--

NICHOLAS
Sorry, sometimes I don't know when to shut up. Seeing you though I can certainly understand why he'd wanna get in here so badly.

JOANNE
Oh, um, thank you.

Nicholas and Joanne smile at one another.

NICHOLAS

Well, I've got everything I need here. I'll order the new door and give you a call when it gets in.

Nicholas walks back towards the foyer with Joanne in tow.

JOANNE'S OFFICE -- FOYER

NICHOLAS (CONT'D)

Hey, a new Chinese place just opened down the street from where I live. Would you like to grab some dinner?

JOANNE

Well, um, I - don't have any plans.

NICHOLAS

Great. I'm Nicholas, by the way.

JOANNE

Joanne.

They shake hands.

NICHOLAS

So, can I get your number?

JOANNE

Right! Sorry, I just--

Joanne grabs a business card and writes on it.

JOANNE (CONT'D)

Here's my cell number.

NICHOLAS

It was nice meeting you Joanne.

JOANNE

Nice meeting you too.

Nicholas leaves. As soon as he rounds the corner both girls start giggling. Nicholas pops his head back in.

NICHOLAS

I'll call you tonight around eight, okay?

JOANNE

Yes, yes. That will be fine.

Nicholas smiles and leaves. Morgan laughs hysterically.

JOANNE (CONT'D)

I am such a dork.

CUT TO:

EXT. CHINESE RESTAURANT -- NIGHT

Nicholas is texting.

ON CELL PHONE: Butterman - New suspected accomplice, Joanne Newton. Need a complete report on her ASAP!

Nicholas puts his phone away as Joanne gets out of a cab.

NICHOLAS

Wow, you look great.

JOANNE

Thanks, I wasn't sure what to wear.

NICHOLAS

You certainly picked the right thing.
Shall we?

Joanne takes Nicholas's arm.

JOANNE

Are you sure this place just opened?
I think I've eaten here before--

NICHOLAS

Let's get inside; I'm starving.

JOANNE

Um, ok.

CUT TO:

INT. CHINESE RESTAURANT -- LATER

The server sets down two plates of food.

JOANNE

(to server)

Thank you.

(to Nicholas)

So building maintenance, huh?

NICHOLAS

Yeah, what's wrong with that?

JOANNE

Oh, nothing. It's just that you are
a smart, good looking guy. Looking
at you I'd think you're a politician
or something.

NICHOLAS

You think I'm good looking?

JOANNE

Well, I mean -- you are, um...

NICHOLAS

(laughing)

I suppose it's not too glamorous, but it's good honest work. It may just be fixing a door, but you're making someone's life easier, you know?

JOANNE

Yeah.

NICHOLAS

And besides I'm good with my hands.

Nicholas smiles.

NICHOLAS (CONT'D)

But enough about me, what about you? Why therapy?

JOANNE

Well, when I was growing up I just did not understand my parents, so I wanted to get far away from them, so I moved from up state New York all the way to Manhattan.

(laughing)

I know, real far, right? But I got accepted to Columbia with a full scholarship, so--

NICHOLAS

Wow, smart girl!

JOANNE

Not really. Anyway, I discovered psychology, like all freshmen, but it was just so fascinating. The way people worked and interacted with one another.

NICHOLAS

You really love it, huh?

JOANNE

Yeah. I used to.

NICHOLAS

I could never do what you do. So many people I know just bitch and moan about their problems.

(MORE)

NICHOLAS (CONT'D)

They don't want to change their lives in any positive way, they just want to complain. I mean, I'm sure it's much different as a professional.

JOANNE

No, it's really not.

Joanne smiles at Nicholas.

NICHOLAS

Would you like some of my Moo Shoo?

JOANNE

Sure.

CUT TO:

EXT. JOANNE'S APARTMENT BUILDING -- LATER

Nicholas and Joanne walk to the front steps.

JOANNE

I had an amazing time tonight.

NICHOLAS

Yeah, me too. You know I had a friend who used to live around here. Guy by the name of Mike Hogan.

JOANNE

Oh, that's cool.

NICHOLAS

You know him?

JOANNE

Mike Hogan? No sorry--

Nicholas kisses Joanne.

NICHOLAS

So, invite me up for a night cap?

JOANNE

Oh, I'd love to, but I shouldn't.

NICHOLAS

No funny business, I just don't want the night to end. They say you learn a lot about someone based on their place.

JOANNE

(laughing)

I know, that's what I'm afraid of! I'll call you, I promise.

NICHOLAS
Come on, just real quick.

Nicholas grabs her arm.

NICHOLAS (CONT'D)
Let me see your place.

JOANNE
No Nicholas.

She shakes him off.

NICHOLAS
Okay, okay. Sorry. You just... you
bring out the animal in me. Call me
later, okay?

JOANNE
Yeah, ok.

Joanne goes inside. Nicholas's cell phone RINGS.

NICHOLAS
Hello?

CHIEF BUTTERMAN (O.S.)
Michael Hogan just transferred his
money.

NICHOLAS
Where?

CUT TO:

INT. SMALL DARK JAZZ CLUB -- NIGHT

Henry sits at a booth listening to the Jazz Band.

HENRY
(to himself)
What are you doing here?

WAITRESS
What can I get you?

HENRY
Hi. Yeah, um -- vodka.

WAITRESS
Vodka and what?

HENRY
Ice?

The Waitress walks away and The Jazz Players finish their set. Henry fidgets in his seat. Waitress returns with a drink.

WAITRESS

Vodka rocks. Seven dollars.

HENRY

Here you go. Keep the tip.

WAITRESS

This is a twenty.

HENRY

Oh, sorry.

Henry gives here another twenty.

WAITRESS

Don't apologize to me, sweetie.

As the Waitress leaves, Henry pulls a flask out of his pocket and pours blood into his drink. A BLONDE PATRON watches.

HENRY

It's juice.

BLONDE PATRON

They have that here.

HENRY

It's special... medicine... juice.
My doctor said that--

Blonde Patron turns her back to him.

HENRY (CONT'D)

--okay.

Henry drinks his drink.

CUT TO:

Henry has a stack of empty glasses in front of him. He sees a group of people laughing at the bar and stumbles over to them.

The group laughs at a joke; Henry laughs as well.

HENRY (CONT'D)

Great music, huh?

Silence.

HENRY (CONT'D)

These guys are really good. You know I saw Charlie Parker here one time. Amazing!

BLONDE PATRON

Who?

HENRY

Are you kidding?! Charlie Parker was one of the Jazz greats!

BEARDED MAN

So you saw Charlie Parker here, huh? What were you, like two years old?

HENRY

No, it was just... nineteen fifty... wow, that was a while back. Maybe it was on a TV show or something.

BEARDED MAN

Yeah, I saw that show. It was called the douche bag at the bar show.

HENRY

Yeah! That was it! Wait, that is a weird name for a show. When is it on?

BEARDED MAN

Right now.

HENRY

Oh, should we ask the Bartender to turn it... oh, I get it. I'm the douche bag at the bar. You thought of that really fast. Are you a comedian or something?

BLONDE PATRON

Yeah, we're all comedians. We all tell jokes and I shoot Gerbils out of my ass.

HENRY

That kinda makes me feel bad for the Gerbils. Do you guys come here a lot?

BLONDE PATRON

Yeah, we do.

HENRY

Cool. Cool, cool. Radical! Remember when people used to say radical? Funny.

Henry tries to drink his cocktail, but it's empty.

HENRY (CONT'D)

Do you guys know of any other cool places for music?

BLONDE PATRON

You could go to the zoo.

HENRY

We could go to the zoo, and you could get some more Gerbils! Hey, I was gonna grab another drink, do you guys want anything?

MALE PATRON

No, but you can go ahead and fuck off.

HENRY

(laughing)

Yeah, okay.

Henry puts his drink on the bar and walks away.

HENRY (CONT'D)

(to himself)

Radical? Come on man!

CUT TO:

INT. HENRY'S APARTMENT -- NIGHT

A very drunk Henry falls through the doorway holding an empty bottle of vodka.

He hears a HEART BEAT.

HENRY

Hello? I know you're here.

Henry picks up a lamp.

HENRY (CONT'D)

I have a gun.

BANG!

Henry is shot in the shoulder.

BANG!

Henry, now shot in the knee, slumps to the floor. He rolls over to see Nicholas holding a gun.

HENRY (CONT'D)

That was a dick move!

Nicholas smashes the butt of the gun into Henry's face leaving a cut that heals almost immediately.

NICHOLAS

Shut up, blood sucker!

HENRY

Okay, that really hurts.

NICHOLAS

I am the guy who's gonna wipe out
your kind.

