

SUCKER
The Screenplay

INT. ANTHONY'S HOUSE - NIGHT

Total darkness surrounds us, except for a streak of pale moonlight coming through a window, illuminating a DOOR. We hear a KNOCK, then the jingle of KEYS.

After a moment, the door opens and a large, heavysset MAN comes into the house.

He walks casually through the foyer to a staircase and begins to climb the stairs.

His name is REED. As he climbs the stairs, we hear him in voice over...

REED (VO)

They don't advertise for vampire henchman in the newspaper. That's in the special magazines... and then you don't believe the ads. That was my profession. Ex-roadie. Ex-nurse. Ex-henchman. Sushi, that's what I always called 'em cause he liked to leave 'em in the water like a cold fish...

INT. ANTHONY'S BATHROOM

Still dark, the bathroom is lit only by the moon. We can make out the body of a LIFELESS GIRL, totally naked, in the shower.

After a beat, the heavysset man enters.

Reed laughs self consciously as he turns the shower off. He reaches down and picks up the dead girl by her armpits. As he lifts her and spins her around... BAM! She smashes right into the glass door of the shower!

INT. NIGHT CLUB - NIGHT

This smoky, mephistophilian club is being rocked tonight by a gothic rock band, PLASMA.

Fronting the band is ANTHONY. He plays the bass and sings. He clearly enjoys being the center of attention.

Reed's voice over continues...

REED (VO)

Pretty cool, huh? Yeah, I know. This! This was the night. See, there's Anthony. You can't really see him, but man is he singing!

Behind Anthony is SETH, the guitar player.

REED (VO)
See, now there's Seth. Seth... well,
he was always kind of a jerk to me
really...

As the band plays, we see one particularly good looking concert
goer as she elbows her way to the front of the stage. She is
VANESSA.

REED (VO)
Oh! That... that is Miss Helsing!
I remember her. I remember her because
that was the night, well, Anthony
broke up the band, can you believe
it? Yeah. She'd been coming to the
shows for a couple of months. I knew
Anthony wouldn't like her, cause you
know, he likes blondes, but I thought
maybe for Seth. I thought Seth might
like her...

INT. BACKSTAGE - NIGHT

REED stands backstage, watching the band as they play. He dances
completely out of rhythm with the song.

Several CONCERT GOERS watch his antics in amazement.

REED (VO)
With the benefit of hindsight, maybe
it wasn't such a hot idea.

INT. GREEN ROOM - NIGHT

TOBIN, the drummer, is sitting next to SETH on a couch. They both
look up as...

ANTHONY enters and walks over to a table where a tiny igloo
cooler sits. He picks up a plastic baggie filled with a dark
red, viscous liquid, and pours some into his mug via a tube
sticking from the bag.

SETH
So?

ANTHONY
It was good. For a last
performance.

Seth stops for a second, then continues.

SETH
That's it, just like that?

ANTHONY

We're getting too big, Seth.

SETH

Who are you man, Perry Ferrel?
Things are going great, we've
got offers on the table.

ANTHONY

Which is why we have to
fade out.

Anthony heads over to a small microwave and puts his mug inside. He nukes it
for a minute.

SETH

Anthony, think about this.
We're not huge. We don't have a
CD. We've got another couple
months of obscurity. So what's
your problem?!

ANTHONY

You're my problem right now!
If you want to run the risk of
being discovered, do it with
another band.

Tobin stops drinking, says nothing.

Seth glares at Tobin.

SETH

Well? Say something, Tobin!
I know you don't want this to end
either!

Anthony sips from the mug, he exchanges a look with Tobin.

TOBIN

Anthony's right.

Seth sighs.

SETH

Yeah.

ANTHONY

See it this way, now you can
pursue other avenues, do what
ever you want

SETH

I don't want other avenues!
I liked this! This is my
ultimate chick magnet.

ANTHONY

The discussion is over.

Anthony sips from his mug as the door opens.

REED escorts SANDY, a gorgeous blonde, and VANESSA in.

SETH
I'm really gonna miss this.

Anthony takes Sandy by the hand and leads her over to a vacant couch.

SANDY
You guys are so great. I mean it.

ANTHONY
Thank you.

SANDY
I mean, your songs. They're so deep. I'm not sure I totally understand all of them, but you can just tell. You know?

Vanessa walks over and lovingly touches Seth's guitar. He follows her hungrily.

VANESSA
Why are you called Plasma?

SETH
It's kind of an inside joke.

