

Let Them Come Apart

A screenplay by

Jeffrey Scott Richards

FADE IN

CLOSE SHOT - SCOTT MAXWELL

We see the face of SCOTT MAXWELL, 35 years old, looking tired and weary. The voice of SCARLETT, Scott's wife is heard off screen.

SCARLETT (O.S.)

So why are you bored with me?

INT. MAXWELL FAMILY LIVING ROOM -- DAY

Scarlett and Scott are sitting across from each other on matching leather couches on either side of the room. The antique coffee table between them acts as a line in the sand during this interrogation. Scarlett looks like a natural behind her handheld digital camera as she films Scott.

SCOTT

Why are we doing this with the camera?

CLOSE SHOT- SCOTT'S FACE

SCARLETT (O.S.)

Don't avoid the question. Why are you bored with me?

SCOTT

(nervously laughs)
Scar I'm not one of the subjects from your documentaries-

SCARLETT (O.S.)

Will you PLEASE answer the question?

SCOTT

(Deep breath)
Because this marriage isn't what I thought it would be...

SCARLETT (O.S.)

OK?

MAXWELL FAMILY LIVING ROOM - CONTINUOUS

Scott rubs his face, he looks up at Scarlett who is intense about getting her answers documented on camera

(CONTINUED)

CONTINUED:

SCOTT

Do YOU want to open this door?

SCARLETT

Continue...

CLOSE SHOT - SCOTT'S FACE

Back on Scott's face, he takes a deep breath and then changes it to a man who is unloading a burden that has been on his soul for years.

SCOTT

You were so hot in high school, a girl I couldn't normally have.

(beat)

I would like have a romantic fantasy and say we made love that night, but that wasn't the case.

It was mad, it was angry... animalistic.

MAXWELL FAMILY LIVING ROOM

Scarlett slowly closes the viewer on her camera. She starts to get up to leave the room. Scott snaps out of the zone he was in.

SCOTT

So you're leaving?

Scarlett turns to Scott, puzzled as to why he would even ask that.

SCARLETT

You're not even taking this seriously.

SCOTT

I'm not even sure what YOU are doing.

SCARLETT

Are you going to let me capture a serious response?

SCOTT

Scarlett, you can't point a camera at me and ask for honesty, then get upset to the point of leaving the room when I give you just that.

(CONTINUED)

CONTINUED:

SCARLETT

The problem is, I don't believe that I'm getting an honest response from you.

SCOTT

Please...

Scott motions for Scarlett to return to her couch, with the wave of a hand.

SCOTT (CONT'D)

(sincere)
Sit back down.

Scarlett sits back down and starts to power the camera back up. She then carefully opens the LCD screen and points the camera back in Scott's direction

CLOSE SHOT-SCOTT'S FACE

The camera is back on Scott. He is preparing himself to get back into the mode Scarlett jolted him out of.

SCARLETT

OK
(beat)
So our first time...why would you imply that it wasn't romantic?

SCOTT

Scarlett, that moment we shared was in the back of your parents' Cadillac Seville. It wasn't like a fire or bear skin rug graced the background of our encounter.
(beat)
(half laugh)
I mean, I can still smell the sulfur and chemicals from the plant across the highway whose visitor parking lot we were in.

SCARLETT

So was I just a conquest?

SCOTT

How could you even say that? I couldn't get you out of my mind afterwards. I was obsessed, an obsession that reduced me to a stereotypical puppy dog. This obsession lasted for years and it followed me way beyond our vowels.

INT. MAXWELL FAMILY LIVING ROOM - CONTINUOUS

Scarlett sits back, she looks a little confused.

SCARLETT

So if you were that intense, for
so long what changed?

SCOTT

That's easy enough.

(beat)

We've had our problems over the
years, but our daughter is the new
catalyst for the disdain I have
for the current state of our
marriage.

(beat)

You're great with her, you bring a
moral stability to this family
that I can't offer. You treat me
as a partner and accept my input
with our child even though I don't
have a lot to contribute.

(beat)

The problem is I have desires that
go way beyond just being an equal
partner. The only thing you have
to offer me is being a mother, I
need so much more than that...

CLOSE SHOT- SCOTT'S FACE

Scott is looking dark, as though he's Norman Bates from
the last frame of Psycho

SCARLETT (O.S.)

So what do you NEED me to do to
fix this?

SCOTT

I want to watch you fuck another
man.

CUE MUSIC

START CREDITS

TITLE CARD:

Let Them Come Apart

END CREDITS

TITLE CARD:

Chapter I: Once Upon A Time in Suburban Richmond Virginia

EXT. MAXWELL FAMILY HOME-BACKYARD- DAY

Scott is outside in his plaid shorts and white T-shirt mowing his lawn. A huge cigar is clamped tight inside of his mouth.

SCOTT (V.O.)

I live in a residential neighborhood in Brookland Virginia. We're right outside the city of Richmond...

EXT. RICHMOND'S HISTORIC SECTION

Richmond's historic buildings add a sense of class to the scenery. You feel as though you should be taking a tour of some of these structures rather than watching the scene unfold

SCOTT (V.O.)

...The buildings here should fill me with a sense of awe, but instead all I feel is dread. I work for the city as head of the parks and recreation division...

INT. SCOTT'S CAR

Scott drives through the city, right by the beauty that is Maymont park. Maymont for one that isn't familiar with Richmond, is like taking a peek back to when life began. A perfect utopia void of all the commercialism you would expect in a tourist spot.

SCOTT (V.O.) (CONT'D)

...when I drive through Richmond instead of being over taken by beauty all I see is work that needs to be done.

EXT. THE MAXWELL FAMILY HOME

We see Scott's two story upper middle class home. This whole scene laid out in front of us represents the American Dream. It's even more apparent when we move to...

THE MAXWELL FAMILY HOME-BACKYARD

Here we see Scott lounging outside of his inground pool drinking a beer. His daughter LIZA, 2, is in the pool secured by her inflatable innertube.

(CONTINUED)

CONTINUED:

A few other random NEIGHBORHOOD KIDS are playing in the pool, ages ranging from 2 to 7.

SCOTT (V.O.)

It would be cliched to say my home is very Norman Rockwell, it's way more than I deserve. My daughter Liza is 2 years old and has already become the most popular kid in the neighborhood. Between the 20 by 44 inground pool to...

INT. THE MAXWELL FAMILY HOME- GAME ROOM

The Game Room is a geek boys dream, with console game systems placed in upright cases giving the appearance that they are arcade games. They camouflage right in with the few actual arcade games that decorate the room. The kids that are in here are some of the older kids we saw from the pool earlier. One that we didn't see earlier is SHELBY, a young girl around ten. It's obvious she is a regular at the Maxwell Family Home.

SCOTT (V.O.)

...the game room, filled with the most popular console games out on the market, and a few classic favorites thrown in for my own nostalgic reasons, my home has become a pseudo-nightclub for all those under the age of 10 to come and socialize. I guess it could be worse they could be on a social networking site chatting with older men who are waiting for their chance at primetime stardom on the next Dateline.

EXT. THE MAXWELL FAMILY HOME-BACKYARD

Scott is still hanging out by the pool. Scarlett sits across from him fiddling around with her DV camera.

SCOTT (V.O.)

My wife Scarlett has been in my life since my freshman year of college. We have been married seven years, but recently I don't feel as though we are together anymore. We've completely drifted apart and I'm not sure where the blame lies.

(CONTINUED)

CONTINUED:

SCARLETT'S POV:

Through the lens of Scarlett's DV camera we see Scott nursing his half a beer. The way Scarlett films him it's obvious she is extremely in love with the man. Through the eye of a camera even the most mundane events can seem amplified by the emotions of the skillful artist behind it. This is extremely apparent in the display presented here.

SCOTT (V.O.) (CONT'D)

Scarlett is a documentary filmmaker, I mean that's at least what she calls herself. Recently the only thing she films is me, I think it's the only way to continue contact since we have developed this distance. Honestly I think most of it is an attempt to make herself look pathetic so I'll feel sorry for her.

EXT. BEACH HOUSE -DAY

A little beach house sits on the open beach, it reminds you of the type of place a surfer would live in or even a base of operations for a beachcomber who sells shells to tourists. Scarlett is sitting along the shoreline sticking Liza's feet in the water as the waves hit the beach. Scott is sitting on the porch of the house downing a beer.

SCOTT (V.O.)

In reality what does she have to feel depressed about? Sure our marriage isn't as strong as it used to be. Hell whose to say it was that solid in the first place. She has more then she could have ever dreamed of. Aside from our home we come here, to the beach house, several times through out the summer. It isn't much but it's a beach house, sitting just a few miles outside of Ocean City Maryland.

EXT. OCEAN

The Maxwell family boat, a slick little number with a glossy wooden bow, drifts out in the open water

THE BOAT

Scott gives the appearance he his captaining the boat, but they are not really going much of anywhere. It appears this is a ploy to look busy in order to not have to talk to his wife. Scarlett is sitting behind him holding Liza...an awkward family moment.

SCOTT (V.O.)

We even have a boat, well technically MY boat. Scarlett bought it for me with prize money from one of her award winning documentaries. The ocean makes for a nice day excursion with the family.

INT. MAXWELL FAMILY LIVING ROOM

Scott walks through the formal living room, he kicks a brightly colored spill-proof child's cup that is overturned on the floor. Scott looks in horror as apple juice covers the green marble floor.

SCOTT (V.O.)

With all these luxuries, there are still so many things that are out of place...

Scott turns to Scarlett who has become one with the leather couch. She looks as though she is overcome with exhaustion.

SCOTT (CONT'D)

Why would you let her bring food and drinks into this room?

SCARLETT

It's not that big of a deal-

SCOTT

It wouldn't be, if on daily basis you didn't let Liza trash this place. The other day I found a soiled diaper in here.

Scott walks out of the room

SCARLETT

(talking to Scott off screen)
I'm exhausted, I've had a really long day. I'm sorry I missed ONE sippy cup.

(MORE)

(CONTINUED)

CONTINUED:

SCARLETT (CONT'D)

It's not the easiest job in the world watching your daughter all day.

Scott walks back in with a towel to clean up the spilled juice. He drops to his knees, picks the cup up and starts to furiously clean up the spill.

SCOTT

It's the only job you have and you do a less than stellar job at it. You let her-

SCARLETT

-the only job I have?!?

SCOTT

-YOU let her defecate in her room the other day all over the carpet.

SCARLETT

Oh my God! Are you going to harp on that again?

SCOTT

If I were your employer I would fire you for your quality of work.

SCARLETT

Employer? I'm glad that's how you view me, and you know I work a full time job too...just the same as you do.

SCOTT

Full time job?

Scott laughs in a mocking way and gets up

SCOTT (CONT'D)

You call two low budget documentaries in the seven years we've been married a full time job?

Scott reaches down and grabs the cup and his rag and starts to walk out of the room. He laughs as he heads toward the doorway

SCOTT (CONT'D)

That's one of the best jokes I've heard all day.

Laughter fills the room, as Scarlett sits on the couch.

(CONTINUED)

CONTINUED: (2)

CLOSE SHOT- SCARLETT'S FACE

Tears race down Scarlett's face

EXT. TENNIS COURT-DAY

TRAVIS, is 35 years old and reminds you of a young Albert Brooks. He is facing off with Scott in a furious tennis match. It obvious that Travis is the most skilled player of the two, Scott plays as though he could be his equal if he were more focused.

SCOTT (V.O.)

Travis has been my best friend
since high school.

INT. CHURCH - SEVERAL YEARS EARLIER

Travis is standing at an alter next to a woman who will be his future WIFE. Travis is about 10 years younger, his wife is around the same age. Also up at the alter taking on the role of best man is Scott.

SCOTT (V.O.)

I was his best man when he got
married...

INT. BAR

Travis is throwing shots back, as Scott throws money at the bartender while trying to keep up with Travis shot for shot.

SCOTT (V.O.)

...and I was in his corner the
night of his divorce. She was in
the marketing field and went out
for her boss' birthday. She made
out with four guys that night. She
blamed it all on Travis because he
had shut down months prior
concentrating all his efforts on
his career at the university
causing a lack of communication
between the two.

EXT. TENNIS COURT- PRESENT DAY

It's moments after their match up and Scott sits on a bench with sweat pouring out of every pore of his body.

(CONTINUED)

CONTINUED:

Travis walks over and throws him a towel. Scott wipes his face off and Travis sits down beside of him.

SCOTT (V.O.)

Because of his experiences with his ex-wife, Travis has appointed himself the moral authority over my marital issues. He takes every opportunity to interject himself into my life as my own personal Jiminy Cricket.

Travis reaches into a cooler beside the bench and pulls out a beer. He hands it over to Scott.

TRAVIS

Beer?

SCOTT

No I'm fine. I'm limiting myself to only drinking when I'm around my family.

Travis twists open the cap of the beer and takes it for himself.

TRAVIS

You know the "apple juice on the green marble floor" thing got blown way out of proportion...by you I mean...just to clear up where I'm going with this.

SCOTT

I know where YOU are going, and before you play the "Scarlett is the innocent victim" game let me remind you, that YOU yourself asked me if she needed any help after Liza was born because the house was always trashed.

TRAVIS

Of course I know she has been overwhelmed, and she hasn't been herself since the incident.

SCOTT

That situation affected me as much as it did her. I walked away from that tragedy and I continued to be a husband and father. I went to work, I'm able to function at my job.

(MORE)

(CONTINUED)

CONTINUED: (2)

SCOTT (CONT'D)

I don't go through the day,
pretending to be a filmmaker, on
auto pilot with my child and doing
the bare basics in the bedroom
just to get by.

TRAVIS

You had to throw the bedroom in
there...
(pause)
Listen I just don't want to see
you throw everything away like I
did.

SCOTT

I appreciate the concern but we're
talking about two different
situations.

TRAVIS

I don't know. I understand you
talked to her when you were in
Mexico last month, I just don't
see much follow up since then.

SCOTT

I had a discussion with her last
night about putting a plan into
action to spice things up a bit.

EXT. 5TH AVENUE- PLAYA DEL CARMEN, MEXICO - ONE MONTH AGO

5th Avenue in Playa is the place to be. The buildings,
the brick streets, the tourists, all ooze fun from every
molecule. If heaven was a Mexican tourist shopping/food
court lined with quaint shops and small bars that would
be Playa Del Carmen

SCOTT (V.O.)

It was a month ago at a taco bar
by the beach in Playa Del Carmen
Mexico the day I told her...

EXT. TACO BAR

Scott and Scarlett are seated under a bamboo umbrella at
a little table by the shore. The water crashes against
the white sandy beach. This would be the perfect
atmosphere for a romantic dinner. The WAITER brings a
Miami Vice (a cocktail that is a mix of a strawberry
daiquiri and Piña Colada) and sets in front of Scarlett.
The other drink on his tray is a draft beer with a large
foamy head that finds its home in front of Scott.

(CONTINUED)

CONTINUED:

SCOTT (V.O.)

I didn't want to have this
discussion while I nursed my
domestic watered down Mexican
beer...

SCOTT (CONT'D)

Scarlett...

Scott's lips part the frosty head like Moses and the red
sea. He takes a giant swig and puts the mug down.

SCOTT (CONT'D)

I'm not happy anymore

SCARLETT

That's a loaded statement.

SCOTT

Yeah I know.

SCARLETT

How are we going to fix this?

SCOTT

I don't know.

SCARLETT

Do you want to fix it?

SCOTT

I don't know...honestly I think
so.

SCARLETT

That sounds convincing.

SCOTT

I'm just so bored with you, all of
this...

SCARLETT

OK clarify...

SCOTT

I don't know.
(beat)
Let's just revisit this later.

SCARLETT

You can't do that...

(CONTINUED)

CONTINUED: (2)

Scott takes another giant swig, and then gets up. He pulls some pesos out of his pocket and throws them on the table. He then turns and walks away as Scarlett looks flabbergasted.

SCARLETT (CONT'D)

...Or maybe you can.

EXT. HIGHWAY - PRESENT DAY

Scott's car is cruising down the highway, zooming in and out of the rush hour traffic.

SCOTT (V.O.)

It's 5:30 in the evening, I could have came straight home at 3:30 but hanging out with Travis is an escape from the possible tension that awaits me beyond the doors of my home...

INT. SCOTT'S CAR

Scott's turns his radio all the way up. It doesn't matter what is playing, it's obvious it's just something to drown out his thoughts.

EXT. MAXWELL FAMILY HOME - DRIVEWAY

Scott pulls his car into the driveway. He picks up his briefcase, opens the driver side door, and prepares to head to the house.

SCOTT (V.O.)

It's 5:45 when I pull into my driveway...

INT. MAXWELL FAMILY HOME- ENTRYWAY

Scott opens the door and is met by kids toys and a sea of trash. His foot kicks a fry container to the other side of the room.