HENRY

What did I ever do to you, man?

BANG!

Nicholas shoots Henry in the other shoulder.

HENRY (CONT'D)

Stop shooting me!

NICHOLAS

Your people did plenty.

DISSOLVE TO:

EXT. DOCKS -- NIGHT

Nicholas, BILLY, 30's clean cut, both chase after PUERTO
RICAN MAN.

BILLY

Freeze! FBI!

Puerto Rican Man runs into an empty Large Shipping Crate.

SCREAM!

Nicholas and Billy stop.

NICHOLAS

What the hell was that?

BILLY

I don't know, but I do not want this
guy getting away. I'm going in.

NICHOLAS

Hold on, back up is on it's way.

BILLY

Cover me.

Billy runs inside.

THWAP!

Billy flies out the Shipping Crate and lands unconscious on
his back.

Emo Vamp walks out of the Shipping Crate.

EMO VAMP

Ooo, two more?

(MORE)

EMO VAMP (CONT'D)

I may have to take you home in a doggie bag. I'll never finish all of this in one sitting.

Emo Vamp picks up Billy as his fangs slide out.

NICHOLAS

F-freeze! FBI!

EMO VAMP

I'll be with you in just one moment.

NICHOLAS

Oh my God! Someone help me!

Emo Vamp makes a bunch of theatrical sweeps with his cloak.

THWAP!

Emo Vamp rubs the back of his head.

EMO VAMP

Ow!

Jock Vamp steps out of the shadow.

JOCK VAMP

(teasing)

Ow! You messed up my little gay show!

EMO VAMP

You're one to talk, put on a shirt! What? Your boyfriends at the rest stop like you topless?

JOCK VAMP

Did you get that cape at the Renaissance fair? What time is your mom gonna pick you up?

EMO VAMP

Soon as I'm done fucking yours.

JOCK VAMP

That's clever.

Jock Vamp grabs Emo Vamp and gets him in a head lock.

EMO VAMP

Quit it!

JOCK VAMP

Say 'you're a douche bag.'

EMO VAMP

Fine. You're a douche bag.

JOCK VAMP

Ok, just for that I'm gonna take your lunch.

EMO VAMP

No way! You got the other one!

Jock Vamp lets him go and picks up Billy.

JOCK VAMP

Take the other one.

NICHOLAS

Put him down!

EMO VAMP

Oh don't try and scare me, law man. What we'll show you will destroy your reality--

JOCK VAMP

Jesus, would you just eat him?

EMO VAMP

Let me do my thing, man! This is how I lay my shit down!

JOCK VAMP

Yeah, you're scary like Robert Palmer from the Cult.

EMO VAMP

It's the Cure, and his name is Robert Smith, dick!

JOCK VAMP

(to Nicholas)

So you know, he puts on eyeliner.

EMO VAMP

That's it! I'm gonna get my lunch and go.

Emo Vamp grabs for Nicholas. Nicholas shoots Emo Vamp in the knee.

EMO VAMP (CONT'D)

Shit!

JOCK VAMP

(laughing)

Nice shot!

SWAT TEAM MEMBER (O.S.)

Shots fired! This way!

JOCK VAMP

Looks like empty belly for the Clash.

Jock Vamp, still holding Billy, leaps over the Large Shipping Crate and disappears.

EMO VAMP

The Cure! How many times do I have to say it?

NICHOLAS

Get down on the ground!

EMO VAMP

Um, no. But I'm sure I'll see you again.

Emo Vamp leaps over the shipping crate just as SWAT TEAM MEMBERS enter.

SWAT TEAM MEMBER

Are you okay? Where's your partner?

NICHOLAS

They took him.

SWAT TEAM MEMBER

What? Who took him?

NICHOLAS

The vampires!

SWAT TEAM MEMBER

Um, okay...

CUT BACK:

INT. HENRY'S APARTMENT -- LATER

HENRY

Don't lump me in with those assholes! I've never even met you!

NICHOLAS

And yet, I'm the last face you'll ever see. Righteousness moves me.

Nicholas raises his gun.

HENRY

This is stupid, I'm leaving now.

Henry throws Nicholas onto the desk and leaps out the window.

CUT TO:

INT. CHEAP MOTEL -- LATER

Henry enters, lays down on the bed and closes his eyes.

HENRY

Last face you'll ever see. What a prick!

DISSOLVE TO:

EXT. ESTABLISHING -- MORNING

Sunrise - Sunset

INT. JOANNE'S OFFICE -- NIGHT

Henry opens the door. Joanne is laying down.

JOANNE

There you are. I was about to give up and go home.

Henry sits down with some pain on his face.

JOANNE (CONT'D)

What's the matter with you?

HENRY

Some guy was in my apartment last night.

JOANNE

You had a break in? Oh my God! Did you eat him?

HENRY

No! He shot me like, four times. Stupid jerk.

JOANNE

He shot you? Does that hurt you?

HENRY

Um, yeah. He shot me, of course it hurts!

JOANNE

Can I get you anything?

HENRY

No, thank you.

JOANNE

I thought you guys were all about garlic and wooden stakes.

HENRY

Well, yeah, but I can still get shot. I just heal a lot faster.

JOANNE

Then why are you acting like a bitch?

Henry looks shocked.

JOANNE (CONT'D)

That was a joke.

HENRY

Clever. You get shot in the meaty part, no problem, but when your bones get shattered that takes a bit longer to heal.

JOANNE

Your bone is shattered?

HENRY

Just bruised now.

JOANNE

You're like Wolverine.

BEAT

JOANNE (CONT'D)

I kind of have a thing for Huge Jackman. So who was this guy?

HENRY

I think he's a vampire hunter.

JOANNE

(laughing)

I'm sorry. Is he Van Helsing?

HENRY

Oh my God, don't get me started on that guy. Wasn't even a hunter; just a miscreant with a creepy fetish.

JOANNE

Wait, you mean there's other vampire hunters?

HENRY

Most times when vampires catch people, you know, they eat them. Every once and a while they get away. Now most people who survive convince themselves that their eyes were playing tricks on them, but every hundred years or so, some douche bag makes it his mission in life to hunt vampires.

JOANNE

Well aren't you scared?

HENRY

They never last that long. I mean, how many retired lion wrestlers do you know?

JOANNE

Good point.

HENRY

Listen, can we go for a walk or something? I heal a lot faster when I'm moving around.

JOANNE

Um, sure. Okay.

CUT TO:

EXT. NEWSPAPER STAND -- NIGHT

JOANNE

You're so full of it!

HENRY

Hang on.

Henry turns to the NEWSPAPER CLERK.

HENRY (CONT'D)

Excuse me, do you have a New York Tourist Guide book?

NEWSPAPER CLERK

Yeah. Five fifty.

Henry pays and opens up the book and hands it to Joanne.

HENRY

See? I told you.

JOANNE

No way! The Chrystler Building was originally built so blimps could dock on the roof?!

HENRY

Yeah, I saw them do it! Seemed like a great idea till the Hindenberg. Who in their right mind would ride in a balloon filled with hydrogen? Do you have any idea how many people smoked back then?

JOANNE

God, what has that been like? You know, seeing this city - hell - the world build up around you.

HENRY

A little scary. The landscape changing all the time. Feeling smaller and smaller in the midst of these huge buildings.

JOANNE

I think it would have been exciting to see.

HENRY

Sometimes it was. Like when the Eiffel Tower was being built I would sit underneath it for hours and just look up at it.

JOANNE

You watched it being built?

HENRY

Yeah.

JOANNE

What do you do with all your time?

HENRY

I drink. I drink a lot. It makes things easier by making things harder.

JOANNE

I don't get it.

HENRY

If you have to concentrate all of your energy on walking down a flight of stairs then that gives a break from thinking about how your life sucks.

JOANNE

It must be hard.

HENRY

Listen, I don't want to turn this into a pity party. I wasn't always like this. When I first, um, *turned* I traveled a ton.

JOANNE

Yeah?

HENRY

Oh yeah! All over the world. I saw St. Petersburg, the Great wall of China, Aztec ruins. The only problem is the world is strangely small.

JOANNE

Really? So it's a small world after all?

HENRY

Ha-ha. Yeah, I thought it would take me forever to see the world, you know? It only took, like, two hundred years. And I was thorough! Not just the big stuff, but little alley ways and side streets.

JOANNE

I would love to travel, see the world.

HENRY

Why don't you?

JOANNE

I ran into some problems here with my ex-husband that have kept me pretty grounded. Do you ever miss the time you grew up in?

HENRY

Oh hell no. Do you know how boring it was in the seventeenth century?! Every time the sun would set people thought God was angry. Besides there was nothing to do! In New York I can see shows, go to Times Square, ice skating at Rockefeller, the MOMA; it goes on and on.