VANESSA
Is that some sort of sick pun?

Seth moves in close, grabs Vanessa and pushes her up against the wall.

SETH
Sure.

Seth moves in on Vanessa and kisses her. Vanessa seems not only unsurprised but eager.

Reed, noticing the amorous impulses around him, gets uncomfortable and shambles over to the couch where Anthony and Sandy are sitting.

Reed grins.

REED
Uh. Um, I'm gonna go now.

SANDY
You're leaving?

REED

Uh. Yeah. I gotta be at work
early tomorrow and everything.

Sandy reaches out to shake Reed's hand.

SANDY

Well, it was nice meeting you.

REED

Oh... I'll see you again.

Anthony turns to Reed, flashes him a look. Reed knows he's done
wrong and blanches.

REED

Uh. Yeah. Bye. Bye Seth.

Seth is absorbed with his grovelling and doesn't say anything.

ANTHONY

I was wondering if you'd
like to come back to the
house with me. There's only
so much of this I can take,
you know?

Sandy nods in lusty agreement

Anthony smiles. He stands and extends his hand out to Sandy.

Sandy looks over at Vanessa and Seth.

SANDY

It was nice meeting you both.

Vanessa looks over, Seth continues to nuzzle her.

VANESSA

Bye, Sandy.

Seth gurgles a goodbye.

Anthony and Melissa leave.

SETH

I thought they would
never leave.

VANESSA

Where do you think they're
going?

SETH

Probably back to Anthony's.

VANESSA

Wow. I bet he's got a great place. Where does he live?

SETH

I've got a nice place. You wanna go back there?

VANESSA

Why don't we go with them?

SETH

Why?

VANESSA

Well, to tell you the truth Seth, I was hoping to end up with Anthony tonight.

Seth looks at her. He's a little pissed.

SETH

What! Lead guitar's not good enough for you? You gotta have the lead singer?

Seth shoves Vanessa down on the couch and jumps on top of her, putting his hand at her throat.

VANESSA

Take it easy, Seth.

SETH

You want me to prove something, I'll prove something! I'll be the best you ever had, bitch!

VANESSA

Don't bet on it.

Vanessa reaches behind her and pulls out a small CANISTER.

Seth scowls, then bursts into laughter.

SETH

You're gonna mace me? You have no idea what I am, do you?

VANESSA

Maybe.

Vanessa fires the mace canister, it hits Seth in the face.

Seth laughs and bares a frightening set of FANGS!

SETH

Stupid bitch. See, there's
something you don't know
about me...

Suddenly, Seth's laughter turns to a SCREAM. His face SMOKES and
he collapses in agony.

VANESSA
Yeah. And what would that be?

Vanessa walks across the room to where she left her bag.

VANESSA
You're a vampire? Do tell.

Vanessa taps the canister.

VANESSA
Holy water.

Seth tries to get up off the floor. He writhes in agony.

VANESSA
See, I was hoping to take
out Anthony tonight, but I
guess you'll do.

SETH
It hurts! Oh Jesus, it hurts!

VANESSA
What do you say, Seth? Why don't
you save me a little footwork
and tell me where Anthony lives.

SETH
Screw you.

VANESSA
Have it your way.

Vanessa kicks Seth onto his back.

He lurches up and grabs her foot, BITING into her calf!

Vanessa screams and sprays him again. He screams and rolls away.

SETH
Go to hell!

VANESSA
Thanks, I think I'll pass.
Why don't you go on without me.
And when you see your buddies
down there, do me a favor.

Seth looks up to see Vanessa with a STAKE and a HAMMER.

VANESSA

Tell them Vanessa sent you!

With that, Vanessa drives the stake into Seth's chest.

EXT. ANTHONY'S HOUSE - NIGHT

ANTHONY stands out on his balcony, overlooking a brightly lit swimming pool. He watches SANDY swim around down below, nude.

She turns over on her back and sees him.

SANDY

Aren't you gonna come in?

EXT. HARBOR

Establishing the moonlit harbor, and one sailboat in particular.

INT. ANTHONY'S BOAT - NIGHT

REED sitting alone in the cabin of a small, one bedroom sailboat. He hums a nondescript song to himself.

EXT. ANTHONY'S HOUSE, POOL - NIGHT

Anthony slowly crosses to the pool and slips in.

He goes to Sandy.

They begin kissing, undulating together, the water becoming the perfect medium for their lovemaking.

We see only their heads above the surface of the water.