(CONTINUED)

CONTINUED:

SCOTT (V.O.)

As I walk into my home I'm met
with my daughters toys and
containers from some fast food
restaurant that my wife shovels
into my daughter instead of
cooking for her at home.

Scott hears the sound of children playing coming from
outside. He walks over to the window and gazes out. He
sees Shelby and a lot of the same children from earlier
playing in the pool.

SCOTT (V.O.) (CONT'D)

It's not a surprise my pool is
full of neighborhood children that
I have no desire to take
responsibility for. I wonder if
any of their parents no what
caliber of people we are, I wonder
if they even care...

MAXWELL FAMILY LIVING ROOM

Liza is half asleep on the couch watching some random
kids program. Scott walks in and kisses her on the
forehead.

SCOTT (V.O.)

Liza is doing her evening ritual
of watching some saccharine
children's program, with sound so
sickening I might throw up as I
kiss her forehead. I love my
daughter but after my day I need
to escape somewhere by myself.

SCARLETT'S EDITING ROOM

Scott walks by and peeks through the crack in the door.
Scarlett is sorting through footage as the glowing from
her PC monitor fills the room.

SCOTT (V.O.) (CONT'D)

Scarlett is working on a new
documentary, that she might or
might not finish. I'm not sure
what it's about and as heartless
as it sounds I really don't care.

FAMILY ROOM

Scott plops down on an older retro looking couch. He picks up the remote and turns on an old kung fu movie, the kind of exploitation that usually stars a guy name Bruce Lee even though the film came out years after his death and the guy is nowhere near being an exact clone.

SCOTT (V.O.)

Some old Kung Fu movie will get me through the next couple of hours. After that I might try to catch some old 80's horror series. I just need to fill my evening with enough entertainment as to avoid my wife. Soon she will put Liza to bed...

FAMILY ROOM-HOURS LATER

Scott is passed out on the couch. Another old 70's kung fu film is playing in the background. Scarlett walks in seeing Scott completely out of commission.

SCOTT (V.O.)

She'll then walk in to the family room in hopes that I'm still awake. Hoping that tonight I will be willing to come to bed so I can lie next to her like we did during happier times. It won't work this evening, I have avoided this confrontation. I have no desire to sleep next to her tonight.

SCOTT AND SCARLETT'S BEDROOM- MINUTES LATER

Scarlett is half asleep, I believe her tears are what's keeping her from making the transition to a good nights sleep.

SCOTT (V.O.)

Scarlett will lay down and cry herself to sleep. She will try to figure out what she can do to change things, but she already knows. I have already made it clear what she needs to do. She will come around, and if she doesn't choices will have to be made. There will be plenty more nights where she will cry herself to sleep.

FAMILY ROOM

Scott rouses up and picks back up the remote.

SCOTT (V.O.)

I sense silence in the house. I might finally be able to enjoy the rest of my evening. Free of children, mine and the ones that have defected from their homes to here attracted to the pool like flies to excrement. Free of Scarlett, and her attempts to fix things without making the choice I told her that was necessary to get our marriage back on track. I'll sit here watching some old pulp cinema classic until my eyes get heavy and I pass out. I'll then wake up and start this whole process over again.

CLOSE SHOT- SCOTT'S FACE

The glow of the television set illuminates Scott's face.

SCOTT (V.O.) (CONT'D)

My name is Scott Maxwell, I'm 34 and I hate my life.

TITLE CARD:

Chapter II

THE MAXWELL FAMILY HOME-BACKYARD

Scott nurses a bottle of beer, while watching a plethora of children (including his own) playing in the pool. Scarlett walks out and places her hand on the back of Scott's patio chair. Her other hand holds a section of newspaper that she throws down on the table in front of Scott.

SCOTT

It's the entertainment section?

SCARLETT

Yes that new nightclub is opening up tonight.

SCOTT

You want to go?

SCARLETT

I thought about it...

(CONTINUED)

CONTINUED:

SCOTT

We're not really nightclub
people...

SCARLETT

We used to be...

Scott picks up the paper and glances at it.

SCOTT

Liza?

SCARLETT

The Johnsons are going to watch
her.

SCOTT

The Johnsons have the right last
name to be baby-sitters. That just
sounds like a stereotypical baby-
sitter last name...

SCARLETT

So...

SCOTT

So? Oh the nightclub? So what's
the plan we meet some random guy
and bring him back home.

Scarlett swallows so loud that the sound echoes through
out the backyard.

SCARLETT

Maybe...I don't know...
(pause)
...yes

She is so uncertain of what she wants to do, it obvious
by her actions that she "thinks" this is the right move
to save her marriage. Scott stares at the paper, there is
uncertainty coming from him as well. He has fought so
long for this, is this really what he wants? He drops the
paper on the table in front of him and looks at...

CLOSE SHOT-LIZA

Liza is playing in the pool, innocent, totally not aware
of the choices her parents are about to make.

CLOSE UP-ALARM CLOCK

An alarm clock flashes 9:00 a.m., the sound is so
piercing it rips through out the scene. a HAND comes out
of nowhere and SLAMS the alarm button on the clock.

INT. HOTEL ROOM

Silence fills the room now. EVAN, a completely naked 25 year old man, gets up out of bed. He yawns, light from the window hits his perfect body causing him to glow like a greek god. He walks into the...

INT. BATHROOM

...bathroom. He turns the shower on, still exhausted. He gets in and rests his head on the wall as the water cascades down his body.

CLOSE SHOT-BATHROOM MIRROR

The mirror is filled with condensation. a HAND clears a path in on the foggy mirror. We can now see Evan's perfectly chiseled face.

INT. BATHROOM

Evan squirts gel into his hand. He runs his hands together and then puts his fingers through his hair. Once he feels as though he has the desired look, he closely inspects his masterpiece using the mirror.

INT. HOTEL ROOM

Evan has khaki pants on now, he starts completing his wardrobe with a snazzy silk blue shirt. Once on he buttons it up nearly to the top , just leaving the very first button undone, he walks over to a giant duffle bag on the floor. He unzips the top and digs through till he finds a black tarp. He walks over to the other side of the bed.

CLOSE SHOT-HOOKER

A dead mutilated HOOKER is laying on the floor. She looks like a butchered animal.

CLOSE SHOT-EVAN

Evan throws down the black tarp

CUT TO:

TOTAL BLACKNESS

TITLE CARD:

Chapter II: The Dark Side Of Evan

EXT. PASSENGER FERRY-DAY

A breeze blows through a ferry transporting tourists across Lake Erie. Everyone on the boat seems to enjoy being on the open water, and no one seems real anxious about completing the next leg of their journey on land. Everyone except...

CLOSE SHOT-EVAN

The wind hits Evan's hair, making him look like he belongs on the cover of a trashy romance novel.

EVAN (V.O.)

300 miles? Pittsburgh maybe? I hate putting distance between me and the destruction I have left behind.

CLOSE SHOT-PREPPY COUPLE

A PREPPY COUPLE stands on the other side of the boat, the man is dressed in the type of shorts and polo you would only find in some trendy upscale mall store. The girl dressed in an outfit so revealing that if she didn't buy it at the same store one would call her a whore. Of course the clothes doesn't make the girl, and you can tell by the way she carries herself she just dresses this way because it's the "in" thing.

EXT. PASSENGER FERRY

It's obvious that Evan is staring at the couple, and the male counterpart of the duo easily picks up on it. He shields his girlfriend and then stares back.

EVAN (V.O.)

This guy thinks I want to fuck his girlfriend. He's probably right, but I don't have the time to invest in such a venture.

Evan discontinues his stare off with the couple. The boyfriend backs off the defense, but still moves his girlfriend to the side as to prevent a repeat incident. Evan starts looking around the boat, like he is searching for something.

EVAN (V.O.) (CONT'D)

300 miles! It was so much easier in the old days. Times have changed so much.

(MORE)

(CONTINUED)

CONTINUED:

EVAN (V.O.) (CONT'D)

The 1800's were a piece of cake, but even as late as the 1960's you could still indulge in your activities and easily leave it behind as you passed from town to town. Now you can't even urinate on a county courthouse without some crack C.S.I team using the latest technology to bring you to justice.

Evan walks up to the rail, he looks back at the island he just left.

EVAN (V.O.) (CONT'D)

That's why I need Pittsburgh. It's not that far away plus just enough distance to where I can feed and it not follow me back here. Don't get me wrong I liked Put-In-Bay island. It's just a quaint little place right in the middle of Lake Erie. Unfortunately I have overstayed my welcome, and it's time to move on.

Evan backs away from the rail, and turns his attention back to the passengers. He scans through all of them looking for someone to help him complete the next stage of his mission.

EVAN (V.O.) (CONT'D)

I wish I had a vehicle, but I can't travel in anything that can be tracked.

CLOSE SHOT-PUDGY GIRL

A tiny PUDGY GIRL, probably 19, sits on a bench toward the other side of the ferry. Her nose is buried in to some hip "tween" vampire novel, that complements her Gothic "life is mealiness" style wardrobe.

EXT. PASSENGER FERRY

It's obvious Evan has spotted his prey, he slowly makes his way to the Pudgy Girl's side of the ferry.

EVAN (V.O.)

Insecure slightly overweight girls are the best to manipulate. Let me clarify the key word is insecure and this has nothing to do with gender or weight.

(MORE)

(CONTINUED)

CONTINUED:

EVAN (V.O.) (CONT'D)

Although I figure the insecurities about her weight play into her personal assessment of her self image. Girls as a whole though are hard to manipulate. Females take skill, where as all a male requires is a set of tits to accompany the persuasive words coming out of a face they never make eye contact with.

Evan sits down beside this girl, he acts as though he is interested in the novelette she is reading. "Act" of course is the key word here.

CLOSE UP- GIRL'S CELL PHONE

Sitting next to her purse decorated with anime art, is a state of the art cell phone. The phone is so new to the market you can smell Steve Jobs own personal sweat and blood mixed with that of new plastic.

EVAN (V.O.) (CONT'D)

It's obvious she has money, more than likely her daddy's since I'm taking a guess she's a college student.

EXT. PASSENGER FERRY- RAMP

A ramp rests upon the shore as everyone exits the ferry and heads toward their vehicles. With in this sea of people Evan exits with the girl.

PARKING LOT

Evan, carrying his black tote bag, and the girl head toward her black Honda Accord. As he walks toward the passenger side door, he taps the back window in which a decal for Ohio University rests in the bottom right corner.

EVAN (V.O.)

I hate to be right...college student.

INT. HONDA ACCORD

The girl nervously starts the car, it's obvious she is extremely taken with Evan. She reaches for the gear shift and Evan brushes her hand. You would think the girl was going to bust open like a pinata.

(CONTINUED)

CONTINUED:

She turns back toward the windshield and starts their journey, trying at the same time to hide her red cheeks.

EVAN (V.O.)

She is so infatuated. I was also right about daddy's money. If there wasn't a never ending supply she wouldn't be so willing to drive me to Pittsburgh when her school is in Athens Ohio, nearly 200 miles out of her way. No girl, no matter how infatuated would waste her own hard earned money on a guy like that.

EXT. HIGHWAY

The black Honda speeds down the highway, past all the hay bales that decorate the majestic beauty of Ohio farmlands.

INT. HONDA ACCORD

Inside the car Evan and the girl are in the midst of conversation. It looks as though the girl might be asking Evan questions trying to get to know him better. Evan is very rigid, he acts as though he is trying to be forthcoming, but some of these questions seem to be too personal.

EVAN (V.O.)

She spends the majority of the trip talking. Talking about her parents and how they don't understand her. She then goes on about the boys at college and how she is more of a friend than anything else. She wants to know more about me. She asks me my age, and I tell her 25. Completely true, I didn't tell her how long I have been 25 though. Then she asks me about where I'm from, my family...you know the basics. The basics are what make me feel uncomfortable though. I'm always able to come up with something that sounds convincing, but it's obvious deep down there's something about my past I want to keep buried. I pray she doesn't pick up on it, and she never does.
(MORE)

(CONTINUED)

CONTINUED:

EVAN (V.O.) (CONT'D)

In my world a trait shared by most 19 year old girls has always been a saving grace for me, self-centeredness.

CLOSE SHOT-EVAN'S FACE

Evan stares out the passenger window solemn, with a slight reflection staring back at him.

EVAN (V.O.) (CONT'D)

Honestly I'm really not sure how long I have existed or where I came from. I've just been here, that the only thing I'm sure of. I asked a mentor of mine once in the summer of 1892 if I could even be killed. His response "Do you really want to find out?"

EXT. MEGA-BOOKSTORE PARKING LOT-PITTSBURGH-DAY

The Honda pulls in front of a "Barnes and Noble" style bookstore. Evan gets out of the car, he reaches back in to get his black tote bag. The girl looks concerned that she is basically dropping Evan off in the middle of nowhere.

EVAN (V.O.)

She acts concerned about dropping me off in the middle of some mega shopping area. Mega shopping areas make the best depots, because someone from the twenty-something crowd that frequents these places will give me suggestions on what the hot spots are in town.

The girl steps out of the car with her purse in tow. She reaches in her purse and pulls out a wad of money.

EVAN (V.O.) (CONT'D)

Wow the effect I have had on this girl. She is actually giving me \$200 in cash because she doesn't want to leave me stranded. This is exactly how I have made my way through the world for centuries.

She walks over to the passenger side of the car with the cash. Evan takes the money, although he has to give the impression that he is reluctant at first. She smiles and hugs him.

(CONTINUED)

CONTINUED:

Evan spins her downward and kisses her on the mouth in front of the shoppers going in and out of the store. As he pulls away from her, the girl acts as though she is in a daze. She tries to make her way to the drivers side of the car, slightly stumbling all the way there. She then gets in her vehicle and Evan watches her as she drives off.

EVAN (V.O.) (CONT'D)

What a nice girl. I was way too easy on her, but she has to get back to school and I don't do anything in broad daylight. She did make me hungry though. I'm craving a pudgy girl tonight.

INT. MEGA-BOOKSTORE-CAFE-LATER

Evan sits in the cafe attached to the bookstore, reading the same "tween" vampire novel the pudgy girl was reading earlier. ANNA is about 19 or 20 and is the same build as the girl Evan just rode down with. She probably has a lot in common with that girl, but it's hard to tell from her clothes since she is dressed in a regulation "cafe" uniform. She comes up to Evan's table with some sort of creamy coffee drink. She sets the drink down in front of Evan who puts down the book.

EVAN

Thank you
(pause)
It's very foamy.

ANNA

(laughs)
It's a coffee drink they usually are.

Evan takes a drink and nods approval at Anna.

EVAN

Well it's pretty good.

ANNA

(pointing at the book)
I'm surprised you are reading her, most guys don't really get into her stuff.

EVAN

I can see the appeal though. Vampires are very romantic... mysterious.

(CONTINUED)

CONTINUED:

ANNA

I don't know if I would say romantic, girls have a tendency to gravitate toward the "bad boys". I can see mysterious though.

EVAN

I think we all have a need to save people, to see the best in them and to try to bring that out. I think that's what the girl in this book is trying to do.

ANNA

I've actually been guilty of that myself. Seeing the best in people, thinking I can change someone.

EVAN

Well, I think we all have. Though you can't really save someone, unless of course they want to be saved.

ANNA

Did you have a bad experience once?

EVAN

Everyone has had at least one bad experience with the opposite sex.

ANNA

Isn't that the truth.

Anna notices the tote bag sitting in the chair next to Evan.

ANNA (CONT'D)

Just passing through?

EVAN

Well yes, I'm heading out tomorrow. I'm looking for something to get into tonight.

ANNA

(laughs)
Is that why you have been flirting with me for the last 30 minutes?

EVAN

Flirting?
(laughs)

(MORE)

(CONTINUED)

CONTINUED: (2)

EVAN (CONT'D)

Come on, I'm just here having
a...foamy...coffee drink.

ANNA

Oh the minute you walked in and
ordered your "foamy coffee drink"
you have been eyeing me up and
down.

EVAN

(laughs again)
I don't "eye" anyone up and down,
even if they are incredibly
attractive. But with that being
said would you have taken umbrage
if I had been?

ANNA

I didn't say it was a problem, I
just want you to admit it.

EVAN

OK
(beat)
I admit it. I've been looking for
an opening to ask you out tonight.

ANNA

There you go
(half laugh)
The Cafe closes at 11PM, is that
too late?

EVAN

No not at all. I'll be here at 11.

INT. RESTAURANT-LATER

Evan sits in a little dinner, sipping his cup of coffee.
A much more traditional brew this time, with less foam.

EVAN (V.O.)

I couldn't stay in the cafe all
day, as much as I wanted to. I was
able to confirm a date tonight for
11, and then I had to be on my
way. Staying there too much longer
could be construed as being
creepy, and I didn't want to ruin
this by looking like a stalker.