JOANNE

You do all that stuff?

HENRY

Um, no. I don't do any of that.

JOANNE

Oh.

HENRY

You know what I do miss? All the trees. I grew up around a lot of trees.

JOANNE

Well then go to the park.

HENRY

I'd go during the day except that I'm allergic to bursting into flames, so...

JOANNE
 (laughing)
 I meant at night.

HENRY
 Well, I'm not a big fan of being
 raped.

Joanne laughs

HENRY (CONT'D)
 I'm just kidding. It's not the same.
 I miss the sunlight through the trees.
 You know how that looks, right?

JOANNE
 No, I don't go to the park anymore.
 All those kids running around.

CUT TO:

INT. MEXICAN RESTAURANT -- LATER

Henry watches as Joanne eats a plate of Nachos.

JOANNE
 Do you want some?

HENRY
 Eww.

JOANNE
 Don't 'eww.' These are nachos.
 Possible one of human kind's greatest
 achievements.

HENRY
 I don't like the look of those flat
 things or that yellow stuff.

JOANNE
 Those are chips and cheese! The two
 crucial components in nacho
 manufacturing! Here, take a bite.

HENRY
 I don't force blood down your throat!

JOANNE
 You used to be human, so you might
 like this.

Joanne holds up a nacho to Henry. He takes it, smells it
 and puts it down on a napkin.

HENRY
 Oh my God. This is a sign of the
 decline of humanity.

Joanne laughs.

HENRY (CONT'D)

You know I wasn't being completely honest back there.

JOANNE

Oh yeah? 'Bout what?

HENRY

When you asked what I do with my time.

JOANNE

Yeah?

HENRY

I'm an artist.

JOANNE

Really?

HENRY

Yup, I'm an incredible artist. All I do is sit around and make great art.

JOANNE

Make me something.

HENRY

Yeah?

JOANNE

Yeah, come on Sha-gal. Let's see your magic.

HENRY

Okay, but prepare to have your mind blown.

Henry pulls out his New York Travel Book and a pen. He tears out the page on Central Park, doodles on it and hands it to Joanne.

JOANNE

(laughing)

This is incredible.

HENRY

Thank you. I signed it, so don't try and pass it off as your own.

Joanne turns the page around, showing Henry the two happy stick figures he has drawn.

JOANNE

That's you and is this one supposed to be me?

HENRY

Yup. You can tell cause your dress is shaped like a triangle.

They both laugh.

JOANNE

Henry?

HENRY

Yeah?

JOANNE

Do you want to be my friend? I sound like such a goob saying that.

HENRY

No, no you don't. That has to be the most honest question anyone's asked me in a long time. Yeah, I would be honored to be your friend.

JOANNE

Good. Settled.

They shake hands.

HENRY

Does this mean that you can still be my therapist?

JOANNE

No, but I don't think you need therapy. You just need to stop watching humans and start hanging out with people.

HENRY

We should celebrate.

JOANNE

Oh yeah? How?

CUT TO:

INT. LIQUOR STORE -- LATER

JOANNE

I don't know if this is a good idea. You're a self proclaimed problem drinker.

HENRY

I know you're worried, but I haven't had a drink with someone in I don't know - forever. Come on.

JOANNE

How about some white wine?

HENRY

I would, but I have testicles.

JOANNE

Good to know that even after four hundred years you never outgrow being macho about stupid things. What do you drink?

HENRY

Vodka.

JOANNE

Okay, fine.

(to CLERK)

Could we have a bottle of vodka?

HENRY

Make that three.

JOANNE

No, make that one.

(to Henry)

I'm not gonna watch you get smashed. We'll have two drinks like civilized people.

HENRY

It's not like I'm gonna hurt myself. Remember, I'm technically dead.

Off of the Clerk's look.

HENRY (CONT'D)

Inside joke.

(to Joanne)

Alright, two drinks, but I'm not eating your damn nachos anytime soon.

CUT TO:

INT. HENRY'S BUILDING -- HENRY'S APARTMENT

CSI Officers are taking pictures as Chief Butterman enters.

CHIEF BUTTERMAN

Okay guys, everybody out.

As the CSI Officers leave, Nicholas enters.

NICHOLAS
Great work Chief Butterman.

CHIEF BUTTERMAN
My guys swept the place and found--

NICHOLAS
A large hunting knife with a wooden handle.

CHIEF BUTTERMAN
Um, yeah. How did you know?

NICHOLAS
Something else I can tell you, the blood on the knife more than likely matches the vic found in the alley.

CHIEF BUTTERMAN
How did you know there was blood on the knife?

NICHOLAS
When you follow a man for two years very rarely does he surprise you.

CUT TO:

INT. JOANNE'S APARTMENT -- NIGHT

Joanne and Henry sit with drinks in hand.

JOANNE
So do you have any pictures of you throughout time? Like, do you have a shot of you and JFK?

HENRY
Quick tip, if you're ever in Massachusetts never use the words shot and JFK in the same sentence.

JOANNE
You know what I mean.

HENRY
Let's just say I don't photograph well. Try me.

Joanne takes out her cell phone and takes a picture.

JOANNE
Oh, I see what you mean.

The picture is Henry's rotted corpse holding a drink. Joanne laughs.

HENRY

What's so funny?

JOANNE

I was just thinking that I haven't been out with a guy in years, but in the last week I've been with two.

HENRY

Joanne Newton! Really slut-en it up.

JOANNE

No, one of the maintenance guys at my office asked me out.

HENRY

And you guys came back here... to have the sex?

JOANNE

No! We just had a nice time. He got a little weird at the end, but guys always do when it comes to the physical stuff.

HENRY

Whoa! I'll have you know I am NOT like other guys. I'm a sweet elderly man who drinks blood.

JOANNE

Hey, this maybe a bit personal, but I wanted to ask you something.

HENRY

You're my best friend, shoot.

JOANNE

I thought I was your only friend?

HENRY

And that's what makes you the best.

JOANNE

When was the last time you were *with* someone?

HENRY

Oh geez. Um, there was that guy who was in my apartment. Before that there was that guy in the alley.

JOANNE

What?

HENRY

I don't know if they count though;
both times it was pretty quick.

JOANNE

Oh wait, no. I mean, with someone
intimately.

HENRY

Besides you?

JOANNE

No, I mean sex.

HENRY

Oh! I never would have gotten that.
It's been a long time.

JOANNE

Like how long?

HENRY

My balls are jealous of how fast
glaciers move.

JOANNE

Wow.

HENRY

Really? In two drinks you go from
my friend to Judge Judy?

JOANNE

I'm sorry, you're right. That was
cold.

HENRY

See, when you're like me you're just
constantly after something that'll
quench your thirst. It's all you
can think about, and to be completely
honest it's all you want to think
about. Everything else is black and
white, but the drink - it's
Technicolor.

Henry takes a pull from his drink.

HENRY (CONT'D)

Why? How long since you knocked da
boots?

JOANNE

It's been a while.

HENRY

Hit me, I think I've got you beat.

Joanne refills her drink.

JOANNE

So a couple years back my ex-husband and I got pregnant, wasn't planned or anything. My colleagues, ex-husband included, thought that kids were a bad idea. At least until I got some more clients, but I didn't listen.

HENRY

Why not?

JOANNE

I was a good therapist. Went to the best schools, studied my ass off, but it was something I did, not who I was, you know? This was my baby and it was going to be my choice.

HENRY

Good for you. Where's a picture of the little whipper snapper?

JOANNE

He died in the emergency room. There was a complication with the...

Joanne takes a drink

JOANNE (CONT'D)

I got, as we say in the therapeutic profession, really fucking depressed. I couldn't look at my husband because he just reminded me of our son. He left not long after, and I haven't spoken to my parents since the funeral.

HENRY

Why? They're not dead.

JOANNE

When something like that happens you feel like you become a different person. I don't know if anyone from my past would even recognize me, or like me. Besides my parents and I didn't really see eye to eye before...

Joanne trails off and takes a sip of her drink.

HENRY

You know I was a soldier? For about that long.

Henry holds up his thumb and fore finger, spaced about an inch apart.

HENRY (CONT'D)

It was during one of England's civil wars. It was me and a bunch of other kids; I was eighteen. When the fighting started I, um... I just... hid. I was so scared. When it was all over, I saw my friends... laying there. I wanted to tell them that I was sorry, you know? I just didn't want to die! But I couldn't. Sometimes I think that's when I really changed.

The phone RINGS.

JOANNE

What time is it?

HENRY

Ten thirty.

JOANNE

I'm too drunk to be answering anything.