Sandy starts to clasp Anthony's head in her hands, her passion becoming more frenzied.

He kisses her, moves to her ear, kisses, moves down to her neck.

Sandy is in total heaven, her head lolls to one side.

Anthony moves his head back just a touch, opens his mouth only long enough for us to see the glimmer of his FANGS!

As he bites into Sandy's neck, she shrieks and futilely tries to push him away. In a moment, she is gone.

As Sandy's body goes limp, we see a growing cloud of scarlet BLOOD as it seeps out into the pool.

INT. ANTHONY'S BOAT - NIGHT

REED sits alone in the boat, a sparsely decorated place. He's doing some light cleaning as his PAGER goes off.

Reed rises, picks his pager off his belt and looks at it.

He moves to the door, takes his trenchcoat up along the way and exits.

INT. ANTHONY'S HOUSE - LIVING ROOM - NIGHT

ANTHONY sits in his living room, smoking a cigarette on the couch. He's watching the television.

Anthony looks up as he hears a KEY in the front door lock.

He continues to watch. After a beat, there's a KNOCK on the door.

Anthony rises and heads toward the front door.

He walks to the door and yanks it open, revealing REED, crouched with his head by the door knob. Reed is tethered to the door by a string around his neck.

ANTHONY
What took you so long?

REED
My key. Got stuck. Indeedoor.

Anthony moves Reed aside and pulls the key from door.

Reed stands up and laughs nervously. He takes the key, which he wears like a pendant, and tucks it back into his shirt.

Anthony walks back toward the living room. Reed follows him in.

Anthony looks at Reed impatiently.

ANTHONY
Hurry up.
REED
Okay.

Reed leaves and heads toward the BEDROOM.

ANTHONY
Reed.

Reed stops.

ANTHONY
She's in the pool.

Reed turns and looks out the window, where he sees the lifeless body of SANDY floating face down.

REED
Oh.

Reed heads for the front door.

As Anthony continues to watch, we see Reed make his way pool side.

He looks at the body for a long time, wondering how to get to it. Then, he looks over and sees a POOL HOOK. He walks over and grabs the tool, then returns to the pool.

Anthony stands, glances out at the pool, then retrieves a large PHOTO ALBUM from the hearth. He sits down and starts to leaf through it.

ANGLE ON THE PHOTO ALBUM

The page it has been turned to holds a PHOTOGRAPH of an elderly gentleman, sitting with a stake in one hand. He has a young girl sitting on his lap.

The man is wearing a celtic cross over his shirt.

INT. ANTHONY'S HOUSE - LIVING ROOM - NIGHT

ANTHONY looks at the album.

In the background, Reed leans out over the pool and tries several times to hook the corpse, to no avail.

Finally, he balances himself precariously on one foot and extends his arms out. Just as the hook encircles the body, Reed loses his balance and goes flailing into the pool.

Anthony doesn't even notice.

Reed climbs out of the pool and trudges to the window.

Anthony is totally absorbed in the photograph.

Reed raps on the window.

Anthony looks over, sees the soaking wet figure, then shakes his head. Anthony closes the album and returns his attention to the television.

Reed, discouraged, goes back toward the pool.

ANGLE ON THE TELEVISION

We see THE MALIBU LIFEGUARD WORKOUT!

INT. ANTHONY'S HOUSE - LIVING ROOM - NIGHT

REED, still damp, comes into the house, carrying the body of SANDY over his shoulder. She is wrapped in a large towel.

ANTHONY looks up from the couch.

ANTHONY

Finished?

REED

Yeah.

Anthony looks back at the TV.

ANTHONY

See you tomorrow.

Reed watches TV over Anthony's shoulder. Then, he takes a tiny SHIP IN A BOTTLE from under his arm and quietly puts it on the living room table.

Anthony looks up at Reed.

ANTHONY

Goodnight, Reed.

REED

Um. Okay. G'night.

Reed moves to the door and leaves. Anthony turns off the TV and starts toward his bedroom. He stops as he notices the ship.

He calmly picks it up and walks to a nearby closet. He puts the nicknack in the closet and resumes his path to the bedroom.

INT. ANTHONY'S BOAT - NIGHT

REED enters with the body of SANDY. He goes to his bed and throws the limp form down.

He walks over to the kitchen and gets a small BOWL, fills it with water, and returns to the bed.

Reed uncovers Sandy. He takes a moment, looks at her pale, naked body.