EXT. MEGA BOOKSTORE-CAFE-BACKLOT-1100PM

Evan stands by an employees only door outside the bookstore. Anna walks out, dressed in her street clothes this time. Her shorts hug her larger buttocks, compressing everything and making it look like a smooth thanksgiving ham. Her shirt is a baby blue, polo type top and sandals finish up her outfit. She holds the door open while she talks to Evan.

ANNA

I'm almost-

EVAN

Wow-

ANNA

(laughs)

I'm almost done, I just need to-

EVAN

You just look really good.

ANNA

(smiles)

I gathered that. I just have a bag of trash to take out to the dumpster.

EVAN

Oh let me get it. I mean your dressed up already.

ANNA

So are you?

EVAN

Just let me get it.

Evan reaches inside the door, and grabs the bag of trash in Anna's left hand. In doing so he brushes against her hand. It's obvious chills just went down her spine. With much ease he picks up the bag of trash that was nearly as tall as Anna and takes it to the dumpster.

EVAN (CONT'D)

I'm not going to get you in trouble? I mean being here...taking out your trash.

ANNA

(smiles)

No the cafe is the last place to close so I'm the only one here right now.

(CONTINUED)

CONTINUED:

EVAN

Good...

Evan heaves the bag of trash into the dumpster, a large THUD follows. He turns around and grabs Anna throws her against the dumpster. He kisses her like a leading man would kiss a lady in a 1950's movie, before they could show full blown sex. When a kiss was forceful, and aggressive.

CLOSE UP-ANNA'S FOOT

Anna's right foot finds a resting place under Evan's buttock. He sandal falls off and hits the ground.

CLOSE SHOT-EVAN AND ANNA

Evan stops kissing Anna on the mouth and works his way down to...

CLOSE UP-ANNA'S NECK

...Anna's neck. He kisses violently, MOANS can be heard. Evan's front teeth extend out revealing two fangs. He continues to kiss her neck like a mad man.

MEGA BOOKSTORE-CAFE-BACKLOT

Evan stops kissing Anna's neck and drops to his knees in front of her. He puts both of his hands on either side of the buckle of her shorts and JERKS them down, sending the button FLYING. Anna stands there stunned as her pink panties decorated with anime characters is revealed to Evan.

ANNA

(out of breathe)
Wait...

Evan then RIPS her panties off, Anna's true nether region blocked by Evan's head.

CLOSE UP- EVAN'S FACE

Evan looks like a animal, with his teeth barred like he is ready to attack his prey.

CLOSE UP- ANNA'S FACE

Anna still out of breathe, trying to wrap her mind around what is going on.

ANNA (CONT'D)

Slow...

(CONTINUED)

CONTINUED:

A CHOMP sound is heard, Anna's face is filled with horror, she SCREAMS. Slurping and growling are heard, Anna is about to pass out, slight moans pass from her lips as she...

MEGA BOOKSTORE-CAFE-BACKLOT

...FALLS DEAD. Evan covered in blood starts to settle down some. He reaches down and picks up a piece of her panties. He wipes his face on her pink innocent under garments. He then throws the bloody rag on her face.

INT. BUS-MORNING

Evan sits on a bus staring out the window. He has a similar look to the one he had in Honda Accord the day before.

EVAN (V.O.)

I need some distance. Anna didn't have much cash in her purse, but she did have a debit card. Like an idiot, she kept a little black book with all of her passwords including, e-mail, work related and banking information. She is the reason you see PSA's about not keeping your passwords on your person. They probably found Anna this morning, soon they will pull my picture off the ATM camera. I hate technology, but I knew eventually I would make a sloppy mistake.

(beat)

Maybe though it wasn't a mistake, maybe I'm just done...tired of it all. Life was so much easier years ago. I need distance. Distance from all that happened in Pittsburgh and Put-In Bay.

CLOSE UP-ROAD SIGN

A road sign reads "Richmond 10 miles"

EVAN (V.O.) (CONT'D)

I am so hungry...

CLOSE UP- EVAN'S NOVEL

Evan's novel laying open on a oak bar. Focus on top title in book:

(CONTINUED)

CONTINUED:

CHAPTER III

INT. NIGHTCLUB-EVENING

A BARTENDER pours Evan a shot of whiskey, Evan picks the glass up with out taking his eyes off his book.

BARTENDER

(laughs)
You are a strange man.

EVAN

(putting the book down)
I'm sorry...

BARTENDER

No man, you are just the only person I've seen who is in a popular nightclub, on opening night mind you, reading a book.

Evan downs his shot of whiskey.

EVAN

No it's just I'm waiting for someone. I'm basically just trying to pass the time.

Evan spies the crowd, much like he did on the ferry.

BARTENDER

How long of a wait do you have?

CLOSE SHOT-SCARLETT

Scarlett is standing on the other end of the bar ordering from ANOTHER BARTENDER. She looks stunning in her red dress, it hugs her short, post baby body perfectly.

INT. NIGHTCLUB

Evan turns back toward to bartender.

EVAN

Actually I think she's here now.

TITLE CARD:

CHAPTER III: THE NIGHT THEY CAME APART

INT. RESTAURANT-DAY

Scott picks up his "greasy spoon" sandwich, a mixture of fatty bacon bathed in cheese housed between two pieces of bread that look like they were fried in a vat of butter. He takes a bite and the contents of the sandwich explodes into his mouth. Travis, sitting across from Scott, takes a drink of his coffee. He looks at Scott with disapproval, but I don't think it has anything to do with his dietary choices.

TRAVIS

You are insane.

Scott puts down his sandwich and finishes chewing as he picks up a napkin to clean himself off.

SCOTT

Scarlett agreed to this to-

TRAVIS

Oh do not pin this off on her. You-

SCOTT

Oh God do not take moral stand right now.

TRAVIS

It has nothing to do with morals, it has to do with the fact that one night is going to change your marriage, and your daughter-

SCOTT

(stern)
Don't bring Liza into this. You will get on my bad side real quick if we go down that road.

TRAVIS

I'm not looking to get in to a fist-a-cuffs in the middle of the restaurant, but with all due respect I don't give a rat's ass if I get on your bad side. Scarlett is not in a place mentally where she can make a decision like this.

SCOTT

How so? Why would you say that?

(CONTINUED)

CONTINUED:

TRAVIS

You know the only reason she is doing this is to find redemption in your eyes for what happened three years ago. I guarantee she thinks this is the only way to make it up to you. She would do anything right now-

SCOTT

-and she should. Her negligence brought this dark cloud upon our household. What me watching her fuck another guy is going to send her over the edge?

TRAVIS

Um yeah pretty much-

SCOTT

Then so be it.

TRAVIS

So you are going to destroy your wife because you have some vendetta against her?

Scott takes a drink of his tea.

SCOTT

She destroyed me first, the least she deserves is to be used as an instrument for sexual pleasure. That's really the ONLY thing she is good for anymore.

TRAVIS

Jesus! Do you listen to yourself? You need something more then tennis matches and dinner dates with me. You need a professional.

Scott rolls his eyes, and picks his sandwich back up. As he digs back in Travis just stares at him in disbelief.

TRAVIS (CONT'D)

Man I love you like a brother,
(beat)
but you have become a fucking asshole.

INT. MAXWELL FAMILY HOME-DEN

Scott, sitting in a desk chair, unsheathes a samurai sword. He stares at it, almost like this collectors item is a part of his life that he had forgotten. He doesn't see Scarlett enter the room, but he can sense she's there.

SCARLETT (O.S.)

Shouldn't you be getting dressed?

SCOTT

(looking down)

I suppose.

Scott sheathes the sword and then looks up to see Scarlett. She is wearing the stunning red dress we saw her in earlier. Scott's mouth is a gape.

SCOTT (CONT'D)

God...

SCARLETT

It's been a while since I have worn this dress.

SCOTT

Yeah I haven't seen it in some time.

Scott gets up and takes the sword to a glass case full of other Japanese weapons of war. Scott pulls out a key and unlocks the case, placing the sword on a stand next to a brightly designed katana.

SCARLETT

What are you doing with your swords?

SCOTT

I don't know. It reminds me of who I was before our marriage, before Liza, before...well you know...

SCARLETT

(solemn)

Yeah...

SCOTT

You look good tonight Scarlett, you really do.

SCARLETT

(half-smile)

Thank you

(CONTINUED)

CONTINUED:

Scott walks toward the door, he gets up to where he is parallel with Scarlett.

CLOSE UP- SCOTT'S HAND

He brushes his hand against hers, it's been so long since he has shown her affection it's almost like he's forgotten how.

HALLWAY

Scott leaves Scarlett and walks out into the hallway. He walks by the game room and peeks his head in

GAME ROOM

A lot of the children from earlier are in here playing video games. It has the same atmosphere as a mini arcade

SCOTT

Hey guys, me and Mrs. Maxwell are heading out in a few. So you don't have to go home but you can't stay here.

HALLWAY

Scott continues his trek down the hall. He comes to shut door and he knocks on it.

SHELBY (O.S.)

Yes...

SPARE ROOM

Scott opens the door to a spare room. Shelby is drying her hair. It looks as though she has just gotten dressed after being in the pool.

SCOTT

Shelby, I'm going out with Mrs. Maxwell tonight-

SHELBY

On a date?

SCOTT

Yes on a date.

SHELBY

You should buy her flowers.

(CONTINUED)

CONTINUED:

SCOTT

I'll keep that in mind. Well carry on.

SHELBY

Don't worry I'll make sure I get the rest of the crew out of here.

SCOTT

(smiles)
Thank you.

HALLWAY

Scott heads back out into the hallway. He comes to a big opening which reveals the...

MAXWELL FAMILY LIVING ROOM

Liza, much like earlier, is laying on the couch watching TV. Scott looks at the TV and enjoys a few seconds of the 80's cartoon Liza is watching. It features some random animal in the role of a juvenile version of Dracula. Scott kneels beside Liza and puts his hand on her back. Liza doesn't take her eyes off of her show.

LIZA

Love you Daddy.

Scott smiles and rubs her back. He moves down further on to the floor, to where he is sitting Indian style next to the couch. Father and daughter sit there motionless watching TV together.

BEDROOM-LATER

Scarlett sits on the edge of the bed looking down at her ring finger.

CLOSE UP- SCARLETT'S HAND

Scarlett removes her wedding ring, leaving a deep impression in it's place.

BEDROOM

Scarlett places the ring on a night stand and just sits there staring off into space. Anticipation fills the air for the events that are to come.

INT. SCOTT'S CAR-NIGHT

The city lights bounce off the windshield of Scott's car. Scarlett sits in the passenger seat looking like a high class escort, in contrast to Scott's very "GAP model" like outfit. It's obvious both are extremely nervous about this evening as they prepare to formulate a plan.

SCARLETT

So...How is this whole thing going to work?

SCOTT

Pretty simple-

SCARLETT

Simple?
(chuckles)
So you have experience with something like this?

SCOTT

(Huffs and shakes his head)
No. I'm being serious it's not going to be as difficult as you think it's going to be. First of all you look good-

SCARLETT

(weird look)
Uh...thanks...I think?

SCOTT

Listen, it's like this...

INT. NIGHTCLUB

Scott and Scarlett walk in to the nightclub together. This venue is the place to be. It reminds you of the bastard child of the floor show from Rocky Horror and Studio 54. Scott veers of from Scarlett once they are in the heart of the popular night spot.

SCOTT (V.O.)

...although we'll walk in together, I'll leave you to your own devices once we are far enough inside. I'll head to a quiet table in the back of the bar...

(CONTINUED)

CONTINUED:

CLOSE SHOT- SCOTT

Scott's is sitting at a secluded table somewhere in the back. He is spying on Scarlett like some low rent P.I. trying to catch a wife cheating for client.

SCOTT (V.O.) (CONT'D)
I'll keep an eye on the situation
from there.

NIGHTCLUB-BAR AREA

Scarlett walks up to the bar, men take notice. An OVERWEIGHT MAN who acts much cockier than his looks would indicate approaches Scarlett.

SCOTT (V.O.)
Men will start approaching you
right off the bat-

SCARLETT (V.O.)
And how am I going to be able to
determine if it's the right guy?

SCOTT (V.O.)
I don't anticipate that being an
issue.

The man acts like he is making the attempt to buy Scarlett a drink. Scarlett looks at him and shakes her head no.

SCARLETT (V.O.)
Won't this get old? Constantly
turning men down?

TIME CUT:

Still at the bar another man, a COWBOY this time, swaggers up to speak with Scarlett. He seems funny, and charming. Scarlett seems really into him. The cowboy motions for the bartender to bring a couple of drinks their way.

SCOTT (V.O.)
Oh absolutely, but how amazing
will it feel? All these men
wanting you?

The cowboy leans over to whisper something in Scarlett's ear. It doesn't take long...Scarlett rears back and SLAPS the shocked Texan across the face.

(CONTINUED)

CONTINUED:

CLOSE SHOT-SCOTT

Scott rubs his face in disbelief and then downs the drink that is in front of him.

NIGHTCLUB-BAR AREA-LATER

Scarlett walks up to the bar, she looks discouraged like this routine has been going on all evening long. It's pretty apparent that Scarlett is not having any fun this evening.

SCARLETT

Can I get a...I don't know...kamikaze sounds good at this point.

BARTENDER II

Rough night?

SCARLETT

Something like that.

SCOTT (V.O.)

As with everything, once you are about ready to give up, that's when it will happen.

Evan walks up and leans on the bar next to Scarlett.

EVAN

(to the bartender)
I'll be paying for her,
very...very...very strong drink.

SCARLETT

You don't have to do that.

EVAN

(throwing money down on the bar)
No it's ok, I plan on hitting on you. I guess it's customary to buy a drink for the girl you plan on courting...or so they say.

SCARLETT

Courting? I didn't know people still used that word.

EVAN

I'm a little behind on the times I guess.

(CONTINUED)

CONTINUED:

SCARLETT

(smiles)
A little bit.

CLOSE SHOT-SCOTT

Jealousy has hit Scott, he knows this is the one. The one that will be taking his wife by the end of the evening.

SCOTT (V.O.)

I'll know at the same exact moment you will. Jealousy will creep up on me, engulfing my entire being. The anticipation will be killing me.

INT. SCOTT'S CAR-EARLIER

Back to the moment in the car as Scott is driving toward the night club.

SCOTT

...Because this will be the moment that changes everything. Just thinking about what will happen to us once the smoke clears is just as stimulating as everything that came before. I really believe that tonight I could fall back in love with you all over again.

Scarlett looks at Scott not sure how to respond. A part of her thinks he might have just lost his mind. The other part, the part that has been going along with this plan the whole time, is just willing to do anything to save her marriage...no matter how ludicrous.

CUT TO:

NIGHTCLUB-BAR AREA-PRESENT

At a table, by the bar yet secluded from all the other patrons, Scarlett and Evan make the attempt to get to know each other better.

SCARLETT

So where are we at?

Scarlett takes a drink of a long island ice tea, the kamikaze is long gone by this point.

(CONTINUED)

CONTINUED:

EVAN

I think favorite director...I mean being a filmmaker I need to find out who...

(doing the quote thing with his fingers)

"influences" you.

SCARLETT

Fellini, of course everyone says Fellini...I'm such a poser.

EVAN

I mean if that's who influences you.

SCARLETT

His images of fantasy mixed with baroque are truly stirring.

EVAN

Baroque?

SCARLETT

It's a period of architecture and art during the 17th century in Rome. The gist of it is around 1600 The Roman Catholic Church wanted art to speak to the illiterate rather than the intellectuals-

EVAN

The Council Of Trent, I remember it very well-

Scarlett gives Evan a strange look

EVAN (CONT'D)

-from college...It wasn't like I was there.

Scarlett looks at Evan, smiles and then shakes her head.

EVAN (CONT'D)

So Fellini? What's your favorite Fellini film?

SCARLETT

Easy Amarcord, but that isn't my favorite film-

EVAN

What would that be?

(CONTINUED)

CONTINUED: (2)

SCARLETT

Scenes From A Marriage, I like the mini-series version the best. It's set up in six episodes and it feels very literary. I really like the voyeuristic nature of the film.

EVAN

I think I have been dating younger girls for way too long.

SCARLETT

Where did that come from?

EVAN

You just have experience, and insight...I feel like I can keep up with you...or I actually can't...but that's what I like...the challenge.

SCARLETT

I'm just glad I'm able to talk to someone who really cares about what I have to say.

EVAN

Is that why you are here tonight? Because your husband doesn't?

SCARLETT

Husband? How do you...?

Evan points at her hand, more specifically her ring finger.

EVAN

The impression of your wedding ring is still on your finger. It's pretty recent too, so I figure...I'm sorry...am I getting too personal?

SCARLETT

Well no...Are you a P.I. or something?

EVAN

Or something...
(smiles)
I just notice things. I wouldn't have brought up the wedding ring but there's something I wanted to clear the air about.