Joanne composes herself and answers her phone.

JOANNE (CONT'D)

Hello?

NICHOLAS (O.S.)

Joanne? It's Nicholas.

JOANNE

Oh hey! I was just talking about you to my friend.

NICHOLAS (O.S.)

I hope I'm not interrupting anything. I was just dropping something off at someone's house and I thought you might want to go grab a late night bite?

JOANNE

Sure. I mean, I'm a little, um, drunk. My friend came over and we opened a bottle.

HENRY

(whispering)

I'll go.

JOANNE
 (whispering)
 Are you sure?

HENRY
 (whispering)
 Yeah. Go--

Henry pantomimes 'making out.'

JOANNE
 Nicholas? Yeah, I'll buzz you in.
 I'll need a second to get ready, but
 you can hang out with my friend, if
 that's okay?

Henry's eyes go wide. He waves his hands and mouths 'NO.'

NICHOLAS (O.S.)
 That sounds great. See you in a
 second.

Joanne hangs up the phone.

JOANNE
 Just let him in when he gets up here.
 Thanks, best friend.

She bounces off to her bedroom and Henry slumps down in his chair.

HENRY
 Sure, I'll just tell him that you're
 applying your crab shampoo.

JOANNE
 Better not!

HENRY
 Nicholas? Why does that sound so
 familiar?

KNOCK KNOCK

Henry gets up and opens the door. Nicholas and Henry are standing face to face.

Henry lets go of his Glass.

He grabs Nicholas and throws across the apartment.

Nicholas smashes through the coffee table.

Henry pounces on top of Nicholas, teeth fully extended!

SMASH!

Henry's Glass lands on the floor.

HENRY (CONT'D)
 What the fuck are you doing here?!
 How did you find me?!

Joanne runs out of the bedroom.

JOANNE
 Is every -- oh my God! What are you
 doing?!

HENRY
 This is the guy who shot me!

JOANNE
 Nicholas? No, he's just a maintenance
 guy at my building!

HENRY
 Why is he here? Are you working
 with him?

JOANNE
 No--

HENRY
 You are, aren't you?

JOANNE
 Henry listen--

HENRY
 NO!

Joanne is almost knocked back by Henry's yell.

HENRY (CONT'D)
 You humans are all the same! You're
 all just liars! Well leave me alone!

Henry runs and disappears out the window, leaving Joanne
 crying.

Nicholas slowly gets up and puts his hand on her shoulder.

NICHOLAS
 Hey, don't you--

WHAP!

Joanne punches Nicholas in the throat, grabs him by the hair
 and starts dragging him out of the apartment!

JOANNE
 You son of a bitch! You used me!
 Get the fuck out!

She throws him into the hall and slams her door shut! She
 turns, leaning against the closed door and sobs.

INT. HENRY'S BUILDING -- EVENING

Henry opens the door to his building, but stops. Three stories up at the door of his apartment two uniformed police officers stand out front. Their RADIOS crackle with dispatch information. Henry goes back outside.

CUT TO:

EXT. HENRY'S BUILDING -- CONTINUOUS

Henry rounds the corner of his building and sees a Police car two blocks away. Inside he can read the computer monitor.

It reads: BUTCHER, HENRY - A.K.A BAO NYGUEN, A.K.A. MICHAEL HOGAN. CONSIDERED ARMED AND DANGEROUS.

Henry runs away.

CUT TO:

EXT. BANK -- ATM

Henry looks around as he tries his ATM card. The screen flashes: FUNDS NOT AVAILABLE AT THIS TIME.

CUT TO:

INT. HOMELESS SHELTER -- NIGHT

Henry settles into his cot.

BOSS, a large, ugly, muscular man approaches with tattooed man.

BOSS

Well, hello fish. I'm the Boss and I was just coming by to collect the rent.

Boss pulls out a knife

BOSS (CONT'D)

And it is gett'en expensive round here...

Boss attacks Henry and cuts him, but Henry defends himself and knocks Boss unconscious. Seeing this tattooed man runs away.

GUARD (O.S.)

Hey!

GUARD arrives.

GUARD (CONT'D)

No fighting! You're out of here!

HENRY
But he came at me with a knife!

GUARD
I don't see any cuts on you.

HENRY
What?! Look at my hand.

Henry lifts his hand, but the wound is already healed.

GUARD
Rules are rules, you're out.
(seeing Boss)
Oh man, someone call an ambulance.

CUT TO:

EXT. BRIDGE -- UNDERNEATH

Henry is trying to catch rats. Finally grabs one.

HENRY
I am so sorry to do this big guy,
but in all fairness there are more
rats in New York than there are
people.

He is about to bite the rat when he sees a half-drunk wine bottle. The rat bites him and scurries off. Henry picks up the bottle and smashes it against the bridge. He curls up on the ground and goes to sleep.

CUT TO:

EXT. JOANNE'S APARTMENT BUILDING -- DAY

Joanne walks home, groceries in hand. She is suddenly engulfed by Reporters.

LATINA REPORTER
Mrs. Newton, is it true you were
harboring a criminal?

BALD REPORTER
Was it a sex thing?

SHORT REPORTER
Did you help with the killing?

JOANNE
What? What killing?

LATINA REPORTER
Are you denying your involvement?

JOANNE
I have no idea what you're talking
about. Now let me by, please!

Joanne rushes past the reporters and opens the door to her building.

CUT TO:

INT. JOANNE'S APARTMENT -- LATER

Joanne opens the door to her apartment.

HENRY
Hello.

Joanne screams and drops the groceries on the floor.

SMASH!

JOANNE
What are you doing here?!

Henry, clothes covered in dirt, wavers as he stands before passing out on his face.

WHAM!

JOANNE (CONT'D)
God damn it.

KNOCK KNOCK

JOANNE (CONT'D)
Who is it?

PLAIN CLOTHES DETECTIVE
(through the door)
Police. Please open the door Mrs.
Newton.

JOANNE
God damn it!

Joanne grabs Henry and shakes him violently.

JOANNE (CONT'D)
(whisper)
Henry! Get up! You have to hide,
come on!

Joanne grabs Henry's wrists and tries dragging him into another room, but he's too heavy.

PLAIN CLOTHES DETECTIVE
(through the door)
Mrs. Newton?

JOANNE

Coming!

Finally Joanne grabs a blanket and throws it over Henry's body.

JOANNE (CONT'D)

(to herself)

Okay, how's that look?

The blanket isn't big enough to fit over all of Henry's body.

JOANNE (CONT'D)

Like a guy wearing a tiny blanket.
God damn it!

KNOCK KNOCK

JOANNE (CONT'D)

I'm coming.

Joanne looks around frantically.

KNOCK KNOCK

JOANNE (CONT'D)

Fine!

She opens the door just enough for her head to peek out.

JOANNE (CONT'D)

Yes! Sorry. Yes?

PLAIN CLOTHES DETECTIVE

We catch you at a bad time?

JOANNE

I have got reporters hounding me for some reason that is beyond me, so yes, this is a bad time.

PLAIN CLOTHES DETECTIVE

I'm very sorry Dr. Newton, but we have reports that you have knowledge of a man named Bao Nyguen, A.K.A Michael Hogan.

JOANNE

Yes, Michael Hogan is a patient of mine.

PLAIN CLOTHES DETECTIVE

Did you know that he is wanted for questioning regarding a body found in an alley?

JOANNE

No, I didn't know that.

PLAIN CLOTHES DETECTIVE
Do you mind if we come in and ask
you a few questions?

Henry groans. Joanne puts her hand out to stop the advancing
Detectives.

JOANNE
I will not be able to discuss Hen--
Mr. Hogan with you on the basis of
Patient/Doctor confidentiality.

PLAIN CLOTHES DETECTIVE
We'd still like to come in, if you
don't mind.

Henry groans again and rolls over. The tiny blanket falls
off of him.

JOANNE
Yes, I do mind! Go get yourselves a
warrant and then you can come in my
place. Good day, gentlemen.

Joanne slams the door closed and rushes over to Henry.

JOANNE (CONT'D)
What the hell have you gotten me in
to Henry?!

Car horns HONKING.

Joanne runs over to her window and looks out. Below her is
a gaggle of Reporters and News vans setting up camp.

JOANNE (CONT'D)
We have to get out of here.

CUT TO:

EXT. JOANNE'S BUILDING -- DAY

Latina Reporter stands by a Van. Her cell phone RINGS.

LATINA REPORTER
Hello? Okay, great.

She hangs up and turns to her crew.

LATINA REPORTER (CONT'D)
We got a call; she's coming out!

The swarm of reporters rush to Joanne's Building's front
door. The Police do their best to keep the reporters at
bay, but it is pandemonium.