He takes a corner of the sheet and dips it in the water, then uses the damp piece of cloth to sponge the blood from her body, humming to himself.

Reed gets up and goes to a closet. He rifles through it, finding A CAMERA, mounted on a tripod.

He goes back to the bedside and sets the camera up, pointing it at Sandy.

Reed flips her over and positions her on the bed. He disappears.

Moments pass.

Reed returns, dressed in a pair of TIGER STRIPED briefs.

He takes a position next to Sandy on the bed. He wraps her arms around him and leans into her. He kisses her neck as we see a

WHITE FLASH.

INT. ANTHONY'S BOAT - B&W

We see a series of shots of REED and SANDY, all in BLACK and WHITE, each one ending with the bright FLASH of the camera.

Reed tries various poses with her, ending with a shot of him sitting next to her, fairly relaxed.

Again we see a bright white FLASH go off.

INT. ANTHONY'S BOAT - LATER

REED is asleep on his bed, there is no sign of Sandy. Reed bolts upright as his ALARM goes off.

He looks over at the clock, it reads 4:00 A.M.

EXT. HARBOR - ANTHONY'S BOAT - SUNRISE

REED opens a camera case and pulls out a VIDEO CAMERA. He turns on the power and walks to the bow.

He points the camera at the rising sun and starts to film.

REED
This is Tuesday. Sunrise at five
twenty-nine.

Reed tries to keep a steady hand as he films.

EXT. HARBOR - ANTHONY'S BOAT - DAY

REED is frantically making his way around the boat, cleaning it.

He spit shines the tiny brass impliments, swabs the deck.

When he's finished he returns the camera case to the interior of the boat and steps onto the dock, carrying his completed VIDEO.

He checks his watch, then hurriedly jogs back toward the parking lot.

EXT. HOSPITAL - PARKING LOT - DAY

REED pulls up in the parking lot of a hospital in a beat up pick-up TRUCK. He's dressed in Hospital whites.

He hops out of the truck, walks around to the back and pulls out a bulky ORANGE trashbag that reads, "BIOLOGICAL WASTE". He slings the bag over his shoulder and rushes toward the hospital.

INT. HOSPITAL - HALLWAY - DAY

REED walks through the hallway. He stops at a door that reads, "MORGUE".

Reed starts to open the door as someone yells from down the hall,
it's DR. PEZ-HUOY.

DR. PEZ-HUOY
Buckles!

Reed looks up. Pez-Huoy comes over.

DR. PEZ-HUOY
Where in god's name have you been?
I've got a patient waiting who
needs his temperature taken, right away.

REED
Okay, I'll be there in a sec.

DR. PEZ-HUOY
You'll be there now, Nurse Buckles.

REED
I just gotta take care of this..

DR. PEZ-HUOY
Leave it, someone will pick it up.

REED
No, no..no..no..

DR. PEZ-HUOY
Leave it!

Reed hangs his head, he backs away from the door and starts
heading down the hall.

REED
(under his breath)
Stupid jerk.

Pez-Huoy looks up.

DR. PEZ-HUOY
Oh, Nurse Buckles? Use a rectal
thermometer.

Reed curses under his breath as he continues down the hall.

INT. VANESSA'S APARTMENT - DAY

VANESSA enters her apartment, tastefully decorated, simple.

She opens a Guatemalan backpack and pulls out a small leather
SATCHEL.

Opening the satchel, she pulls out two WHITE FANGS. She rolls
them around in her hand.

As she moves through the apartment, she throws her purse down on the futon.

Vanessa carries the fangs over to a CLOSET. She pulls the closet open.

Inside are the various weapons of a vampire hunter, STAKES, CROSSES, GARLIC, HAMMERS. She finds a small wooden BOX.

The box is old. On the lid is an inscription; "To Vanessa, love, Father".

Vanessa opens the box. Inside are several other FANGS. She tosses the new set into the box and closes it.

INT. HOSPITAL - PEZ-HUOY'S OFFICE - DAY

TAMMY, a nine year old is SCREAMING in horror.

The reason for her distress is DR. PEZ-HUOY, who is holding a nasty looking syringe.

DR. PEZ-HUOY
Now, now. There, there. This
will only hurt for a moment.
We don't want to get any viruses,
do we?

REED stands nearby, watching.

DR. PEZ-HUOY
Nurse Buckles, would you restrain
her please?

Reed looks over and starts toward Tammy, who begins crying and screaming even more.

Reed walks over and grabs Tammy and slams her down on the table. Tammy wails.