(CONTINUED)

CONTINUED: (3)

SCARLETT

Um...?

EVAN

The guy...

CLOSE SHOT-SCOTT

Scott is still sitting at his table watching Evan and Scarlett's exchange from a far.

EVAN (V.O.) (CONT'D)

You know? The one that has been watching us all night. Is he...

NIGHTCLUB-BAR AREA

Scarlett is intensely listening to Evan, trying to formulate a response to his questions.

EVAN

...your husband?

NIGHTCLUB-SCOTT'S TABLE-A FEW MOMENTS LATER

Scott sees Scarlett leave the table, as Evan and several empty glasses are left behind. She gets to Scott's table and sits down directly across from him.

SCARLETT

His name is Evan.

SCOTT

You seemed like you warmed up to him.

SCARLETT

He's a very nice guy.

SCOTT

You've been talking to him for quite a while.

SCARLETT

Well I had to determine if he was safe enough to bring into our home.

SCOTT

Is he?

(CONTINUED)

CONTINUED:

SCARLETT

I hope so.
(pause)
Do you really want to do this?
Because if we walk out the door
with him tonight, this WILL
happen.

SCOTT

Yes.

SCARLETT

OK...I told him everything

SCOTT

(making sure)
Everything?

SCARLETT

The whole "plan".

SCOTT

How did he take it?

SCARLETT

Well, I think he might like me. I
mean as in beyond all of this.

SCOTT

Do you like him?

SCARLETT

You know Scott, more then I've
liked you in a long while.
(pause)
I think that's why this will be
easy to stomach.

SCOTT

(detached)
I'll get the car.

SCARLETT

OK...

INT. SCOTT'S CAR-MOMENTS LATER

Scott looks up in his rear view mirror and sees...

SCOTT'S POV

...Evan moving Scarlett in closer, like teenagers
canoodling on their first date.

SCOTT'S CAR

Scott's looks like the third wheel, as he has been reduced to nothing more than a taxi driver transporting Evan and Scarlett to their destination.

EVAN

So Scott?

SCOTT

(taken back)
Yes?

EVAN

Your wife is a filmmaker, I'm sure you get exposed to the arts. What's your favorite film?

SCOTT

Come Drink With Me, it's a Shaw Brothers kung fu film from 1966.

EVAN

Kind of an interesting contrast to Scarlett's answer.

SCOTT

I'm not much of a film buff.
(beat)
So what's your favorite film Evan?

EVAN

The Howling.
(shrugs)
I like werewolves.

EXT. MAXWELL FAMILY HOME-DRIVEWAY

Scott's car pulls into the driveway, once the engine shuts off all that can be heard is crickets.

INT. MAXWELL FAMILY HOME

The sound of a door unlocking can be heard, and the three participants in tonight's events enter into the dark foyer. Scott's turns the lights on, while Scarlett breaks away from Evan's tight grasp.

SCARLETT

I'm going to get out of this dress.

Scarlett leaves the room.

(CONTINUED)

CONTINUED:

SCOTT

(To Evan)

I have a mini bar in the den. You can join me in there...while I guess...uh...we wait on her.

EVAN

OK

MAXWELL FAMILY HOME-DEN- MOMENTS LATER

Scott's pours a glass of whiskey for himself and Evan. As he walks toward him with both glasses, Evan is looking around the room. He spies Scott's case of swords.

EVAN

A little bit of a collector?

Scott hands Evan his glass.

SCOTT

Yeah it's a hobby.

Evan points to the brightly designed katana we saw earlier.

EVAN

That's a replica of the sword that killed Jiang Shi.

SCOTT

(takes a drink)
The Chinese vampire...

Scarlett walks in to the room, she is wearing a tight white undershirt and shorts. The guys can't help but to take notice. They have been reduced to Jr. High Schoolers in the presence of Scarlett. Once she gets to the futon, she plops her self down, while taking a swig of beer from a bottle in her right hand.

SCARLETT

He wasn't nearly as sensual as his European counterpart.

Evan slowly walks toward Scarlett. Once he makes it to the futon he holds his hand out, she takes hold. He then pulls her up into him. She is completely out of breath. Her heart is beating loudly, she shivers like a small forest creature.

SCARLETT (CONT'D)

(trying to maintain composure)
Are you safe?

(CONTINUED)

CONTINUED:

EVAN

As safe as any other stranger.

Evan rips open Scarlett's shirt exposing her breasts. Scott drops his glass and it SHATTERS on the floor. Passionately Evan engulfs Scarlett's nipple with his whole mouth. Scarlett's moans fill the room.

CLOSE SHOT-SCOTT

Scott sits in a chair, like a pervert in a sex theater. Moans can be heard in the foreground.

MAXWELL FAMILY HOME-BEDROOM

A completely naked Scarlett is being dominated by an animalistic Evan.

CLOSE UP-SCARLETT'S FACE

Scarlett with her head titled back, sweat racing downward. This would be a hard display for...

CLOSE SHOT-SCOTT

...Scott to watch. His face is filled with so many emotions, excitement, fear, jealousy. He can hardly hold it all in, he looks like a soda bottle that has been ran through a paint mixer.

CLOSE UP-SCOTT'S HAND

Scott's hand forms a tight fist.

BEDROOM

In the middle of this intense session of intercourse, Evan pushes Scarlett's head to the side exposing her neck. He kisses and sucks on her neck so violently he can't help himself any longer, his fangs extend out. Neither Scott or Scarlett have noticed Evan's transformation yet as he moves toward Scarlett's forbidden area.

CLOSE SHOT-SCOTT

Scott watches Evan as he moves down Scarlett's body. He starts to rock in his chair, he feels uneasy. Maybe he didn't make the right choice.

BEDROOM

Evan REARS up, with his teeth barred, Scott is taken back. He attacks like an animal with a HARD bite to Scarlett's breast. SCREAMS fills the room.

SCOTT

What the hell?!?

Scott jumps up, kicking the chair into the wall behind him. Evan rears back up again, Scott jumps in heading toward Evan. A hand CLASPS around Scott's throat. Evan throws Scott against the wall on the far side of the room. Scott's body makes a hole in the drywall.

EVAN

(demonic voice)
Your time is coming.

Evan attacks Scarlett's neck, she SCREAMS again. Blood flows all the way down to her chest.

CLOSE SHOT-SCOTT

Scott is trying to get his senses about him. He crawls like a man just knocked out of his wheelchair, to the door. He pushes the bedroom door open.

HALLWAY

Scott's tries to get to his feet. He hears Scarlett's life fading and he knows soon that Evan will be done feeding. He stumbles down the hall, finally he makes it to the den.

DEN

Scott frantically searches through his pockets to find the key to his sword case. He's shaking, the key is no where to be found. He starts tearing up the room, ripping the cushions off the futon. He opens up drawers on the desk and finds nothing in the furry of papers he throws all over the place. He looks up on the desk and sees a round brass paperweight. He picks it up and heaves it toward the case. The glass shatters...

CLOSE UP-SCOTT'S HAND

Scott grabs the brightly colored katana he and Evan were talking about earlier.

(CONTINUED)

CONTINUED:

CLOSE SHOT-EVAN

Evan continues to suck Scarlett's neck, her sounds are muffled now.

BEDROOM

All you can hear is whimpers escaping her lips. Her life is almost over. Evan rears up one more time to take a breather. He SCREAMS like a dominate male animal. SUDDENLY a sword cuts right through Evan's neck, decapitating him. His head falls right next to Scarlett's nearly lifeless face. Evan's headless body FLOPS upon Scarlett's chest squirting blood into her half open mouth.

CUT TO:

BLACKNESS

TITLE CARD:

CHAPTER IV: AFTERMATH

EXT. MAXWELL FAMILY HOME-BACKYARD-DAY

Scott's sits outside, in the same plaid shorts as earlier, smoking a cigar. He has a bottle of beer on the table next to him, but he is nursing it more then anything at this point.

SCOTT (V.O.)

In the weeks that followed things changed in my household.

CLOSE SHOT-POOL

The pool sits empty, still. No longer filled with neighbourhood children. The same goes true for the...

GAME ROOM

...game room. No longer the hot spot of the Maxwell house that it once was.

SCOTT (V.O.)

The neighborhood children steer away from here now. It's not that they don't want to be here, this is more of a parental decision then anything else. What parent would want their child hanging out at the perverts house?

BACKYARD

Scott finally takes a big swig of his beer. He sits back and lets the wind hit his face.

SCOTT (V.O.)

Everyone knows about the Maxwell's, the couple who swim in a sea of perversion. Scott's wife was viciously attacked by a serial killer during a session of voyeuristic sex. People stay away from that house, like having a fetish is some sort of dark plague there is no vaccine for.

INT-POLICE STATION-WEEKS EARLIER

Scott's face and clothes are covered in blood as he speaks to a POLICE DETECTIVE. The detective seems engrossed in Scott's story. Almost like he is watching a reality TV show played out in front of him live like Shakespeare in the park.

SCOTT (V.O.)

I told the police everything, all the sordid details. I think the erotic undertones of the story excited this undersexed, middle aged man.

The detective puts some documents down on the table, just from a quick glimpse it looks like a file about Anna.

SCOTT (V.O.) (CONT'D)

He proceeded to tell me everything about Evan. A murder he committed in Put-In-Bay Ohio, another gruesome discovery at a bookstore in Pittsburg. It's possible he was connected to several others. The police think it might be a cult thing, because there have been unexplained attacks like this for decades. At least the police detective assumes there is a bigger conspiracy here, considering the F.B.I. have involved themselves in his case. I had to hear all about it, the 30 year old veteran whose famous serial killer case was ripped from him by the F.B.I.

(MORE)

(CONTINUED)

CONTINUED:

SCOTT (V.O.) (CONT'D)

He really thinks I give a shit.
Whatever gets me out of here at
this point.

POLICE STATION-BATHROOM

Scott cleans the dried blood off his face in the bathroom sink.

SCOTT (V.O.)

So odd though, no mention that
this man had fangs. Fangs that
kind of appeared at will. I'm sure
there is a scientific explanation.
Maybe it ties into this supposed
cult, I doubt it's vampiric. I
have a hard enough time believing
in God anymore after what happened
to Amber. Vampires would be way
too big of a stretch.

HOSPITAL-SCARLETT'S ROOM-HOURS LATER

Scarlett in her hospital bed resting. Scott sits in
silence next to her.

SCOTT (V.O.)

Travis had to watch Liza while
Scarlett was in the hospital. No
one else would step up and help
since we were outcasts.

EXT. HOSPITAL-PATIENT PICK UP AREA

A NURSE wheels Scarlett, in a wheelchair, down to Scott's
car.

SCOTT (V.O.)

Scarlett made a full and rather
quick recovery. They actually
wondered if she was taking
something that would have aided in
the process.

Scott takes over the wheelchair from the nurse. He wheels
Scarlett to the passenger door, and opens it up to
prepare to help her in. He grabs her hand, she goes
through the motions of getting in the car, but her face
is almost catatonic.

(CONTINUED)

CONTINUED:

SCOTT (V.O.) (CONT'D)

They determined my attack on Evan
fell under the defense of others
law. I was never charged in his
murder. Things seem to be going
back to normal...

Scott gets Scarlett in the car and buckles her seat belt.
He closes the door and then gets in on the drivers side.

INT. SCOTT'S CAR

Scott closes the drivers side door, he looks at Scarlett
before he puts the key in the ignition. She just stares
straight ahead.

SCOTT (V.O.)

But it's all short lived. See
although Scarlett was physically
healed the mental scars ran deep.
I thought time would help, things
always get better with the passage
of time.

INT. MAXWELL FAMILY HOME-BEDROOM-PRESENT DAY

Scott dressed in the same outfit as earlier, stands in
door way of the bedroom. He watches Scarlett who is
wrapped up in blankets, laying on the bed shaking.

SCOTT (V.O.)

In this case though, time has made
matters worse.

SCARLETT'S EDITING ROOM

Scott walks into Scarlett's editing room. He slumps down
in her computer chair. The vibration of him sitting down
takes her computer out of sleep mode. He sees a video on
the computer monitor. He slowly takes the mouse to a
position where he can push play.

CLOSE SHOT-MONITOR

A video plays of Scott and Scarlett when they were
dating. The look so in love.

CLOSE UP-SCOTT'S FACE

A tear falls down his cheek and rests in the corner of
his mouth

EXT. TENNIS COURT-DAY

A ball FLIES toward Scott's racket. He HITS it hard sending it flying back toward Travis. Travis jumps up and catches the way ward ball.

TRAVIS

(strained)
How is Scarlett doing?

Scott swings for the ball and misses. Once the ball flies to the back of the court he relaxes a bit and walks toward the net. Travis meets him there.

SCOTT

Still the same, it's been what...nearly a month.

TRAVIS

It takes time. Did you look into that doctor I recommended?

SCOTT

She has to leave the house in order to see a therapist. Getting her to eat is hard enough. It's so nostalgic buying baby food again. It's the only thing I can get her to keep down and that's hit and miss.

TRAVIS

I mean God, between Amber and now this-

SCOTT

Oh God-

TRAVIS

I'm not blaming you-

SCOTT

That's exactly what you are doing, but you are just doing it in a sly way.

TRAVIS

(shakes his head)
You give me way too much credit.

SCOTT

I actually do care about my wife.

TRAVIS

I know you do.

(CONTINUED)

CONTINUED:

SCOTT

Something is wrong with her.

TRAVIS

It will be fine.

SCOTT

You don't know that, it's just customary to say "It will be fine".

TRAVIS

I would just be there as much as you can.

SCOTT

Yeah...

INT. SUPERSTORE-DAY

Scott pushes Liza around in the shopping cart, while browsing through the fireworks section. He starts to fill the cart up with all kinds of legal explosives.

LIZA

(to Scott)
Daddy?

SCOTT

What baby?

LIZA

Excuse me...I pooped

SCOTT

Oh...?

SUPERSTORE MENS BATHROOM

Scott pulls out the baby changing table, it's obvious he doesn't have the slightest idea of what he is doing. This is usually Scarlett's job to take the baby out on errands, and Scott is not a good multi-tasker. Scott throws Liza on the table.

SCOTT

I think I need to strap you in...oh well...you might be too big for this. You are in the that in-between stage.

Liza just looks at him, not having the slightest idea on what the hell he is yammering about.

(CONTINUED)

CONTINUED:

Scott pulls off her diaper and it's obvious from his face it's not a pleasant experience. Liza starts to kick some, she does not like getting her diaper changed.

LIZA
Help Daddy Help!

SCOTT
Why would you ask ME for help?
I'm the one changing your diaper.

Scott pulls out his wipes, and it appears he might be wiping her butt (a little girl needs modesty after all). He notices he used the last wipe.

SCOTT (CONT'D)
Shit...

LIZA
Shit?

SCOTT
Don't repeat that. I shi- er-I
mean poo is on the changing table.
Great AND we are out of wipes.

Scott spies paper towels on the opposite side of the bathroom.

SCOTT (CONT'D)
(pointing at Liza)
Don't move.

LIZA
Daddy?

SCOTT
(still pointing)
Don't move...

Scott skips backwards to the paper towel holder, pointing at Liza the whole way there. A MAN who is relieving himself in a urinal looks up at him. Once Scott YANKS a piece of paper towel out of the holder, he RUSHES back. Liza points up at a warning sign on the top of the changing table.

LIZA
(still pointing)
Daddy?

SCOTT
That's the warning sticker.

Scott starts to clean up the excrement from the table.

(CONTINUED)

CONTINUED: (2)

SCOTT (CONT'D)
I think it's a warning against
everything I just did.

INT. MAXWELL FAMILY HOME-BEDROOM-DAY

Scott walks into the bedroom, the drapes are pulled shut the room is pitch black. He turns on the light, Scarlett moans and pulls the blankets up above her head. Scott kneels down beside the bed and places his hand on her back.

SCOTT
The fourth is next weekend. We
should take Liza up to beach
house. I bought a whole bunch of
fireworks today.

Scarlett just moans again, not really responding

SCOTT (CONT'D)
I don't know how you manage her in
stores, it's insane.
(beat)
So we should do more...you know as
a family...maybe even just me and
you.

No response from Scarlett.

SCOTT (CONT'D)
(sympathetic)
So what do you say? You want to go
to the beach house this weekend?

Scarlett just jerks away from Scott. He doesn't try to re-attempt to place his hand on her back. He puts his hands on his knees and just stares on her, trying to wrap his mind around all of this.

EXT. BEACH HOUSE-NIGHT-FOURTH OF JULY

Scott positions the bottle rocket on the beach. Liza runs up behind him.

SCOTT
(to Liza)
Stay back honey

He directs Liza to a little lawn chair he set up for her on the upper end of the beach.

(CONTINUED)

CONTINUED:

SCOTT (CONT'D)

I won't light it unless you stay
right here.