As the Reporters and Police fight amongst one another, around
the corner Joanne's car pulls away unnoticed.

INT. JOANNE'S CAR -- CONTINUOUS

JOANNE

Okay, I think they bought it. You
okay back there?

The back seat of the car is covered in a huge mound of heavy
blankets. Henry's voice is muffled.

HENRY

I didn't think I could feel worse,
but here we are!

JOANNE

We'll be there in a few hours and
the sun should be down by then.

HENRY

Where are we going?

DISSOLVE TO:

EXT. NEWTON HOME -- EVENING

A neatly manicured garden and trimmed topiaries line the
walkway. They get out of the car and start walking the steps.

HENRY

Did we just walk into the Home and
Garden Network?

As they walk up the pathway to the house Henry sees a bush
in the shape of a dinosaur.

HENRY (CONT'D)

Seriously, who lives here? Edward
Scissorhands?

JOANNE

(hard sigh)

No.

She rings the doorbell.

JOANNE (CONT'D)

My parents.

The door opens and MOM NEWTON, a woman in her early 70's,
bit of a Southern drawl, and is dressed like a chic hippy.

JOANNE (CONT'D)

Hi mom.

MOM NEWTON

Join?

JOANNE

Hey Mom, I ran into a bit of trouble in the city and I was wondering if I could stay here for the night--

Mom Newton grabs Joanne and squeezes.

MOM NEWTON

My Joni!

(to inside)

Daddy Newton, our girl has come home!

(to Joanne)

Look at you, neat as a pin. Still got all of Manhattan stuck up your butt?

JOANNE

Thanks Mom.

MOM NEWTON

Who is this tall drink of water, Joni?

HENRY

(extending a hand)

Chachi, nice to meet you.

JOANNE

Mom, this is Henry. He's my friend. We met--

DAD NEWTON (O.S.)

No way!

Out of the house comes DAD NEWTON, a short, balding man with his remaining hair at shoulder length. On his forearm is a large dirty bandage. He hugs Joanne.

DAD NEWTON (CONT'D)

My little girl has come home. It's like the band is back together.

JOANNE

Dad, what happened to your arm?

MOM NEWTON

Daddy was hanging some grow lights that were way too big for him, and they came down on him with a vengeance.

DAD NEWTON

It was pretty gnarly, but your Mom cleaned me up and I've been taking some echenachea.

JOANNE

Dad, you can't just take some herbs,
you have to go to the doctor.

DAD NEWTON

No way, man. I'm not trusting some
quack. I know my body.

JOANNE

Dad this is my friend Henry.

HENRY

Hello.

Henry extends a hand, but Dad Newton hugs him.

MOM NEWTON

They're gonna be staying for a spell.

DAD NEWTON

Too bad you guys showed up this week
and not next.

HENRY

What's next week?

DAD NEWTON

(laughing)
Harvest. Woo!

Dad Newton victoriously raises his arms in the air.

DAD NEWTON (CONT'D)

But don't worry, I think I have some
brownies laying around.

HENRY

Oh, what do you grow?

JOANNE

Don't ask.

MOM NEWTON

Well come on in and get the road off
of ya. We're about to have dinner.

DAD NEWTON

Hank, you like vegan food?

HENRY

Oh gosh, yeah.

DAD NEWTON

I like this one, Joni.

Everyone goes inside.

CUT TO:

INT. NEWTON HOME -- LIVINGROOM

The house is an organized mess. The home hasn't been touched since the seventies.

HENRY

(whispered)

Hey, is this your parents with David Crosby?

JOANNE

Probably. If it's a burnout then my parents know them.

HENRY

Am I missing something? You're parents seem really nice, and stoned. Why are you so hard on them?

JOANNE

Growing up here would have been great if I wanted to cut myself off from everything and be emotionally stunted.

HENRY

Aren't you?

Joanne hits Henry.

MOM NEWTON (O.S.)

Dinner is ready.

CUT TO:

INT. NEWTON HOME -- DINING ROOM

Everyone eats while Henry pokes at his food with his fork.

DAD NEWTON

Sorry there's not more food. It's the end of the month and the larder is getting a little low.

JOANNE

Well maybe if you two didn't work on the barter system you'd have some more to eat.

DAD NEWTON

Yeah, and I suppose I should get myself a big fancy Cadillac so I can buy stocks and eat es-car-got?

MOM NEWTON

Joni, your Dad and I love living here.

JOANNE

Yeah, but you're getting older. You need to start planning for retirement.

DAD NEWTON

If we need money then the world will see fit to lead us to it.

JOANNE

No dad, you have to plan for these sorts of things!

MOM NEWTON

Now stop it you two. We haven't had a nice family dinner in a God's age, and I don't want to spend it watch'en you two rowel.

DAD NEWTON

Sorry Mamma.

MOM NEWTON

Henry, looking at your aura I can tell you're an old soul.

Henry and Joanne laugh to themselves.

MOM NEWTON (CONT'D)

And you're carrying with you some real pain.

HENRY

You are very insightful, Mrs. Newton.

MOM NEWTON

Oh please, call me Mom. You know I love Hawaii. The smell of the ocean, the sunsets, the weed. The ancient Hawaiians believed that if you had a case of bad luck you just cut your hair and all of that ill will would just fall away. Now I don't know if Joni has told you, but I was a pretty good little hair dresser in my day.

DAD NEWTON

I only let her cut my locks.

MOM NEWTON

If you'd like me to I could trim yours for ya.

JOANNE

Mom.

(to Henry)

You don't have to--

HENRY

No, it's okay. I'd be delighted,
Mrs, um, Mom.

MOM NEWTON

Wonderful! I have a little parlor
set up in the back--

Mom Newton swings her fork wielding hand to point, but stabs
Dad Newton in the arm.

DAD NEWTON

Ow!

MOM NEWTON

Oh my goodness, I am so sorry Daddy.
Gave you a little Nixon. I'm getting
so clumsy.

HENRY

Excellent.

CUT TO:

INT. NEWTON HOME -- LIVING ROOM

Joanne sits on a couch reading a book.

DAD NEWTON

Just like when you were a little
girl. Always with your nose in a
book.

JOANNE

Yup.

DAD NEWTON

You know this is the first time you've
ever asked you mom and me for help.

Joanne doesn't look up from her book.

DAD NEWTON (CONT'D)

It's kinda nice. You were always
way more grown up than us.

Joanne turns the page.

DAD NEWTON (CONT'D)

Joanne?

Joanne looks up from her book.

DAD NEWTON (CONT'D)

It doesn't take a college degree to
see that you've never really put a
lot of stock into what your mom and
(MORE)

DAD NEWTON (CONT'D)

I think. You never wanted to tear down the establishment or stick it to the man; you were your own woman.

Joanne stops looking at her book, but doesn't look at her Dad. Mom Newton enters, but stays hidden.

DAD NEWTON (CONT'D)

I want you to know that your Mom and I weren't angry or let down when you didn't come to us when you lost the baby--

JOANNE

Dad, I--

DAD NEWTON

Sunflower, you brought me such amazing love and joy I couldn't imagine what it'd be like to lose you; for anyone to lose a child. When you're going through a tough time you shut the world out. That's just your way, and that may work for a while, but don't shut it all out forever.

Dad Newton pats her on the knee and gets up to leave. Just before he reaches the door--

JOANNE

I was gonna name him Robert.

DAD NEWTON

Robert is a really nice name.

They smile and Dad Newton takes Joanne's hand.

MOM NEWTON

Here he is.

Henry enters.

MOM NEWTON (CONT'D)

I think he looks like Warren Beatty in The Hairspray.

DAD NEWTON

Wow, you look marvelous.

Henry smiles and crosses to Joanne.

HENRY

(whisper)

She handed me a mirror and after staring at Night of the Living Dead for a moment I just said thank you.

JOANNE
 (whisper)
 It looks really good.

HENRY
 Good.

As Henry turns Joanne sees a large chunk of hair missing from the back of Henry's hair.

JOANNE
 Oh!

HENRY
 What?

JOANNE
 Hmm? Nothing, I was just thinking of this cute hat store on 6th Ave.

DAD NEWTON
 So Hank, how would you like to see the second most beautiful thing I had a hand in creating?

JOANNE
 Dad, not the green house.

MOM NEWTON
 Joni, you let the boys have their fun.

Dad Newton starts leading Henry out the back door.

DAD NEWTON
 Do you smoke, Hank?

HENRY
 Cigarettes?

DAD NEWTON
 (laughing)
 No.

HENRY
 Oh, um...

CUT TO:

INT. GREENHOUSE -- LATER

We can just make out the cast of rows and rows of large plants.