Pez-Huoy looks over, reacts angrily.

DR. PEZ-HUOY
Nurse Buckles!

Reed hastily takes his grip off Tammy.

Tammy and Reed both look at each other, confused. Then, Reed has a moment of inspiration.

Reed leans in to Tammy.

REED
Tammy, right?

Tammy nods.

Reed pulls a small FINGER PUPPET from his pocket. It's a tiny monster. He wiggles it around.

REED
This is Ogo-Pogo. He helps me,
to be brave.

Tammy looks. She stops crying for a second.

REED
You hold him.

Tammy reaches out as Reed takes the finger puppet off his finger and hands it to Tammy.

Tammy wiggles it around. She smiles.

DR. PEZ-HUOY
Now, that wasn't so bad, was it?

Tammy looks over and sees that Pez-Huoy is dabbing her arm with a gauze pad. She looks back at Reed.

Reed winks. Tammy grins and looks back down at the finger puppet.

DR. PEZ-HUOY
Okay, Tamara. We're all finished.
Go on out and meet your mom.

Tammy jumps off the table and runs out the door.

Pez-Huoy goes over to his clipboard and writes as he talks.

DR. PEZ-HUOY
That was well done, Nurse Buckles.

REED
I hate shots.

DR. PEZ-HUOY
Yes. Well, you handled that like
a professional. I'm very pleased.

Reed smiles.

DR. PEZ-HUOY
Be that as it may, you are still
unreliable. And I mean this; if you
are late once more, I will be forced
to replace you. Are we clear?

Reed nods his head.

DR. PEZ-HUOY
Good. Then I'll see you tomorrow.
Eight A.M.

REED
Okay, Doc.

Pez-Huoy exits the office.

INT. HOSPITAL - LAB - DAY

A nervous young lab worker, BETH, is looking through a microscope. REED comes over and stands behind her.

REED
Hi, Beth.

Beth jumps in surprise.

BETH
Reed! You scared me. What
are you doing?

REED
Nothing. Just getting ready
to go home. Thought I'd stop by
and say hi, see what's new.

BETH
Well, it's been an interesting
day. I've done three celebs.

Reed stands there with a dull look on his face.

BETH
Movie stars.

REED
Yeah?

BETH
Yep. One for gonorrhoea, one for
herpes, and one for the whole
cupcake... all STD's.

REED
Who?

BETH
You watch "Baywatch"?

REED
Yes. Of course.

Beth leans into Reed and whispers in his ear.

Reed reacts in shock.

REED
No!

Beth nods. Reed looks crestfallen.

BETH
California. The land of sun,
surf and sexually transmitted diseases.

Beth goes back to her microscope.

INT. VANESSA'S APARTMENT - NIGHT

VANESSA is sitting on her futon, sharpening a STAKE. She puts the knife aside and shoves the stake into her backpack, along with a hammer.

She gets up and walks to a different closet, passing a night stand on the way. On the night stand we see a PHOTOGRAPH, depicting an elderly man, a stake in one hand, his seven year old daughter on his knee.

Vanessa pauses, looks at the photograph. She absently rubs her fingers over the celtic cross around her neck.

She opens the closet and starts fingering through the clothes inside.

She pulls out her dress for the evening, a real show stopping kind of number and takes off toward the bathroom.

EXT. ANTHONY'S HOUSE - NIGHT

REED sits outside Anthony's house in his truck, humming along with the radio.

He checks his watch.

He reaches into his glove box and pulls out a roll of breath mints. He pops one in his mouth and gets out of the car.

Reed starts up the driveway toward Anthony's house.

INT. ANTHONY'S HOUSE - LIVING ROOM - NIGHT

REED comes in through the front door. Stooping down he pulls his key out of the lock, and heads toward Anthony's bedroom. His voice over continues...

REED (VO)
See, now this is the perfect
opportunity for me to explain
about some of the things that
I did for Anthony that weren't
in my job description; like
interior design was my main
attempt to create a feng shui
in his place...

On his way, he glances at the living room table.

REED (VO)

He was a sailor, he loved the sea, he loved ships and I love them.. he made me love them and he got this thing which is hand blown and he won't put it out and it's beautiful...

He turns and heads to the closet, opens it, and retrieves the SHIP IN A BOTTLE.

He walks across the room and gently sets it down on the table.

REED (VO)

And I still don't know what hand blown means.

Satisfied, he turns to Anthony's bedroom.