He runs back to the bottle rocket, he pulls out his lighter and brings the flame to the fuse. Once lit, he RUNS all the way back to a lawn chair next to Liza. The bottle rocket flies up into the air, Liza is overcome with amazement. The moonlight hits the water, as father and daughter sit watching this display in awe. The absence of Scarlett, and her contribution to this family can be felt between Liza and her father during their attempt to bond.

INT. SCOTT'S OFFICE-DAY

Scott is sitting at his desk, going over paperwork. He looks like he might be comparing stuff that is in his files to soft copies on his PC. MARGO, his assistant, walks in throwing a file folder down on his desk.

MARGO

There is everything on the
wetlands.

SCOTT

Thank you so much. I need to have
this proposal done by the end of
the week

MARGO

Hey, I meant to ask you
earlier...um...Do you think Liza
is ready for a kitten?

SCOTT

You have a litter you are trying
to get rid of don't you?

MARGO

(laughs)
Yes I do

SCOTT

I don't see any reason why not.

MARGO

Drop by on the way home and you
can pick her up.

EXT. MAXWELL FAMILY HOME-DRIVEWAY-AFTERNOON

Scott pulls into the driveway after a long day of work. Once he gets out of the car he reaches in and picks up the KITTEN he got from Margo. He heads toward the house, he opens the door and walks into the...

MAXWELL FAMILY HOME

...foyer area. Liza toddles up and meets him at the door. Liza sees the cat, excitement runs through her.

LIZA
Dog?

SCOTT
Close...Cat.

Scott hands the cat to Liza. She tries to hold on to the kitty but she squirms away. Liza laughs.

SCOTT (CONT'D)
What are you going to name her?

LIZA
Meow...

SCOTT
Good name...

LIVING ROOM

Scott's walks into the living room, Scarlett is again wrapped up in a blanket, at least this time she is sitting up.

SCOTT
Did you see I got Liza a kitty?

SCARLETT
(monotone, looking straight ahead)
No.

SCOTT
She is in the other room with her.
Liza is calling her "Meow".

Scarlett just sits motionless, staring straight ahead.

SCOTT (CONT'D)
Has it been difficult with
everything that happened...you
know...taking care of Liza?

(CONTINUED)

CONTINUED:

SCARLETT

(monotone)
No.

SCOTT

OK I was just worried, I know she
requires a lot of attention.

SCARLETT

(monotone)
Don't.

SCOTT

OK well if you need me to do
anything...hire someone...I'll do
it.

SCARLETT

(monotone)
No.

SCOTT

(deep breath)
OK

INT. RESTAURANT-DAY

Scott takes a huge drink of tea. You can tell he is going
to ask Travis, who is sitting across from him, a huge
favor.

SCOTT

Can you take Liza for a couple of
days?

TRAVIS

What are you going to do?

SCOTT

I think I'm going to take you up
on the therapist recommendation.

TRAVIS

How are you going to get her
there?

SCOTT

That's why I don't want Liza in
the house.

EXT. MAXWELL FAMILY HOME-DRIVEWAY-MORNING

Travis is fiddling with installing a car seat in the back of his car. The door of the house opens and Scott walks out holding Liza and carrying a diaper bag.

TRAVIS (V.O.)
When do you want me to pick her up?

SCOTT (V.O.)
Tomorrow morning, while Scarlett is still asleep.

Scott's kisses Liza on the forehead and then hands her to Travis. Travis buckles her into the car seat and then shuts the door. He walks over to Scott and places his hand on his shoulder.

TRAVIS
Call me if things get too much.

SCOTT
I'll be fine...Thank you.

TRAVIS
You know anytime you need something...

Travis gets into the car, he pulls the driver's side door shut. He waves at Scott as he starts the car and drives away. Scott turns around and walks inside the house.

INT. MAXWELL FAMILY HOME

Scott once inside, falls against the wall. He is exhausted already, and his discussion with Scarlett hasn't begun yet. He composes himself and walks into the...

BEDROOM

He sits down on the edge of the bed. Scarlett is in a familiar position, laying in bed wrapped up in a blanket.

SCARLETT
(monotone)
Liza is gone.

SCOTT
Yes...We need to sit down and talk tonight. I'm really concerned.

(CONTINUED)

CONTINUED:

SCARLETT

(monotone)
Don't be.

SCOTT

Yeah...well I'm not letting you go
down this road.

Scott gets up and leaves the bedroom. He shuts the door behind him. Scarlett lies in bed motionless.

BEDROOM-HOURS LATER

Scarlett lays in bed asleep. It's completely quiet in the house.

CLOSE SHOT-SCARLETT'S EYES

Scarlett's eyes POP open with an awareness she hasn't had in quite a while.

SCARLETT (V.O.)

I'm hungry...

KITCHEN-SECONDS LATER

Scarlett stands in the kitchen watching the kitten drink out of a bowl of water. She slowly reaches her hand out and touches the cat. The kitten "meows" in response to Scarlett's touch. She then picks the kitten up by the back of the neck like she were the mother of the liter. She pulls the cat to her face and stares into it's eyes. She then carries the cat over to the kitchen counter. She looks around and spies the blender. She places the cat in the blender and puts the lid on. She walks over to the fridge and grabs a gallon of milk inside. She goes back to the blender and pops open the lid. The kitten, to no avail, tries to climb out. Scarlett opens the milk and pours it into the blender. She fills the pitcher up and places the lid back on the blender.

CLOSE SHOT-SCARLETT'S HAND

Scarlett's finger hits the smoothie button on the blender.

KITCHEN

The blender goes off and the animal CALLS out in pain. Soon it's cries subside and all that's left in the blender is a bloody smoothie.

DINNING ROOM-LATER

Scarlett is at the dinning room table drinking her last glass of "cat smoothie". Scott walks into the room, home from work for the evening. His mouth drops open...

SCOTT

What in the world?!?

Scarlett downs her glass, and stares at Scott.

SCOTT (CONT'D)

You are up and around?

SCARLETT

Yes I'm feeling much better.

SCOTT

I hope taking Liza out of here for a few days wasn't the catalyst for this. I wasn't trying to hurt you in anyway.

SCARLETT

I know.

SCOTT

Wow...well do you want me to call Travis?

SCARLETT

Well...let's give it a couple of days.

SCOTT

(trying to hide his excitement)
Yeah you're right. We need the opportunity to work on us.

Scott fiddles through his pocket and pulls back out his keys.

SCOTT (CONT'D)

I need to go back out to the car.
I forgot I picked up cat food.

Scott looks around.

SCOTT (CONT'D)

How is the cat doing with out Liza around?

SCARLETT

No sure, she's stayed away from me.

(CONTINUED)

CONTINUED:

Scott turns around to head back out to the car. He spins back around.

SCOTT

Taking Liza out of here for a few days...you know that had nothing to do with Amber right-

SCARLETT

Don't got there.

SCOTT

I know...I shouldn't ruin the moment. It was more so I could have alone time with you, not because I thought we were going to have a repeat of that incident-

SCARLETT

(short)
OK

SCOTT

Sorry I just...I'll drop it.

Scarlett shakes her head in agreement. Scott then turns around and walks out of the room.

BEDROOM-MORNING

Scott wakes up in bed beside Scarlett. He looks refreshed, this is the first time he has looked this well rested in a long time. He gets out of bed in nothing but his boxer shorts. He stands up to stretch and then turns around to kiss Scarlett on the forehead.

SCOTT

I'll see you when I get home from work tonight.

Scott turns around and walks out of the bedroom to get ready for work. Scarlett sits up in bed, she feels changes coming over her.

BATHROOM-LATER

Scarlett stares at her reflection in the mirror. It's obvious she is seeing someone different, even monstrous, staring back. She runs her tongue across her teeth and SUDDENLY fangs POP out. She looks shocked at first, but then starts to accept her new look.

(CONTINUED)

CONTINUED:

SCARLETT (V.O.)

Why am I not appalled by the person staring back at me? Why doesn't it disgust me that I'm turning into something so monstrous? Why do I like this so much? Memories are flooding back, memories on who I used to be.

EXT. BEACH HOUSE-DAY-THE PAST

AMBER, a 3 year old girl is toddling down the beach. She runs in to the arms of Scarlett. Scott comes up from behind and wraps his arms around both of them. Scott and Scarlett look like a completely different couple than the ones we have known through out the story.

SCARLETT (V.O.)

Things were so different when Amber was here. We have changed so much since. Now we are just shells, like something a locust would leave behind. I miss who we were then...

INT. MEXICAN RESTAURANT-YEARS BEFORE

Scott, 19 and Scarlett, 16 are standing in line at a Mexican Restaurant. It's obvious that the HOST believes that Scott and Scarlett are together. Scott, despite the language barrier is trying to make him understand they are not.

SCARLETT (V.O.)

I was 16 when I met Scott. Mother sent me to pick up dinner at the local Mexican dive. Scott was also there picking up food, after a long day at the college library. While standing in line the host thought we were there together. He tried to seat us and Scott did his best job, with butchered Spanish, to set things straight.

INT. CAR-NIGHT-DAYS LATER

Scott and Scarlett are in the middle of the sexual experience Scott described in the opening scene.

(CONTINUED)

CONTINUED:

SCARLETT (V.O.)

This is probably what he had in mind while scanning me up and down a few days earlier.

CLOSE SHOT-SCARLETT'S FACE

She is trying to look into Scott's eyes. She so badly wants this first time, to be a romantic experience.

CLOSE SHOT-SCOTT'S FACE

Scott's eyes are shut, and it's obvious his mind is only on the climax.

SCARLETT (V.O.) (CONT'D)

He doesn't care about me or the type of person I am. The only thought he has right now is what the baseball scores were last night in order to fend off an explosion that will end this tryst.

INT. HOSPITAL ROOM-DAY-YEARS LATER

Scarlett is pushing with every muscle in her body. Sweat is pouring off her brow. Scott is beside her holding her hand, helping her through the labor process.

SCARLETT (V.O.)

I'm not sure what changed. What the switch was that got flipped in his head that made him a romantic caring person. It just happened one day. I remember while I was giving birth to Amber I thought back on our wedding day.

INT. CHURCH-DAY-YEARS EARLIER

Scott and Scarlett are at the alter exchanging vows, both are nearly in tears. It doesn't matter how many people are there, or who is giving the sermon nothing exists outside of these two right now.

SCARLETT (V.O.)

I didn't even think about our meanness first encounter on that day. All I thought about is how endearing he was to me all the years we were dating. Maybe most men are like this initially.

(MORE)

(CONTINUED)

CONTINUED:

SCARLETT (V.O.) (CONT'D)

Maybe the sex is what draws them
in like a good sale at a retail
store.

EXT. STREET-DAY-PRESENT DAY

Scarlett staggers down the street, the bright sun bothers her like a drunk getting over a hangover. She is wearing the red dress from the night with Evan. She has topped off her sexy outfit with some trendy sunglasses, which are mostly there to shut out the brightness.

SCARLETT (V.O.)

I have a hunger I never felt
before. I head outside and walk
down the road. The sun bothers me,
but it's mostly because I haven't
been outside in weeks. Apparently
I'm not turning into a creature
that is weakened by the rays of
daylight.

INT. BEDROOM-YEAR EARLIER

Scarlett is crying on the edge of the bed. Scott walks over and sits down beside her. He has a distant, even angry look on his face. He reaches over and consoles her. He wipes a tear from her cheek. Then completely on auto pilot he leans in and kisses her. The kissing heats up and they lie down on the bed together.

SCARLETT (V.O.)

He treated me so badly when Amber
died. I deserved it I guess.
That's why the night he gave me
the pity fuck I thought it was
more then I deserved. I was lucky
he would even look at me let alone
want to "be" with me.

EXT. PARK-DAY-PRESENT DAY

Scarlett sits on a bench in the park. A YOUNG MAN, in his late 20's, walks up and attempts to start a conversation with her. She seems more then willing to indulge this romantically awkward man. He seems too shy to ask if he can sit down. So Scarlett just takes him by the hand and directs him down beside of her.

SCARLETT (V.O.)

It doesn't take long looking this
way to attract attention.

(MORE)

(CONTINUED)

CONTINUED:

SCARLETT (V.O.) (CONT'D)

I went out expecting to find Evan again. Evan was one of a kind, he was the person I was looking for when I found Scott. Some might say, like all men, in the end he hurt me...became disappointing even. That's not the case. He opened my eyes, I know who I really am now. I owe a lot to Evan. There will never be another like him. So there is no sense in looking for a replacement. In the end, I guess this one will have to do. You can't be picky when you are lonely.

INT. APARTMENT-DAY-YEARS EARLIER

Scarlett is sitting beside Scott on a small futon. They are watching some sort of foreign European drama from the 60's on a small TV set. Scarlett is enthralled and it's obvious she wants Scott to share the same feelings. Scott unfortunately has already checked out, as he sits beside her half asleep.

SCARLETT (V.O.)

Evan made me realize Scott was never really into me. Or at least what I was into. In the early days you should at least fake interest in your significant others hobbies. He made no attempt.

INT. MAXWELL FAMILY HOME-YEARS LATER

Scarlett is at a table crying, Scott is slamming his fist down on the table. This is an intense one sided fight.

SCARLETT (V.O.)

He would probably say I have no right to be upset about miniscule things from the past. Much like how he told me I had no right to get myself pregnant with Liza. The night I told him, he had such fury. He is almost forgetting that he had a play in that too.

INT. CAR-AFTERNOON-PRESENT DAY

The young man from earlier is driving Scarlett back to her house. He's extremely nervous. He doesn't normally get chances like this with girls that look like Scarlett.

SCARLETT (V.O.)

How sweet he is driving me home?
He didn't want me to walk all the way back. I'll invite him in once we get there. I have to time this just right though, Scott will be home from work soon.

INT. SCOTT'S WORK-BATHROOM

Scott is using the urinal when RUDY, a well dressed co-worker walks in. Rudy goes to the urinal next to Scott and starts doing his business.

RUDY

Are you ready for your presentation today?

SCOTT

(upbeat)
Bother I am so ready.

RUDY

You are in one hell of a good mood.

SCOTT

Oh...A lot of things are going right here lately.

INT. SMALL HOME-DAY-YEARS EARLIER

Scarlett comes home with groceries and Amber. She sits Amber at the table and also carelessly leaves a bottle of bleach in her reach.

CLOSE SHOT-SCARLETT

She takes a bag of perishables to the fridge and starts putting them in. She picks up a bottle of pickles and starts to put it on a shelf.

CLOSE UP-PICKLE JAR

It slips from Scarlett's hand and on to the floor
SHATTERING.

(CONTINUED)

CONTINUED:

CLOSE UP-BLEACH BOTTLE

The bleach bottle is on it's side, bleach pouring out on the floor.

CLOSE UP-AMBER'S FOOT

Amber's foot, housed in a small pink toddler sneaker, lays motionless on the floor.

INT. HOSPITAL-LATER

Scott walks in to the waiting room. He looks at Scarlett in tears. He wants to kill her. Every fiber in his body tells him to rip her to shreds. Instead he hits the wall, then proceeds to drop his head and cry.

SCARLETT (V.O.)

He always thought I didn't watch Amber close enough. He told me one day something would happen to her. You were right Scott, and you have not let me forget it since.

EXT. MAXWELL FAMILY HOME-DRIVEWAY-AFTERNOON-PRESENT DAY

The young man's car pulls into the driveway. He get's out of the driver's side door, and then walks around to open Scarlett's door. He walks her to the house, acting like a shy teenager on his first date.

SCARLETT (V.O.)

I might have underestimated the time. Scott will be home soon.

INT. BOARDROOM-MOMENTS EARLIER

Scott is standing in front of a board room full of CITY OFFICIALS and Rudy. He has a remote in his hands, that helps him to navigate through a power point presentation that is being displayed via projector.

SCOTT

As you can see from this slide the city owns all the wetlands in this small area. So as we go to the next slide I'll show you...

Scott's voice fades off.

(CONTINUED)

CONTINUED:

SCARLETT (V.O.)

He has a presentation and then he will start to wrap up his day.

EXT. MAXWELL FAMILY HOME-DRIVEWAY

Scarlett and the young gentleman are still heading toward the door. You can tell from a gesture, that Scarlett is inviting him in.

SCARLETT (V.O.)

This does not leave me enough time. This man is so sweet and endearing but I can not take it slow on him. He really wouldn't be my first choice to take home, but I'm desperate.

Scarlett opens up the door, and the two walk through. SUDDENLY the white door SLAMS behind them.

SCARLETT (V.O.) (CONT'D)

You can't be picky when you are hungry.

EXT. MAXWELL FAMILY HOME-DRIVEWAY-A COUPLE HOURS LATER

Scott's car pulls into the driveway. He gets out of the car and whistles to himself as he skips up to the house. He opens the door and walks in.

MAXWELL FAMILY HOME

He kind of dances as he shuts the door. He turns back around and gets ready to look for Scarlett.