DAD NEWTON
 Sorry it's so dark, the lights are on a timer.

HENRY

That's fine. I have pretty good night vision. Wait, is this... pot?

DAD NEWTON

No, that is the best hydroponic purple cush in all the North East. According to High Times.

HENRY

I thought it was illegal to grow marijuana?

DAD NEWTON

Only if they catch you, man.

Dad Newton laughs.

BEEP BEEP BEEP

DAD NEWTON (CONT'D)

Oh! Here we go.

HENRY

Wait, are these UV lights--?

All of the Grow Lights, large lights above each plant like the kind you had in your college closet, turn on at once.

Henry screams and covers his eyes, while Dad Newton laughs. Henry's skin starts to catch fire.

Henry runs out of the Greenhouse and into the night. Dad Newton follows behind.

CUT TO:

EXT. GREENHOUSE -- CONTINUOUS

Henry is patting his skin, trying to put out the flames.

DAD NEWTON

Hank! Hank! Are you okay man?

Dad Newton tries to help, but when he gets close to Henry he sees his skin has turned black and Henry's teeth are out!

DAD NEWTON (CONT'D)

What the hell?!

Dad Newton turns and runs to the house as Henry finishes putting out his skin fire.

CUT TO:

INT. NEWTON HOME -- LIVING ROOM

Mom Newton and Joanne sit on the couch as a wild eyed Dad Newton runs in and starts closing windows and locking doors.

DAD NEWTON

Oh man, oh man, oh man--

MOM NEWTON

Daddy, what is the matter?

DAD NEWTON

Babies, that man is some sorta creature!

JOANNE

Oh shit.

DAD NEWTON

The grow lights turned on and he, he burst into flames! When I got outside his skin was Sidney Poitier black, and he had fangs, and he tried to eat me like a Twinky--!

MOM NEWTON

God damn you Timothy Leary.

(to Dad Newton)

Those are just in your mind, those aren't real.

(to Joanne)

Honey, go around and collect all the knives and anything he may hurt himself with--

DAD NEWTON

No! This isn't no flashback, man. This was real.

KNOCK KNOCK

HENRY (O.S.)

Mr. Newton, I'm really sorry about that. I think it's my allergies--

DAD NEWTON

Go away, demon!

(to Mom Newton)

We are going back to church!

JOANNE

Guys calm down, it's fine.

DAD NEWTON

Fine?! Did you hear me, Sunflower?

KNOCK KNOCK

JOANNE

Hold on, Henry!

MOM NEWTON

No, that was the front door. Who is it?

TALL HIGHWAY PATROL OFFICER (O.S.)

Highway patrol. May we speak with you, miss?

DAD NEWTON

Never thought I'd be stoked to hear that!

Dad Newton heads for the door, but Joanne cuts him off.

JOANNE

Dad, no! Please Henry is not a monster, you have to believe me.

DAD NEWTON

But I saw--

JOANNE

Trust me, I know what you saw, but he's a good man. Just stall these guys for a bit, okay?

MOM NEWTON

Honey, what is going on?

JOANNE

Dad, please?!

TALL HIGHWAY PATROL OFFICER (O.S.)

Mr. and Mrs. Newton, are you alright?

DAD NEWTON

Yeah, one sec man.
(to Joanne)
Head in the back.

JOANNE

Thank you Daddy!

Joanne kisses his cheek and runs out the back. Mom and Dad Newton open the front door. A Tall Highway Patrol Officer stands in the doorway.

TALL HIGHWAY PATROL OFFICER

Mr. Newton?

DAD NEWTON

Yeah?

TALL HIGHWAY PATROL OFFICER
 Sorry to disturb you so late sir,
 but we have some questions regarding
 your daughter, Joanne.

DAD NEWTON
 What kind of questions?

TALL HIGHWAY PATROL OFFICER
 Sir, your daughter and a man named
 Henry Butcher are wanted for
 questioning regarding the murder of
 a man in Manhattan.

DAD NEWTON
 Oh my.

TALL HIGHWAY PATROL OFFICER
 As you can see sir, it's very
 important that we get a hold of your
 daughter. Have you been in contact
 with her?

Dad Newton stares at the Highway Patrol Officer.

DAD NEWTON
 (to Mom Newton)
 I'm sorry.
 (to Highway Patrol
 Officer)
 Yes. They're here, officer.

MOM NEWTON
 What are you talk'en about Daddy?

DAD NEWTON
 They're hiding in the woods behind
 the house. I'll show you.

Dad Newton grabs his hat and jacket and heads outside,
 followed by the Highway Patrol Officer.

CUT TO:

INT. NEWTON HOME -- BACK ROOM

Mom Newton opens the door. Joanne stands next Henry whose
 skin is smoking.

MOM NEWTON
 Don't explain, just go. Here are my
 car keys. It runs on veggie oil so
 you'll have to stop at the Denny's
 to get fuel. I love you.
 (to Henry)
 Don't you let anything happen to my
 little girl or children will weep
 when they see what I've done to you.

HENRY

Um, okay.

Joanne hugs her Mom.

MOM NEWTON

I love you, Joni.

JOANNE

I love you, Mom.

Henry and Joanne head out the door.

HENRY

Your mom is scary intense!

CUT TO:

EXT. GREENHOUSE -- CONTINUOUS

Dad Newton walks Tall Patrol Officer to the woods behind the Greenhouse.

TALL HIGHWAY PATROL OFFICER

Well? Where are they?

DAD NEWTON

They came asking for money, but we said no way, man. Then they ran... that way.

Dad Newton points randomly towards the woods.

TALL HIGHWAY PATROL OFFICER

Mr. Newton, I don't think you are being totally truthful with me.

DAD NEWTON

Truthful as a politician.

TALL HIGHWAY PATROL OFFICER

Mr. Newton, if you don't tell me where they are then maybe I'll just pop my head into this greenhouse of yours.

DAD NEWTON

(smiling)

Well you don't have my permission or the permission of the federal government.

TALL HIGHWAY PATROL OFFICER

What?

DAD NEWTON

You have no warrant and you've come to my home and asked me for my cooperation, which I have given. If you were to find any illegal or illicit material then said material would be inadmissible in a court of law because of the 1962 court case Mapp v. The State of Ohio. So not only would your action be futile, but I would no doubt suffer great emotional pain which I would sue you for and garner your wages for the rest of your road hog days.

Tall Highway Patrol Officer stands dumbfounded.

DAD NEWTON (CONT'D)

Don't mess with an old hippy, Son.
You'll lose every time.

CUT TO:

INT. MOM NEWTONS'S CAR -- CONTINUOUS

Henry drives the beat up Volkswagon Bus as Joanne watches her parent's house in the rear view mirror.

CUT TO:

EXT. MORGAN'S APARTMENT BUILDING -- NIGHT

Joanne runs up the stairs and presses the BUZZER. Morgan's voice crackles through the speaker.

MORGAN (O.S.)

Hello?

JOANNE

Morgan? It's me, Joanne.

MORGAN (O.S.)

Who?

JOANNE

Your boss, Joanne Newton.

MORGAN (O.S.)

Ms. Newton? It's four in the morning--

JOANNE

Yes, and I am very sorry to wake you so late, but it's an emergency. Can I use your computer?

MORGAN (O.S.)

... what?

JOANNE
I'll explain later.

The BUZZER sounds and Joanne opens the door and goes inside.

INT. MOM NEWTONS'S CAR -- LATER

Joanne gets into the car handing Henry an airline ticket.

JOANNE
Here. I booked you a flight for Iceland. This time of year there is only a couple hours of sunlight a day--

HENRY
Iceland?! Why am I going there again?

JOANNE
Because when the cops want you for murder you have to leave!

HENRY
Yeah, but what about you?

JOANNE
They're gonna be looking for a man and a woman, and I can't move as fast as you can.

HENRY
Yeah, but--

JOANNE
Henry, We both know I'd slow you down. You leave, I go to the cops and when everything dies down, I'll come and meet you, okay?

HENRY
Why do I feel like I'm being scolded?

JOANNE
Put on your seatbelt.

Henry sheepishly puts on his seatbelt and slumps into his seat.

CUT TO:

EXT. AIRPORT -- MOM NEWTON'S CAR

Joanne pulls the car to the curb.

JOANNE

Okay, they'll be looking for you here too, so you'll have to move pretty quick.

HENRY

Yeah, I can handle it.

Joanne looks around her car for a moment

JOANNE

Your plane ticket?! Where's your--

HENRY

I have it. It's okay.

Henry straightens his hair. Joanne grips the steering wheel.

HENRY (CONT'D)

Well, um... goodbye.

JOANNE

(laughing)

What? I'm your accomplice and all I get is a 'goodbye'?

HENRY

I can't believe I had to wait four hundred years just to meet you, but you were worth the wait. I wish that I'd spent my time reading poetry instead of drinking, that way I could have the words to tell you what you mean to me.

Joanne starts to tear up.

JOANNE

Okay, that's better.

She grabs Henry and hugs him.

Henry looks surprised. He smiles and squeezes her.

HENRY

Goodbye.

JOANNE

Goodbye. Now get outta here!

With a laugh Henry gets out of the car.

CUT TO:

INT. AIRPORT -- MOMENTS LATER

Henry walks into the airport and sees multiple cops. He takes a deep breath and starts running.

This time all we see is gusts of wind blowing people hair back. Once everything settles, Henry is safely past security.

CUT TO:

INT. MOM NEWTON'S CAR -- NIGHT

Joanne stops at a stop light and wipes tears from her eyes.

CUT TO:

INT. AIRPORT -- LATER

Henry sits, scanning the terminal and sees children play with their Mother.

HOT DOG EMPLOYEE (O.S.)

Thank you.

Henry turns to see a Hot Dog Stand manned by a teenage HOT DOG EMPLOYEE. He gets up and walks to it.

HOT DOG EMPLOYEE (CONT'D)

Can I help you sir?

HENRY

Um, yeah. I'll take one, um, hot dog?

HOT DOG EMPLOYEE

Would you like peppers on that sir?

HENRY

Yes?

The Hot Dog Employee scoops up a Hot Dog, smoothers it in peppers, and hands it to Henry.

HOT DOG EMPLOYEE

Four dollars.

Henry pays, closes his eyes, and takes a bite.

HENRY

Oh my, OH MY, OH MY GOD! That is hot! Hot!

HOT DOG EMPLOYEE

Sir? Are you okay?

HENRY

No! My mouth is on fire!

HOT DOG EMPLOYEE

Do you wanna to spit it out or something?

HENRY

No, it's good, but so hot. So damn hot!

He takes another bite and has the exact same reaction. Henry, with tears in his eyes, turns to the Mother and Children.

HENRY (CONT'D)

You guys should have one of these!
Damn it!

CUT TO:

INT. MOM NEWTON'S CAR -- NIGHT

Joanne wipes her eyes and--

SWAT MEMBER

HANDS ON THE WHEEL! HANDS ON THE
WHEEL! DO NOT MOVE!

Joanne's door opens and SWAT members pull her out of her car.

SWAT MEMBER (CONT'D)

Joanne Newton, you are under arrest
for aiding and abetting a wanted
criminal. You have the right to
remain silent--

CUT TO:

EXT. POLICE STATION -- LATER

The police officers walk Joanne, now in handcuffs, to the front of the building.

LATINA REPORTER

There she is!

The Reporters swarm Joanne.

LATINA REPORTER (CONT'D)

Did you help with the killing?

BLONDE REPORTER

Were there other murders?

BLACK REPORTER

Are you carrying a love child?

The police officers push the reporters aside and go inside the station.

INT. POLICE STATION -- INTERROGATION ROOM

Joanne sits at a small table facing a mirror. The door behind her opens and Chief Butterman and Nicholas enter. Chief Butterman lays down an evidence bag and opens it. As he rifles through it, Joanne looks up at Nicholas.

NICHOLAS

Um, hi.

JOANNE

How's the throat?

CUT TO:

INT. AIRPORT -- LATER

Henry waits in line with the other passengers. Henry fidgets and bites his nails. EMMA, a pretty red head in her early 30's, laughs.

EMMA

Nervous?

HENRY

Huh? Oh, yeah. I haven't flown in a long time and I think I'm out of practice.

EMMA

You'll be fine.

HENRY

You're probably right. The nice thing is I'll have this crushing terror to keep me occupied, so that'll be fun.

Emma laughs.

HENRY (CONT'D)

So, have you ever been to Iceland before?

EMMA

Yeah, I was born there. I'm going to spend some time with my family in Reykjavik.

HENRY

That's easy for you to say.

They laugh.

EMMA

Yeah, it's a tough language.

HENRY
 But it sounds beautiful. Like a...
 chainsaw.
 (makes grinding noise)
 Reykjavik!

Emma laughs.

EMMA
 I'm Emma.

HENRY
 Henry.

They shake hands.

EMMA
 So why are you going to Iceland?

HENRY
 I'm thinking of moving there. You
 know I might need a translator.

EMMA
 Sure. Maybe we can sit together on
 the plane and I could teach you some
 of the easier stuff.

Henry's ears perk up. On the far side of the airport a TV
 is playing a news report.

LATINA REPORTER
 That was the scene earlier late this
 evening when police arrested Joanne
 Newton who was wanted for questioning
 about her involvement with suspected
 murderer, Henry Butcher--

HENRY
 Oh my God.

EMMA
 Did you say something?

HENRY
 I think I have to go.

EMMA
 What? Why?

HENRY
 A friend of mine. I'll catch the
 next flight.

EMMA
 Oh, sure. Wait.

Emma reaches into her purse.

EMMA (CONT'D)
Here's my card.

HENRY
Okay, thanks. Sorry.

Emma turns for a moment and when she turns back Henry is gone.

EXT. AIRPORT -- FRONT CURB

Father and Son hug.

FATHER
I'm gonna miss you, Son.

SON
I'm gonna miss you, Dad.

FATHER
You know nothing is more important
to me than -- my car!!!

Father's Car screeches away with Henry behind the wheel.

HENRY
I'm very sorry!

CUT TO:

INT. POLICE STATION -- INTERROGATION ROOM

CHIEF BUTTERMAN
Mrs. Newton, we have the victim's
blood on the knife and it was found
in Henry's apartment. Joanne, don't
throw your life away on this guy.

Joanne, with her head down, sits quietly.

NICHOLAS
Butterman, mind if I...?

CHIEF BUTTERMAN
Be my guest.

NICHOLAS
Alone?

Chief Butterman blusters for a moment, but slowly gets up
and walks out of the room.

Nicholas reaches for a switch that reads MICROPHONE/SPEAKER
and moves it to the OFF position.

CUT TO:

EXT. POLICE STATION -- MORNING

Henry's car screeches to a halt and he's about to jump out of the car when he sees a pool of sunlight between him and the police station. Henry breathes deeply and runs for the police station.

INT. POLICE STATION -- FRONT DESK

Smoke is pouring off Henry as he looks around frantically. Behind the desk a POLICE STAFF SARGENT.

POLICE STAFF SARGENT
Can I help you sir?

HENRY
What? Me? Oh I'm, um, just looking for a friend. I'm fine.

POLICE STAFF SARGENT
Are you on fire?

HENRY
Hmm? Oh, the smoke? I just had a cigarette.

Police Staff Sargent narrows her eyes.

HENRY (CONT'D)
It was big cigarette.

CUT TO:

INT. POLICE STATION -- INTERROGATION ROOM

NICHOLAS
I used to hate them, but now I understand. You can't blame the lion for eating zebra, that's just nature. But when a lion gets loose in the city then you only have one option: take it down using any and all means necessary. This monster tricked you, don't be embarrassed - that's what he does. Help me get him.

JOANNE
You did it. You killed that man in the alley.

NICHOLAS
Joanne--

JOANNE
You stabbed him and left the knife
in Henry's apartment.

NICHOLAS
Joanne, stop it.

JOANNE
No! You got the police on your side.
You don't want to catch Henry, you
want to kill him!

CUT TO:

INT. POLICE STATION -- FRONT DESK

Henry's ears perk up.

HENRY
That's it.

POLICE STAFF SARGENT
What's --?

Henry smashes through doors like they were made of tissue.
The police officers seem to be frozen as Henry blows past
them.

CUT TO:

INT. POLICE STATION -- INTERROGATION ROOM

BOOM!!

The wall of the Interrogation Room blows open. Henry, out
of breath, sees Joanne.

HENRY
Thank God, I think I have a stitch
in my side.

He sees Nicholas and sticks out his middle finger.

HENRY (CONT'D)
Hey there, captain douche bag.

JOANNE
Henry!

HENRY
Sorry, let's go.

He grabs Joanne and they are gone. Nicholas grabs the
evidence bag and starts after them.

CHIEF BUTTERMAN
Nicholas!

Chief Butterman chases after Nicholas.

CUT TO:

EXT. POLICE STATION -- MOMENTS LATER

BOOM!

The doors of the Police Station blow open. It's now mid morning and there is no escaping the sun. Henry, carrying Joanne and obviously weakened can no longer run as fast.