SCOTT

(To himself)
I should have bought flowers.
Girls love flowers.

He stops, he hears MOANS. He's a little puzzled. He starts walking through out the house. He is taken back when he realizes the moans are coming from the bedroom. He slowly opens the door as the moans get louder...

BEDROOM

Scarlett, completely naked, is riding the young man from earlier. She reaches under the covers balled up behind her...

(CONTINUED)

CONTINUED:

YOUNG MAN'S POV

Scarlett is on top of him with her beautiful breasts heaving. She pulls her hand, the one that was reaching under the covers, back around. Now positioned above him is one of the swords from Scott's case.

BEDROOM-CONTINUOUS

Scarlett SLAMS the sword into his chest, as the man's legs fly up. A geyser of blood spurts up, and Scarlett catches it in her mouth like a child catching rain drops.

CLOSE SHOT-SCOTT

Scott looks at her stunned. He is completely over taken by this scene. Then out of nowhere, he turns to his side and throws up.

CUT TO:

BLACK SCREEN

Chapter V Degradation

CLOSE UP-CONCRETE SLAB

A giant THUD is heard as the body of the young man from earlier SLAMS down on a cold, bare concrete slab.

INT-BASEMENT-EVENING

Scarlett glides over to an old, dusty, CD player sitting on a shelf above a work bench. After pushing play, classical music fills this rarely used work shop in the catacombs of the Maxwell's basement. Scarlett dances over to an array of saws and saw blades hanging on the wall. Scott slowly walks down the steps, the look on his face shows that he is attempting to take the events of the last twenty minutes in. Scarlett attempts to initiate a conversation with Scott, while still facing the tools, with her back to him.

SCARLETT

(In an English accent)
Are you feeling better?

Scott finishes his descent down the steps

SCOTT

(angrily)
Don't be nonchalant with me! What the hell is this?!?

(CONTINUED)

CONTINUED:

Scarlett turns around looking at the body laid out before them and then back up to Scott.

SCARLETT

This?
(beat)
This would be dinner.

SCOTT

What in God's name?

SCARLETT

Actually I take that back...he WAS dinner. Now I'm cleaning up my mess-

Scarlett turns back around and grabs a hacksaw off the pegboard full of tools she was looking at earlier.

SCARLETT (CONT'D)

-And why would you bring "God" into it? I thought you didn't believe in God after Amber?

Scott turns to head back up the steps

SCOTT

I'm calling the police. I'm going to turn your psychotic ass in-

The sound of a hacksaw hitting the floor, replacing that of the stereotypical "pin". In a flash Scarlett is practically on top of Scott. She grabs his right arm, and FLINGS him into a wall. The breath escapes out of Scott as he hits the hard concrete wall. He looks like a boxer who has taken one too many hits in the ring. Scarlett puts her hands on either one of Scott's shoulders. She gets right up into his face.

SCARLETT

You will do nothing of the sort.

SCOTT

(sarcastic)
You going to kill me Scarlett?

SCARLETT

You tried to make me into a monster when Amber died...

Scarlett, still in Scott's face, bares her teeth. Her fangs shoot out into attack position.

(CONTINUED)

CONTINUED: (2)

SCARLETT (CONT'D)

(demonic voice)
You want a monster! Here is the
monster Scott!

SCOTT

(confused)
What did Evan do?

Scarlett grabs Scott by the shirt and TOSSES him into a
chair on the other side of the room.

SCARLETT

Evan liberated me. What did you
think was going to happen Scott?
After all those years of putting
me down? Making me feel like I
wasn't good enough? Evan comes
along and-

SCOTT

-Infects you-

SCARLETT

-Treats me like a human being-

SCOTT

-Oh my God Scarlett, he treated
you like cattle. Like he treated
the girl in Pittsburg and that two-
bit whore on the island.

SCARLETT

Wait a fucking second? You
haven't?? Who was it again that
reduced a young 16 year old girl's
first time to an animalistic
encounter?

SCOTT

Scarlett, we have problems-

SCARLETT

Most of which were created by you.

SCOTT

I don't blame you for Amber
anymore.

SCARLETT

Oh my God! Horseshit! You will say
anything right now!

(CONTINUED)

CONTINUED: (3)

SCOTT

(pulling out the stops)
I got Liza out of here, I've been
spending more time at home with
you working on us. I even spoke to
Travis about getting me in contact
with that therapist friend of his.

SCARLETT

(blowing him off)
Why because you actually cared
enough to fix this? To fix us?

SCOTT

Yes actually.

Scarlett's steps echo as she walks over to pick up the
hacksaw. She walks back over and points her hacksaw at
Scott's face.

SCARLETT

Did you ever love me?

SCOTT

Yes.

SCARLETT

Did you really want to help me?

SCOTT

Yes. I wouldn't have put forth all
the effort in the last few days if
I wasn't serious. And before you
say it, yes I could have done
more. But-

SCARLETT

Stop talking.
(beat)
Do you still want to help me?

SCOTT

(sincere)
Yes...yes I do.

SCARLETT

Good...

Scarlett loosens her grip on the saw. She lets the hand
holding the hacksaw fall limp at her side. Scott relaxes
no longer viewing Scarlett as a threat. Scarlett walks
over to the concrete slab. She pulls up the hacksaw and
buries the teeth deep into the dead young man's shoulder.

(CONTINUED)

CONTINUED: (4)

SCARLETT (CONT'D)

...You can start by talking out
the trash.

INT. MAXWELL FAMILY HOME GARAGE-HOURS LATER-NIGHT

Scott drags a black trash bag to the truck of his car. Inside the already opened truck is about a half a dozen more bags that look exactly like the one in Scott's hand. Scott heaves the bag up and tosses it into the back of the car.

SCOTT (V.O.)

I'm not sure why I am doing this.
I should be having some sort of
inner moral conflict.
(beat)
I guess I am to some degree, but
right now I'm in auto pilot.

Once the bag is in, Scott SLAMS the trunk shut. He slowly walks to the drivers side door of the car. He hits a button on his key ring and with a beep the car is unlocked. He opens the door...

INT. SCOTT'S CAR

...and sits down preparing to start the engine. As he closes his door, he reaches up and hits the button on his garage door remote. He watches as the garage door creeps open.

SCOTT (V.O.)

Oh Scarlett
(pause)
This is not what I had in mind
when I said I wanted to do more
stuff together.

EXT. HIGHWAY-LATER-NIGHT

Scott's car cruises down the four lane highway into the pitch black night.

INT. SCOTT'S CAR

Scott is nervous, he tries to relax himself by fiddling with the radio. As his fingers repeatedly hit the seek button, it finally rests on some easy listening station. Scott then leans back in his seat and takes a deep breath.

(CONTINUED)

CONTINUED:

He opens up a console between the drivers and passenger side seats. Scott pulls a single cigar out and places it in his mouth. He chomps down, biting a little bit off the end. The cigar drops out of his mouth, and finds it's home firmly being held between his two fingers. He spits the end of the cigar in to his car's ash tray. Putting the cigar back in his mouth, he lights it using his car's cigarette lighter. The coils of the lighter and the cigar make for an eerie glow through out the vehicle. Scott rolls down his power windows, and as he puffs out into the night air he is finally relaxed.

HIGHWAY

Scott's car continues it's journey down the highway. Suddenly he is forced to slow down due to a huge line of traffic.

SCOTT'S CAR

Scott wants to continue along, he glances up ahead and sees two COPS accompanied by a squad car.

HIGHWAY-POLICE SOBRIETY CHECK

The cops are stopping every other car, doing a routine sobriety check. They'll wave one car on and stop the other one in order to question it's driver. Sometimes they'll shake it up and do two cars in a row and let the next car go.

SCOTT'S CAR

Scott's heart is racing. He starts to shake violently. He knows he needs to calm himself down or he will give everything away to the cops.

HIGHWAY-POLICE SOBRIETY CHECK

The police stop the car that's two ahead of Scott. They start their questioning.

SCOTT'S CAR

Scott feels as though they are watching him. Sweat is pouring off of his forehead.

HIGHWAY-POLICE SOBRIETY CHECK

The police finally let that car go as the next one pulls up. It looks like they might wave this vehicle on, instead at the last second they stop the car.

SCOTT'S CAR

Scott breathes a sigh of relief because he more than likely won't be stopped. His chances increase when one of the cops ask the DRIVER to pull out of the line. It appears that he might be intoxicated. As the car pulls out of formation Scott edges up. He is fully prepared to wave at the cop and continue on with the rest of his mission. Right at the moment that he is parallel with the cop, he raises his hand and motions for Scott to stop. A preverbal pin can be heard dropping. The cop motions for Scott to roll down his window.

COP#1

(As the window is coming down)
Do you have your license and
registration sir?

SCOTT

(taken back)
Yes...

Scott is reaches slowly for the glove compartment, it's obvious he is trying to tell himself to "be cool". He just hopes it isn't obvious to the cop. Once open he pulls out his registration and insurance card. Again with great care, he hands it to the police officer.

SCOTT (CONT'D)

Here you go sir. That's proof of
insurance and my registration. My
license is in my wallet. Just give
me one second, it's in a hard spot
to get to.

COP#1

(Stern)
No sudden movements.

Scott looks at him dead pan with fear in his face.

COP#1 (CONT'D)

(relaxed)
I'm kidding.

Scott half chuckles and reaches in his back pocket and pulls out his wallet. He opens it up and starts to fight with it in order to get his ID out.

(CONTINUED)

CONTINUED:

SCOTT

It's in there...

COP#1

I see...

The wallet finally releases it's grip on his license and he hands it to the cop. Scott glances back at the line of cars behind him.

SCOTT

Busy night?

The cop is looking intently at Scott's license.

COP#1

Yeah we're looking for drunks.

The cop releases his stare and hands Scott back the ID.

SCOTT

Don't know any.

COP#1

Drunks?

SCOTT

No, not since college.

COP#1

Were are you heading?

Scott needs to think of a lie.

SCOTT

My wife is working in Ocean City. She went out to start her car and the battery was dead. It's probably the alternator.

COP#1

So you have to make the drive out there tonight?

(beat)

From where?

SCOTT

Richmond.

COP#1

Sounds like you are having a night.

SCOTT

Yeah...

(CONTINUED)

CONTINUED: (2)

CLOSE UP- SCOTT'S TRUNK

The trunk is slightly open, one good bump and it's contents would be displayed to the whole world.

SCOTT'S CAR

Scott watches as the cop looks back toward the trunk. He notices it's popped open slightly.

COP#1

Your trunk is going to pop open.
Flip the release and I'll open it
all the way and close it tight for
you.

SCOTT

("Oh God" look)
OK...

CLOSE UP-SCOTT'S HAND

Scott slowly reaches toward the trunk release lever.

HIGHWAY-OFF ROAD

The driver from earlier is pulled over to the side of the road. The other cop is trying to get him to run through a series of sobriety tests, the driver is having no part of it. He starts to get unruly and the cop motions for his partner to help with this lack of cooperation.

SCOTT'S CAR

The police officer starts to walk back toward Scott's trunk. Suddenly he looks up and sees his partner trying to get his immediate attention. The cop walks back up to Scott's window. He hands Scott his registration and insurance info.

COP#1

Ehhh...Go ahead.
(beat)
Just make sure you pull over up
there and get your trunk closed.
You don't want to lose half your
contents on the highway.

SCOTT

No not at all.

(CONTINUED)

CONTINUED:

The officer waves Scott ahead as he rolls up his window. Scott drives past the check point and he has a release of tension through out his body. He pulls up the road a ways and then pulls over.

SIDE OF ROAD

Scott gets out of the car and walks around to the truck. He puts both hands on the top of the truck and pushes down hard. The latching sound echoes through out the lone dark night.

EXT. BEACH HOUSE-NIGHT-COUPLE HOURS LATER

Scott pulls behind the beach house and parks right by the dock. He gets out of the car and opens up the truck. He stares at the pile of black garbage bags in the back.

BOAT-LATER

Scott is on the open ocean, it's quiet and lonely. He listens to some classic Motown as he pilots his boat across the water.

SCOTT (V.O.)

I know this looks as though it's
easy for me.

Scott slows the boat down to a dead stop. He turns around and looks at his bags.

SCOTT (V.O.) (CONT'D)

Looks can be deceiving...

Scott starts to heave the bags over board. The sound of plastic and human remains hitting the water is all that can be heard.

INT. MAXWELL FAMILY HOME-DINNING ROOM

Scott is quietly reading the paper until he is interrupted by the sound of a ceramic plate gently hitting the table. He looks up to see a plate full of breakfast goodness, eggs, bacon, toast, pancakes...basically the works. This feast is topped off with a glass of Irish Coffee. Scott looks up to see Scarlett, the server of this buffet.

SCOTT

(inquisitive)
What's this?

(CONTINUED)

CONTINUED:

Scarlett smiles and walks to the other side of the table to sit down.

SCARLETT

We are in this now...together.

Scott sets down his paper and picks up the glass of Irish Coffee. He takes a big drink.

SCOTT

Irish Coffee? Good thing I'm off today. I'm still trying to wrap my mind around this...

SCARLETT

Breakfast? I just want to be nice to you. You were in my corner last night for the first time in a long time. I wanted to repay you is all.

SCOTT

(half laughs)
Although breakfast is appreciated...Scarlett you killed a man, chopped him to pieces and had me dispose of him in the ocean-

SCARLETT

Yes?

SCOTT

Yes...well don't you think we need to discuss this?

SCARLETT

What's there to discuss?

Scott rubs his face.

SCOTT

(another half laugh)
Um...well...I don't know where to go with this...

SCARLETT

It's simple Scott. My survival needs have changed. You really stepped up and helped me out in a very difficult time.

SCOTT

So...um...I...this is going to continue?

(CONTINUED)

CONTINUED: (2)

SCARLETT

That's obvious isn't it? My needs have changed. I have to keep doing this. If you want me to be here for Liza, for you...I have to keep going this way.

SCOTT

(confused)

OK so we are going to raise a child in a home where mommy brings home men to fuck, kill and eat?

SCARLETT

Don't be sarcastic.

SCOTT

(Hearty laugh)

I'm trying not to, but honestly Scarlett...God...How do you expect me to react?

SCARLETT

OK fair enough I need to be more sensitive about this-

SCOTT

That's putting it mildly-

SCARLETT

I have to eat to survive, plain and simple.

SCOTT

OK this guy from last night-

Scott picks up the paper and waves it like a flag in front of Scarlett.

SCOTT (CONT'D)

He is going to end up in here. That brings an exposure to our family that I can not have.

SCARLETT

(wits end)

So what are you trying to say?

Scott puts the paper down.

SCOTT

If you are going to do this
(pause)

You need to find someone who isn't going to make it in here.

(CONTINUED)

CONTINUED: (3)

Scott points down at the paper to indicate that's what he is referring to. Scarlett looks at him, finally with a recognition that she is on the same wave length.

INT. TRAVIS' HOUSE-LIVING ROOM-NIGHT

The sounds of a hockey game fill the room, as Scott, Travis and Liza sit around the TV for sports night. Liza is on the couch snuggled in next to her father, who is leaning back watching the game. Travis is in his throne, his favorite recliner, a worn and well used chair. Liza points at the TV in reaction to a certain play.

LIZA

Daddy that guy is good.

SCOTT

Yes, he is honey.

Scott pats her on the head.

TRAVIS

So did you make the appointment?

SCOTT

With the "guy"?

(beat)

No, not yet.

Travis motions toward Liza.

TRAVIS

How much longer is THIS whole thing going to last?

SCOTT

Brother I'm sorry-

TRAVIS

No it's not a big deal. I'm just trying to plan my month.

SCOTT

It's odd right now. I can't really talk about it...at least right now. Give me a couple more days and I'll have things worked out.

TRAVIS

Oh I don't want you to think it's a huge hardship. She just misses her daddy is all.

Scott looks down at Liza, curled up on his lap.

(CONTINUED)

CONTINUED:

SCOTT

I know she does.

TRAVIS

So what's Scarlett doing tonight?

SCOTT

Running some errands, probably
grabbing something to eat.

EXT. UNDERPASS-NIGHT

The lights of Scarlett's car illuminate a HOMELESS MAN curled up under a bridge. He acts as though he is hiding from the world and Scarlett just found his sacred getaway. The sound of her car door can be heard and the man is on alert. Scarlett walks up to him wearing the same stunning red dress she puts on when she is on the prowl. She kneels down beside this "bum" and reaches her hand out to him. His hand covered in half a glove reaches up to meet hers.

TV SET

The hockey game the crew was watching earlier appears to be heating up. One of the PLAYERS runs into a MAN from the opposite team. A fight appears like it's about to brew.

EXT. WOODS-LATER

Scarlett's car pulls to the edge of the dense woods. She gets out and walks to the passenger side to open the man's door. The homeless man gets out and Scarlett directs the man into the woods. He starts to walk in the forest and he turns around to see an intense look in Scarlett's eyes.

TV SET

The fight is started to heat up as one player smacks the other on the side of the face. Blood flies into the air.

WOODS

The homeless man goes from a walk to a fast walk. Scarlett seems to be walking the same speed as before, yet is keeping up with him at the same time.

TV SET

OFFICIALS are jumping in to stop the fight but it's getting out of control. It's difficult to tell who is attacking who.

WOODS

Now the man's brisk walk is turning into a run. Grey trees pass by like telephone poles when one is speeding down the highway.

TV SET

The OPPOSING TEAMS has jumped in, and it has become a free for all on the ice. The ANNOUNCER sounds like a jumbled mess as he tries to keep up with this battle royal.

WOODS

The man continues to run faster and faster, until out of nowhere Scarlett appears in front of him. She GRABS him by the hair and snaps his head back. In a split second she is starting to drain his life, by sinking her teeth into his neck

TV SET

Enough PEOPLE are out on the ice now to balance out the chaos. As people are being directed off the court, all you can hear is the sound of a buzzer.

WOODS

The man, lifeless, lays in Scarlett's lap. Blood covers the whole top half of his body. Scarlett screams like an animal into the night sky, crimson liquid dripping off of her face.

INT. MAXWELL FAMILY HOME-BEDROOM-NEXT MORNING

Scarlett lies in bed sick, looking extremely pale. Scott sits beside her compressing a washcloth against her forehead.

SCOTT

What happened?

(CONTINUED)

CONTINUED:

SCARLETT

(faint)
I can't keep going like this.

SCOTT

Yes, but we can't go back to doing things the way that you were-

SCARLETT

(still very faint)
Scott, it doesn't matter who you are, you can't survive on garbage.

SCOTT

I understand, we'll figure something out.

Scott gets up out of a chair that was placed beside the bed.

SCOTT (CONT'D)

I need to get to work. You sure you don't want me to call off...maybe just stay here with you.

SCARLETT

(trying to gather her wits)
No, I appreciate the offer. I'll be fine though.

SCOTT

You sure, I'm playing softball after work.

SCARLETT

I'll be OK Scott.

Scott walks toward the bedroom door. He opens it and pauses to turn back around toward Scarlett.

SCOTT

You know you could always eat the cat.

SCARLETT

(Shakes head)
I'll keep it in mind

Scott pauses a second before continuing on with his day.

SCOTT

We'll figure something out.

(CONTINUED)

CONTINUED: (2)

Scarlett nods at him. Now that Scott feels he has acknowledgement, he continues out the door shutting it behind him.

KITCHEN-HOURS LATER

Scarlett is wrapped up in a blanket, looking just like she did in the early days of her transformation. She's shaking, the hunger is over taking her. Suddenly the door bell RINGS.

EXT.- THE MAXWELL FAMILY HOME

Shelby dressed in a T-shirt, sport shorts and sandals, is ringing the doorbell. The door opens up as Scarlett is over taken by shadows. She is barely visible to Shelby.

SHELBY

(confused)
Hi Mrs. Maxwell
(beat)
Is everything OK?

SCARLETT

(raspy)
Shelby? Does your parents know you are here?

SHELBY

No they're out of town. My big sister is in from college...she kinda got stuck with me.

SCARLETT

(still very raspy)
Come in...

INT. MAXWELL FAMILY HOME

Shelby walks in and follows Scarlett to the living room.

LIVING ROOM

The lights are out, but since it's the middle of the day there are only certain spots of the room that are in darkness. It just happens that those are the spots Scarlett stays in. Scarlett heads to a dark, secluded corner of the room.

(CONTINUED)

CONTINUED:

SCARLETT

So why don't you come around
anymore?

Shelby sits down on the leather couch.

SHELBY

My mom said you had an accident,
it would be better if I staid away
for a while.

SCARLETT

She's right I did, but I'm better
now.

SHELBY

Good.
(beat)
You still use the pool?

SCARLETT

Not much anymore.

SHELBY

Oh.
(beat)
You mind if I go into Mr.
Maxwell's arcade?

SCARLETT

In a moment...

SHELBY

OK?

SCARLETT

You are very young, lively...

SHELBY

Um...
(confused)
Well I better get back.

Shelby goes to stand up, but out of the shadows Scarlett
walks toward her. Shelby edges her way out of the living
room

KITCHEN

Shelby ends up in the kitchen. She starts to head toward
the entry way, where the front door and freedom lie. As
she works her way down the counter to the end of the
kitchen, Scarlett cuts her off.

(CONTINUED)

CONTINUED:

She is in front of Shelby now, having her pinned against the counter decorated with spice racks and knife holders. She places her hand against Shelby's cheek. The young girl starts to cry in fear.

SHELBY

(crying)
Please...

Scarlett runs her hand up into the child's hair, and then in a SNAP pulls it back exposing her neck. Shelby continues to scream and cry, and this noise grows as Scarlett's teeth extend.

CLOSE UP-SHELBY'S NECK

Scarlett's teeth start to run across Shelby's neck, denting the skin in it's path. Suddenly they puncture the skin causing two rivers of crimson to flow down from the holes left behind.

CLOSE UP-SCARLETT'S SHOULDER

SUDDENLY a kitchen knife embeds itself into Scarlett's shoulder.

KITCHEN

Shelby apparently grabbed a steak knife from the holder behind her. She has embedded it into Scarlett's shoulder, who pulls from Shelby's neck screaming in pain. Now that Scarlett has released her grasp, Shelby sees her opportunity. She starts running out of the kitchen.

EXT. MAXWELL FAMILY HOME

Looking at the suburban front door of the Maxwell home, it's obvious this dwelling houses a tranquil family. SUDDENLY the door bursts open and Shelby tries to run out. Like a bungee cord Scarlett grabs a hold of the screaming child and snaps her back into the house. The door then slams shut.

INT. MAXWELL FAMILY HOME-LIVING ROOM-HOURS LATER

Scarlett sits cross legged in the middle of a pool of blood. This lake of crimson is coming from Shelby's lifeless body, that is laying off to the side of the room. Scarlett has her head down, looking like a samurai meditating after battle. FOOTSTEPS can be heard walking through the house. It doesn't take long to see who they belong to.

(CONTINUED)

CONTINUED:

Scott walks into the room, dressed in his shorts and shirt from softball, to witness the scene displayed in his living room. He stops dead at the entrance, shock fills his face.

SCOTT

What have you done?!?

SCARLETT

I had to, I couldn't keep going on that gutter trash.

Scott kneels down beside Shelby's pale, bloody body.

SCOTT

(in shock)

This is Shelby, the neighbor girl.

SCARLETT

Yes...

Scott gets up and looks at Scarlett.

SCOTT

Do you not listen to a fucking word I say?!?

Scarlett dives up and gets right up in Scott's face. Her teeth are out, and ready for the attack.

SCARLETT

(demonic)

You don't run this house anymore, and you don't run me.

Scott shoves her off, fed up. He starts to leave the room.

SCOTT

If you expect me to help you, you'll clean up your mess up. I want this bagged and ready to go in the car in one hour.

(pause)

I'm going to grab a beer.

Scott leaves Scarlett alone in the room. She still hasn't settled down from attack mode. She finally relaxes and looks down at Shelby. Scarlett taps her with her foot, like she was some plaything that she no longer has use for.

GARAGE-ONE HOUR LATER

Scott looks at the pile of garbage bags in the back of his car. This is all that remains of the sweet neighbourhood girl, Shelby. Scott's face projects disbelief, as he shuts the trunk. He walks to the drivers side door, but suddenly stops. He opens up the back door and reaches in the back seat. He rifles through his softball gear and grabs his bat. He slams the door shut, and turns toward the house. He looks like he is about to kick ass. Then it hits him, he doesn't have the fortitude. He opens the driver's side door and throws the bat into the back seat

SCOTT

Goddamn!

Scott hits the roof of the car. He gets into his car and shuts the door. The garage door starts to come up as the sound of the car's engine vibrates through out the garage. Then ever so slowly the car starts to pull out into the driveway, preparing for yet another disposal.

INT. MAXWELL FAMILY HOME-LIVING ROOM-LATER

Scarlett sits back on the couch and starts to dial on a cordless phone.

INTERCUT

INT. TRAVIS' HOME-CONTINUOUS

A phone rings, nearly shaking off the coffee table in the process. Travis reaches down and answers it.

TRAVIS

Hello?

SCARLETT

Travis...

TRAVIS

Hey Scarlett, what's going on?

SCARLETT

Scott had me call you.

(pause)

I'm ready for my daughter.

TRAVIS

Wonderful, that's wonderful. She's looking forward to seeing you both.

(CONTINUED)

CONTINUED:

SCARLETT

So you will bring her by?

TRAVIS

Of course. Yeah I just need to get cleaned up. It might be...I don't know...an hour or so.

SCARLETT

The quicker the better. I'm looking forward to having my daughter home.

TRAVIS

I totally understand.

INT. MAXWELL FAMILY HOME-KITCHEN

Scarlett stands in the shadows, looking ominous.

SCARLETT (V.O.)

Oh and Travis
(pause)
You can walk right in.
(beat)
I'll be expecting you.

The sound of a door creaking open can be heard through out the house. Little feet start to hit the tile, and Liza makes a full sprint toward her mom.

LIZA

Mommy!

Her run comes to a full stop right at the edge of the shadow. It's obvious Liza senses something.

SCARLETT

(very dark)
Go to your playroom dear.

Like a frightened animal, Liza leaves the room. As she heads to her playroom, Scarlett walks toward Travis. She has her hands behind her back and skips toward him like a school girl.

TRAVIS

Is there something wrong?

CLOSE UP-SCARLETT'S BACK

Scarlett is holding some sort rubber mallet behind her back.

KITCHEN

Scarlett continues heading toward Travis. When she gets within inches of him, she places her left hand on his shoulder.

SCARLETT

(softly)
No, not at all

CRACK! The rubber mallet in Scarlett's right hand hits Travis hard in the side of the head.

EXT.OCEAN-NIGHT

We see Scott's boat, deep in the ocean. Scott is throwing the black garbage bags off the side, almost like he is feeding the hungry waves.

TRAVIS' POV-HOURS LATER

Travis' eyes are blurry, he is finally starting to come to. Once he can focus he sees Scarlett dressed in nothing but a black nightie walking toward him.

INT. MAXWELL FAMILY HOME-LIVING ROOM

Travis is tied to a wooden kitchen chair in the middle of the living room. Scarlett takes down one of the straps of her night ware as she walks toward Travis. He is moaning, but in the state he is in it's impossible to form words. Scarlett pounces and jumps right on to Travis' lap straddling him. She pulls his head back and licks the blood pouring down the side of his head. She then pulls his head back up so she can make eye contact. Her teeth extend, and Travis starts to fight his restraints. He again tries to form words, but it just sounds like he is the victim of a stroke. She pulls his head hard to the left exposing his neck.

CLOSE UP-TRAVIS' NECK

Scarlett's teeth run along Travis' neck in the same fashion as they did Shelby's. When they find the right spot, like a derrick drilling for oil, they prepare to puncture.

LIVING ROOM

CRACK! Scott swings his wooden softball bat, hitting Scarlett hard in the head. She falls off Travis and hits the floor. Scott walks around and looks at Travis.

(CONTINUED)

CONTINUED:

SCOTT

(To Travis)

She was always bad with time management.

(pause)

I'm getting Liza and we're getting the hell out of her.

Scott starts to leave the room but Scarlett gets up, grabbing Scott by the neck. She throws him hard against a flat screen HD TV. The screen cracks upon his impact and he falls to the floor while dropping the bat. Scarlett picks up the bat and tosses it out a closed window. Of course the window shatters as the bat passes through it. Scarlett leaves the room, as Scott tries to get to his feet. He limps out of the room after her.

PLAYROOM

Scott walks into Liza's playroom. It's what you would expect from a toddlers play area. A playhouse, a hard plastic see-saw, and riding toys decorate the room. Scott stops in the middle of the room, Scarlett stands in front of him holding Liza. It's a mexican standoff.

SCOTT

You let her go!

Liza is crying. She tries to kick away from her mommy. Scarlett jerks Liza closer to her chest.

SCARLETT

She is my daughter!

SCOTT

What are you doing?!?

(pause)

Your actions are tearing this marriage apart!

SCARLETT

Your actions did that a long time ago.

SCOTT

(stern)

Let her go or I'll take her from you.

Scarlett motions as to say "bring it on". Scott screams out and starts to charge her. Scarlett grips Liza tighter with her left hand, bringing her right out to make contact with Scott.

(CONTINUED)

CONTINUED:

Meeting Scarlett's slap, Scott goes flying hard across the room bouncing off the plastic see-saw. Scott reaches up and wraps his hand under the handle on the see-saw. He heaves it with all of his might toward Scarlett. With ease Scarlett catches it in mid air.

SCARLETT

You heaved this at me while I'm
holding your daughter?
(to Liza)
Your father cares nothing for your
safety.

Scarlett eying Scott, who is back up ready for the attack, heaves the see-saw back at him. It hits Scott across the face sending him flying back. His neck snaps back across the windowsill. He falls down to the carpet limp.

SCARLETT (CONT'D)

(to Liza)
If your father doesn't care,
neither do I.

Scarlett holds Liza in her arms like a baby. She has her neck exposed, and with Scarlett's teeth barred she is about to attack.

LIZA'S POV

Liza sees her mother, her protector heading toward her neck. She doesn't quite understand what's going on. She doesn't realize her mother is going to drain her life

FLASHBACK

LIZA'S POV-YEARS EARLIER

Liza sees her Mom playing with her down at the beach. She looks up toward the beach house and to see her Dad. He is standing on the porch with a bottle of beer in his hands waving at her.

LIVING ROOM-PRESENT DAY

Scarlett CLAMPS down hard on her daughters neck. Screams fill the room.

SCOTT'S POV

Scott is about to pass out, his vision is blurry. He is helpless to do anything to save his daughter. All he sees is an out of focus figure that looks like his wife.

(CONTINUED)

CONTINUED:

He also sees a blurry version of his daughter going lifeless in her arms, and a river of red flowing to the floor. He then blacks out.

CUT TO:

TOTAL BLACKNESS

TITLE CARD:

CHAPTER VI: THE DETAILS

INT. MAXWELL FAMILY HOME-LIVING ROOM-LATER

Scott kneels down beside his lifeless daughter. He has become a man that lost everything. He lays his head on her stomach, crying. POLICE slowly walk through the house. They almost look like they are walking in a different timeline, with Scott and Liza stuck only in this moment.

TRAVIS (V.O.)

I won't bore you with the details.

INT. POLICE INTERROGATION ROOM-HOURS LATER

Scott is exhausted, blood covers his shirt. He tries to take a drink of water, and it dribbles down with his stubble acting as a flood wall.

TRAVIS (V.O.)

They interrogated him for hours...

EXT. POLICE STATION-LATER

Scott walks out of the police station and meets up with Travis outside. They head toward Travis' car, both look as though they have been to hell and back.

TRAVIS (V.O.)

The how's and why's on Scott being released isn't important. As of right now the FBI will not be involved, the police don't even know about Scarlett's other murders. I guess the death of a toddler will supersede everything.

INT. MAXWELL FAMILY HOME-LIVING ROOM-MUCH EARLIER

The chair Travis was tied to earlier is laying on the floor on it's side.

(CONTINUED)

CONTINUED:

The back and one of the legs are broken. The ropes that were restraining Travis, lay as a mangled pile on the floor.

TRAVIS (V.O.)

It's not relevant how I got away.

HALLWAY-MINUTES LATER

Travis is crouched down in the hallway trying to keep from being heard. He is on his cellphone frantically talking to someone...the police.

TRAVIS (V.O.)

How the police showed up at just the right moment is again not important.

PLAYROOM-LATER

Scarlett stands over Scott, who is passed out against the wall. She stands ready to attack. Blue flashing lights illuminate her face. She knows now is the time to make her escape.

TRAVIS (V.O.)

All that needs to be known right now is Scott is alive. Again I won't bore you with the details.

INT. SCOTT'S CAR-PRESENT-NIGHT

The garage door opens slow and Scott and Travis prepare to drive into the night. In the backseat Scott has brought his wooden bat and the katana that killed Evan along for the journey. Once the door is all the way up Scott accelerates out onto his street.

EXT. GRAVEYARD-AMBER'S GRAVE-LATER

Scott is laying right by Amber's headstone. He touches the letters softly: "AMBER LYNN MAXWELL". Scott gets up tears stream down his face. He turns away from the grave and starts to walk toward the car.

GRAVEYARD-UPPER LOT

Scott walks up to the car, Travis is sitting in the passenger seat looking as though he didn't watch this display.

(CONTINUED)

CONTINUED:

Scott opens his door and silently gets into the car. All that can be heard in this quiet graveyard is the sound of the car starting up and driving away.

EXT. HIGHWAY-COUPLE HOURS LATER

Scott's car speeds down the lone highway. It seems like it's the only vehicle left in the world at this moment.

INT. SCOTT'S CAR

Scott is very determined in the driver's seat, while Travis sits with his head rested against the passenger window.

TRAVIS

(quietly)
Frankenstein's Monster...

Scott is overtaken with anger.

SCOTT

(snapping)
Don't start!

TRAVIS

(on the defensive)
What?!?

SCOTT

(agitated)
You are trying to say I'm Dr.
Frankenstein, that I created her.
(beat)
I'm the cause for this monster.

TRAVIS

Leave me out of your transference.

SCOTT

Evan made her! I'm not responsible
for my daughters death!

TRAVIS

I never said you were. I wasn't
going there. I just meant, she
didn't ask for this. She is almost
the victim.

SCOTT

She isn't a fucking victim!

(CONTINUED)

CONTINUED:

TRAVIS

Man, are you wrapping your mind
around what this has come down to?

SCOTT

Yes, and I'm totally OK with it.

EXT. BEACH HOUSE-NIGHT-LATER

Scott's car speeds into on to the beach. He pulls in beside the house and comes to an abrupt stop. Scott, throws his car door open and gets out like a total badass. He slams his door shut and opens the back door up while Travis gets out on the passenger side. Scott digs through the back seat and grabs the wooden bat. He whistles to get Travis' attention and once he looks up he throws him the bat. After Travis firmly catches it, Scott digs in the back for the katana. Once he has it in hand, he shuts the back door.

TRAVIS

Wait, why do you get a sword and I
get a Louisville slugger?

Scott walks around to where he is face to face with Travis.

SCOTT

Would you rather have nothing?

TRAVIS

I'm sorry what was that? My
hearing doesn't work well with
assholes.

SCOTT

Let's go.

They walk around the perimeter of the house, like two cops about ready to enter a suspects home.

TRAVIS

Why do you think she's here?

SCOTT

It makes sense. She knows I would
come here looking for her.

Travis looks down, he sees several wires that were going into the house severed on the ground.

TRAVIS

I would cancel your utilities.

(CONTINUED)

CONTINUED:

Travis points down to the mess of wires. Scott looks and acknowledges.

SCOTT

She's here.

TRAVIS

Comforting...we probably shouldn't go into the house yet.

(beat)

Do you have flashlights in the car?

SCOTT

No, I do in the work shed.

Travis follows Scott to a small shed off to the side of the house. He is looking all around him, nervously.

EXT. WORK SHED

Scott walks up to the door and starts to turn the knob. Travis grabs his shoulder to stop him.

TRAVIS

She could be anywhere around here.

SCOTT

I know I'm being cautious.

Scott slowly opens the door to the pitch black shed.

INT. WORK SHED

Scott walks into the shed, being engulfed by the darkness.

TRAVIS

Are you forgetting there is no power in here?

(beat)

We are walking into a pitch black room with saw blades.

SUDDENLY a hand grabs Travis and pulls him into the room. The lights come on as if God himself made it happen. Scott lets go of his hand and throws Travis a remote. Travis catches it and upon inspection realizes it works the lights.

SCOTT

The lights work on rechargeable batteries.

(CONTINUED)

CONTINUED:

Scott riffles through drawers looking a flashlight.

SCOTT (CONT'D)

The only thing in here that
doesn't work right now is the
saws, and it's not like we are
making a stool.

Travis sees a box full of fireworks and a torch lighter
on a shelf.

TRAVIS

You have a small arsenal here.

Scott looks up from his search long enough to see what he
is talking about.

SCOTT

Yeah I bought that for the fourth.
It was just me and Liza so we
didn't use all of them.

Travis looks through the saw blades hanging on the wall.

TRAVIS

I still don't understand why a guy
like YOU would keep the work shop
after your Dad died.

Scott is still searching.

SCOTT

It's more of a memorial to him. I
remember coming out here when I
was a kid. I'd be down at the
beach with Mom and he would be in
here all the time working on some
sort of project. I mean I tried to
take it up as a hobby, thus the
joke that is my basement.

Scott opens up another drawer and starts riffling through
years and years of junk.

TRAVIS

Sounds like you and your Dad were
similar in regards to how you
spent time with your family.
Except yours involved hiding and
drinking beer.

Scott thinks he might have found a flashlight.

(CONTINUED)

CONTINUED: (2)

SCOTT

Hey now is not the time for
that...and I never hid.

(beat)

I did it right out in the open.

Scott realizes he is right when he pulls the flashlight
out of the drawer.

SCOTT (CONT'D)

There it is.

Scott and Travis walk toward another door on the opposite
side of the shed.

TRAVIS

Question?

SCOTT

Yes?

TRAVIS

If she is here isn't she going to
notice this place is lit up like
Las Vegas?

SCOTT

Eh? Good point.

Scott reaches for the door knob. Travis' ear is SUDDENLY
sliced off by a saw blade that was thrown from the other
side of the room. He falls against the door screaming,
while the blade is embedded into the door. Scott starts
charging toward the culprit, Scarlett. She is in attack
position ready for him. He brings the sword up ready to
plant it into her head. As he comes down, she grabs his
arm and flings him through a glass window as his sword
flies across the room. Shattered glass cuts into his
flesh as he heads toward the ground outside. Before
Scarlett leaves the room she picks up the katana and
throws it at Travis. It cuts in to his leg pinning him to
the floor.

SCARLETT

I'll see you in a few minutes.

Scarlett leaves the shed.

EXT. WOOD SHED

Scott lays on the ground in a pile of glass and blood. He
tries to get to his feet, but is brought down hard by a
kick to the stomach from Scarlett.

(CONTINUED)

CONTINUED:

SCARLETT

You want to take down the monster!

She starts kicking him repeatedly.

SCARLETT (CONT'D)

Take responsibility for it! For
Me!

(beat)

I want you to suffer!

(beat)

I had hopes, dreams! You laughed
at my art, my hobbies everything
that made me who I am!

She kicks him in the face hard, blood flies from his
mouth. He is coughing non stop.

SCARLETT (CONT'D)

This is all that is left!

SCOTT

(barley with it)

Evan...

Scott cuts himself off by coughing. Scarlett kicks him in
the stomach again.

SCARLETT

Blame it on Evan one more time!
You have always refused to take
responsibility. You didn't help
out around the house when I was
working on a film at night, and
watching Amber during the day. I
was worn out the day she died. You
never helped me with her, but you
were quick to blame me for her
death! What did you do with the
reward money from that film?!?
Bought that boat! Once you are
dead I will dismantle that
wretched thing and bury it with
you!

Scott spits up blood.

SCOTT

Liza?...

SCARLETT

Why pretend like you care about
her now?!? You thought it was a
mistake that I got pregnant that
soon after Amber.

(MORE)

(CONTINUED)

CONTINUED: (2)

SCARLETT (CONT'D)

Until as of late, you treated Liza like an outcast. You might not have verbalized it, but your actions said something else. Who played with her, took care of her?

(beat)

It was only fitting I be the one to erase her wretched existence.

SCOTT

(with every bit of energy)
Monster!

SCARLETT

Yes! I need your anger. I want to feed off of it!

Scarlett kicks Scott a few more times in the stomach.

INT. WORK SHED

Travis is working at the sword in his leg, screaming in pain. He looks like King Arthur trying to get the sword out of the stone. Finally with a scream and some hidden strength the sword comes out. He looks around the room trying to form a plan.

CLOSE SHOT-BOX OF FIREWORKS

It's the box of fireworks and the torch lighter again. I think Travis found his plan.

EXT. WORK SHED

Scarlett rolls Scott on to his back, he screams as broken glass rips into his skin. Once on his back Scarlett straddles him, pulling his head to the left side exposing his neck.

SCARLETT

It's the final shot...and now we fade out.

She bares her teeth and heads toward his neck. EXPLOSIONS are heard coming from the work shed. Fire works start going off inside, a few even burst out of the window and the roof. The building is on fire and Scarlett is distracted by a replay of the fourth of July celebration she missed. She doesn't notice the katana being swung at her, but she turns around in time to see it land between her neck and shoulder blade. She looks up to see Travis, nursing his leg, letting go of the sword he just planted into her. Scarlett falls backward, hitting the ground.

(CONTINUED)

CONTINUED:

Travis falls to the ground exhausted and in pain. Scott crawls over to him and places his arm around his friend.

SCOTT

(faint)
You really wanted to use that sword didn't you?

TRAVIS

(coughing)
That bitch keeps making the mistake of leaving me alive.

SCOTT

We are grateful.

Scott works at getting to his feet and then reaches his hand out to Travis. Travis is trying to protect his injured ear and leg.

SCOTT (CONT'D)

Let's combine our efforts to get inside the house. Once my wounds are cleaned up I'm heading out by myself.

TRAVIS

What are you going to do?

SCOTT

I need to finish this leg of the journey on my own.

BOAT-LATER

Scott guides his boat out into the open ocean. The T-shirt and plaid shorts that have defined Scott, are torn, bloody and covered in filth. The waves are rough tonight as they work against his journey. The ocean splashes into the boat, covering Scott with each bounce the boat makes. Scott slows down his throttle and brings the boat almost to a complete stop. He turns around to inspect Scarlett, laying motionless behind him with a sword still stuck in her neck. With great force he yanks the katana out and throws it down beside of her. He turns back around and starts to bring the boat to a complete stop.

CLOSE SHOT-SCOTT

Slowly from behind Scott, Scarlett emerges. Her wounds are healing almost instantly. Her teeth barred she goes for Scott's neck, who is completely unaware of his situation.

BOAT

Scott suddenly turns and sees Scarlett ready to attack. He brings his arm up to block, but she snaps it down hard. Her teeth hit it's target, digging deep into Scott's neck.

CLOSE SHOT-BOAT CONTROLS

Scott flies back, inadvertently hitting the throttle control.

BOAT

The boat speeds up sending the two rocking through out the boat. The force is just enough that Scott is able to bring his arm up and break Scarlett's hold on his neck. In doing so though she takes a chunk of his neck with him, leaving a bloody gaping hole.

OCEAN-SWIMMING AREA

The boat is out of control, an orange buoy bounces off of it with the words "swimming area" written on it. A cluster of rocks near the shore are about to meet the boat. The boat makes IMPACT, and the bow shatters on the jagged rocks. Scott flies through the glass windshield and falls upon a sandy shore.

SHORE

Scott lies on his back, in pain and exhausted. He looks up and Scarlett flies from the remains of the boat. She dives toward Scott, she is no longer the human that he once knew. Everything from her mannerisms to the look in her eyes indicate pure monster. Scott grips the sand to brace for the impact of Scarlett's attack when he feels the hilt of the sword. He pulls it up and Scarlett just as planned falls right upon it. She slides down the sword till...

CLOSE SHOT-SCOTT AND SCARLETT

...Their faces are almost touching. This is the most romantic moment they have shared in a long time. Blood drips from Scarlett's lips into Scott's mouth.

SHORE

Scott throws her off of him and struggles to get up. Once he is on his feet, he pulls the sword out of Scarlett's chest. Right before she has a chance to heal her wounds, Scott brings the sword down decapitating Scarlett. Blood squirts up covering Scott's face. He kicks her head away from the body, and drops to his knees. Once he is kneeled down, he throws the sword to the side and SCREAMS to the heavens. He then falls back on the sandy ground. It appears that Scott is dead.

CLOSE UP-SCOTT'S EYE

Scott's eye fills with life like it's being recharged with energy.

SHORE

Scott is breathing, even if it's barely. He looks like he might have made it through this ordeal with his life.

SCOTT (V.O.)

I won't bore you with the details.

INT. POLICE STATION-DAY

A white dry erase board stands in the middle of the room with names of open cases. A DETECTIVE walks up and wipes the name "MAXWELL" off the board.

SCOTT (V.O.)

It's not important why I was never charged in Scarlett's death. The police were just glad a mother that killed her child found justice.

EXT. PRESS CONFERENCE-DAY

The MOTHER and FATHER of Shelby stand on a make-shift stage in front of a crowd of reporters. They appear that they are making a plea to whoever took their daughter.

SCOTT (V.O.)

Shelby just became another missing child. A story you hear about time and time again in a city the size of Richmond.

(CONTINUED)

CONTINUED:

CLOSE SHOT-MAN IN CROWD

A lone MAN in the crowd is wearing a T-shirt that says "Have you seen me?". Below the phrase is a picture of the first young man Scarlett ever killed.

SCOTT (V.O.) (CONT'D)

People speculated about the man in the park, but no one really knows what happened to him. No one ever will...

EXT. WOODS-DAY

A HUNTER and his SON are trekking through the woods. The son drops his small .22 rifle, he has noticed something that disturbed him. His father rushes over and the two stand there in shock over the body of the bum from earlier.

SCOTT (V.O.)

And the homeless man that Scarlett killed will always be a dead bum.

EXT. GRAVEYARD-LIZA'S GRAVE-DAY

Scott stands before Liza's grave. He is decked out in black pants, complimented by a black turtle neck. His outfit is completed by the sunglasses he has on hiding his face.

SCOTT (V.O.)

Travis told me once that the death of a toddler trumps everything else. I didn't realize how right he was until I watched events unfold after Scarlett's death.

Travis walks up beside the grieving Scott and puts his arm around him. His wounds look like they are nearly healed.

SCOTT (V.O.) (CONT'D)

Travis was there in the aftermath and I laid all on my burdens upon him. All the demons that Scarlett left me with are now his to share.

INT. AIRPORT-DEPARTING GATE-DAY

Travis and Scott grab their bags and get ready to board a plane. As they walk toward that long corridor that leads to their plane, they pass by a TV showing the news.

SCOTT (V.O.)
I grow tired of Richmond...

CLOSE UP-TV SET

It appears the news anchor is talking about a housewife's (Scarlett's) connection to a serial killer (Evan)

SCOTT (V.O.) (CONT'D)
Too many memories, too much pain here.

EXT. CARRICK HILL-BELFAST,NORTHERN IRELAND-DAY

Scott and Travis walk down Carrick Hill, brownstones line one side of the street. They are outsiders here but they stroll down the street like the own the place.

SCOTT (V.O.)
So we came here to Belfast, it's so beautiful. I'm able to enjoy the beauty here in ways I could never have in Richmond. I feel free now, all of my burdens have been lifted.

INT. BROWNSTONE-MOMENTS LATER

ABBIE, a cute little Irish girl in her late twenties, is chatting on the phone. She keeps looking at her watch like she is waiting on someone.

SCOTT (V.O.)
I've met someone new...
(beat)
Abbie is a big part of my life although she wouldn't agree. She feels I rely too much on Travis. She is jealous that I have let him take on my demons, and feels that should be her responsibility to bare. I really can't blame her. She wants to meet Travis this evening, she wants him to be as important to her as he is to me.

(CONTINUED)

CONTINUED:

Abbie looks up at the door like she just heard a buzzer. She wraps up her conversation and hangs up the phone. With her hand on the knob she slowly opens up the door. Scott stands on the other side, dressed in the same outfit Evan was in earlier right down to the blue shirt. He slowly walks in as Travis, appearing out of nowhere, follows. Travis ear is completely healed and he is also looking rather snazzy.

SCOTT (V.O.) (CONT'D)

So I will bring him with me tonight. I will let him unload the demons I have inflicted upon him to Abbie. Those demons will become hers to own. At this point maybe she will truly understand the struggles I go through on a daily basis to survive.

EXT. BROWNSTONE

The door remains open as Scott walks slowly toward Abbie, Travis turns toward the outside and prepares to shut the door.

SCOTT (V.O.)

I have shared too much with you this evening though. I have a lot to accomplish before the day is out, and like I said earlier I won't bore you with the details.

Before the door closes we catch a glimpse of Travis' face, or his teeth rather. Like Evan and Scarlett before him he bares his teeth like an animal and two fangs extend out. Suddenly the door slams shut, and we are left staring at this quiet brownstone.

CUT TO:

HOME VIDEO

MONTAGE as various clips from the video that Scott was watching earlier in Scarlett's editing room is presented. Scott and Scarlett are young and appear to be in love. They are playful with each other in what appears to be their first apartment. It's now their wedding and they start to cut the cake, getting prepared to share their life with each other. Finally they are at the beach with Amber, we have seen this played out before. Scarlett holds Amber, as Scott comes up from behind and wraps his arms around the both of them.

EXT. BEACH-DAY-YEARS EARLIER

The family stands there for a second all intertwined. The light bounces off the water, illuminating the whole moment. It's a beautiful moment, but as with all moments they fade. Scott, Scarlett and Amber slowly disappear just leaving an empty beach. The sounds of the waves hitting the shore is all that can be heard. Then we...

FADE OUT

THE END

LET THEM COME APART