JOANNE

There! The subway! Go for the subway!

The two dash for the subway.

CUT TO:

INT. SUBWAY PLATFORM -- CONTINUOUS

Henry and Joanne run down the flight of stairs leading to the platform, Henry is now visibly fatigued. Joanne puts her arm around him and drags him into the --

CUT TO:

INT. SUBWAY CAR -- CONTINUOUS

They slump down into their seats.

JOANNE

Henry? Henry? What do we do?!

Henry leans into Joanne's ear and whispers.

JOANNE (CONT'D)

What?

Henry points to the subway map.

JOANNE (CONT'D)

Okay. Okay. You rest till we get there.

CUT TO:

EXT. POLICE STATION -- DAY

Nicholas runs out the front door to an empty street. He riffles through the evidence bag. His eyes go wide.

NICHOLAS

Hey! Cabby!

BAM!!

Nicholas is tackled by Chief Butterman! Chief Butterman gets Nicholas in a headlock.

CHIEF BUTTERMAN
Did you do it?! Did you kill the man in the alley?!

NICHOLAS
(choking)
No! They're getting away!

Chief Butterman lets go of Nicholas.

NICHOLAS (CONT'D)
Thank you. You know sometimes you have to have to do bad things to get good results.

POW!

Nicholas punches Chief Butterman in the face, hijacks and drives away.

CUT TO:

EXT. CENTRAL PARK -- DAY

Joanne and Henry lean against a tree in the shade.

HENRY
Oh my God.

JOANNE
What is it?!

HENRY
I forgot how beautiful the park is.

JOANNE
So we got away and I was thinking that you could still run, you know? I saw a TV show where this vampire would tape up all the windows and drive around. You could do that!

HENRY
Hey, there's a bench. I wanna sit down--

Henry starts towards the bench.

JOANNE
No! That's in the sun!

HENRY
Yeah, I know.

JOANNE

No, but you can't sit down in the sun! Are you stupid?! You'll--

Henry hushes Joanne.

HENRY

If I got into a car and drove, I'd be driving on a road that I've been down so many times before, I'm sick just thinking about it.

JOANNE

(crying)

But you haven't been down that road with me.

HENRY

Yeah, I know. How's that for horrible timing?

Henry wipes her tears away.

HENRY (CONT'D)

You're the best friend I've ever had--

JOANNE

You're my best friend.

HENRY

So I need to ask you two favors.

JOANNE

What?

Henry pulls an envelope out of his pocket.

HENRY

I was gonna mail this to you. Looks like I saved a stamp. Open this tonight.

JOANNE

Okay. What's the other favor?

HENRY

I wanna go sit on the bench--

JOANNE

No!

HENRY

--but I'm pretty scared to do it. Will you help me?

JOANNE

No, no, no!

HENRY
Joanne, please?

Joanne hugs Henry and cries.

NICHOLAS (O.S.)
Hold it!

Henry and Joanne look and see Nicholas holding a gun.

NICHOLAS (CONT'D)
Henry, I can't let you go.

HENRY
Again with this guy?! Pack it in
man! I'm just gonna go sit down in
the sun over there.

NICHOLAS
Re -- really?
(laughing)
Um, ok! That's great! Don't let me
slow you down. I am sorry though,
Joanne.

JOANNE
Thank you.

NICHOLAS
I've been hunting for a while, but
I've never had to kill a human.

JOANNE
What?

HENRY
They're called people, not huma--
wait, what?

NICHOLAS
Seriously? With all you did for
him, you were helping him. You wanted
him to get away. You're worse than
he is; you turned your back on your
own kind!

Henry stands in front of Joanne.

NICHOLAS (CONT'D)
That's very sweet, but I'll kill you
as many times as it takes to get to
her.

Nicholas cocks the gun.

HENRY
How many people do you believe you're
allowed to kill!

NICHOLAS

As many as I have to! Yeah, okay that guy in the alley... my bad, but I had to get the police on my side to catch you. Besides that guy was a low life, and sometimes you have to kill an omelet to save some lives.

HENRY

(to Joanne)

Run!

JOANNE

I'm not leaving.

HENRY

RUN!

Henry begins running towards Nicholas.

BANG!

Henry is shot in the shoulder.

BANG! BANG!

Henry doesn't stop.

BANG! BANG!

Henry hesitates.

BANG!

Henry falls to the ground. He begins crawling towards Nicholas.

NICHOLAS

Henry, I know you're weak. You don't have any more of your special powers, so just close your eyes. This'll be over soon.

Nicholas reloads the gun, aims and --

POW!

Henry's hand is squeezing Nicholas's crotch. Nicholas screams as Henry brings him to the ground. Henry grabs the barrel of the gun and bends it towards Nicholas's face.

HENRY

Shoot now.

Henry punches Nicholas in the face. Joanne helps Henry up and they walk to the bench in the sunlight. Joanne stops Henry from sitting for a moment.

JOANNE

You don't have to do this. I mean it's all over.

HENRY

It's never over. Life that is, but death is a natural part of it and I've been at the party too long. I hid away too scared to live; don't make my mistake. I wanna sit now.

JOANNE

Goodbye Henry.

HENRY

Goodbye Joanne.

Henry and Joanne sit on the bench, arm in arm. Slowly pieces of Henry begin drifting off over the park, like black butterflies. More and more fill the air until Joanne is alone on the bench.

POLICE SIRENS

Cop cars screech to a halt, Chief Butterman and other Uniformed Police Officers surround Nicholas.

CHIEF BUTTERMAN

Special Agent Nicholas Aims, you're under arrest for murder and impersonating an officer of the United States Government.

NICHOLAS

I AM an officer of the US Government.

CHIEF BUTTERMAN

Your commanding officer just informed the NYPD that you have been relieved of duty after failing a psychiatric evaluation.

NICHOLAS

I had to do it...

Nicholas leans in closer to Chief Butterman.

NICHOLAS (CONT'D)

He's a vampire.

CHIEF BUTTERMAN

Wow, do not tell anyone we've been working together, okay?

(to himself)

Shit.

NICHOLAS

No, really!

CHIEF BUTTERMAN

Just shut up!

Uniformed Police Officers handcuff Nicholas and take him away. Chief Butterman approaches Joanne.

CHIEF BUTTERMAN (CONT'D)

Where is he? Where is the man you were sitting with?

JOANNE

He's gone.

CHIEF BUTTERMAN

He's not coming back is he?

Joanne shakes her head.

CHIEF BUTTERMAN (CONT'D)

For what it's worth, I'm sorry.

Joanne nods her head and smiles at Chief Butterman

JOANNE

Do I have to go with you?

CHIEF BUTTERMAN

Yeah, but just to answer some questions. You're not in a trouble. Me, on the other hand, I will have some explaining to do. Come on.

Joanne and Chief Butterman get up and slowly walk to the cop cars.

CUT TO:

INT. JOANNE'S APARTMENT -- DAY

Joanne is talking on the phone. Sitting on the desk is the letter that Henry had written to her.

We can read, "...properties of Mr. Bao Nyguen to be transferred in full to Miss Joanne Newton and is to include savings, checking and stock holdings..."

JOANNE

Hi mom. Just wanted to call and say that you guys don't have to worry about your retirement anymore. I've got it covered. Also, I wanted to spend some more time with you guys, so what do you say to a little trip? I really don't care, I just want to spend some more time with you two.

(MORE)

JOANNE (CONT'D)
 (welling up)
 I love you too.

CUT TO:

INT. PRISON -- PRISON CELL

The Guards take off Nicholas's shackles and close the door behind them as they leave. Nicholas puts his hands on the bars and shakes his head.

JOCK VAMP (O.S.)
 When I say run, I don't mean take
 you're God damn time! I mean RUN!

Nicholas looks up to the cell across from him.

EMO VAMP
 I told you, I was busy with the
 doctor!

JOCK VAMP
 Yeah, trying to look scary with your
 Dracula cape--

EMO VAMP
 Hsh! Wait, who's that guy? No, I
 know that guy. We know that guy.

JOCK VAMP
 Well, I'll be. Hey stranger! Haven't
 seen you since the docks.

EMO VAMP
 Yeah, the one that got away.

JOCK VAMP
 But now were all back together again.

EMO VAMP
 Whoa! He was my catch. Back off.

JOCK VAMP
 What? You couldn't take down an
 umbrella. He's mine.

EMO VAMP
 You always do this!
 (to Nicholas)
 Tell him, man. Tell him I was the
 one who took you down. Come on, be
 a pal.

JOCK VAMP
 Be a pal? You're so lame.

As the two Vamps argue, Nicholas flattens his back against the far end of his cell, and looks terrified.

FADE OUT: