

PREY LITTLE VAMPIRE

Pilot

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TEASER

FADE IN:

EXT. DEEP SPACE - NIGHT

Out of the blue-black emptiness of space, a slender antenna appears as the outermost appendage of a huge, sprawling space station that rotates and consumes the screen.

It's not a pristine NASA-era project anymore. It's aged, damaged, with the outer rings and extensions hastily put together, the space age equivalent of a Rio De Janeiro shanty town.

Instead of glittery, sheer aluminum and sleek solar sails, this thing is stained with fluid leaks and pocked by space debris.

TITLE OVER: ISS PROXIMA CENTAURI

EXT. SPACE STATION SECTION WITH WINDOWS - NIGHT

Looking from outside, a teenage rave is happening on the inside. A disco ball reflects colorful laser lights and TEENAGERS bounce up-and-down to a sick DEEP HOUSE beat.

A bit of frost grows on the window from the temperature differences inside versus outside.

INT. DANCE FLOOR - NIGHT

Inside, the kids are hot, sweaty, and appear expressionless in fitted masquerade masks. Each mask is identical, white metal with intricate, laser-cut details and rhinestones.

They move up and down like out-of-sync pistons, but the masks and music make it elegant and seductive. Gender is barely distinct by body shape.

They don't face each other, lost in the moment.

Except one COUPLE. They face each other and it looks like they're two fighters at a face-off.

The GIRL slightly tips her head and looks in the same direction.

As the disco ball spins, they spring out of the pit.

SKIPPING DOWN THE HALL -

She leads HIM to a large port window surrounded by yellow and red caution paint and a red warning light.

SIGN: DISPOS-A-POD

She hits the button to open the glass pod door. And goes in.

He hesitates.

GIRL

Don't you trust me?

He steps in and kisses her with fake confidence.

BOY

You should worry about trusting me.

He leans in for another kiss and she knocks him away, then grabs his shirt and pulls him back for a hard kiss - his lip bleeds from the contact.

As they make out, his eyes closed, the edge of her irises flare yellow with excitement. Her nails rip through his thin space shirt.

He opens his eyes just in time to see her fangs glisten as her head arches.

BOY (CONT'D)

Oh shit! Help!

And then her vampire teeth slam down on his neck and tear out his carotid artery.

BLOOD goes everywhere and she loves it, drinking from his wound like it's an open fire hydrant.

She spins around in a dance, and his blood sprays the portal window.

In a few seconds, he is drained. She drops him like a rag doll, steps out of the DISPOS-A-POD, and hits the button again.

The red warning light swirls and the door closes again.

She hits the button again and an orb of light like the sun incinerates the boy.

A door on the space-side opens and evacuates the contents. Water rinses the POD before the door closes.

She walks past, her white mask now red with blood, wiping her mouth.

CUT TO:

MAIN TITLES

OVER DISTORTED SMASHING PUMPKINS' SONG, BULLET WITH BUTTERFLY WINGS.

SONG

The world is a vampire, sent to
drain, secret destroyers, hold you
up to the flames, and what do I get
for my pain? Betrayed desires, and
a piece of the game..

END TEASER

ACT ONE

EXT. DIFFERENT SPACE STATION - DAY

TITLE OVER: 48 HOURS EARLIER

In contrast, this space station is a sleek luxury yacht version of the other. It's well kept, better designed, advanced.

TITLE OVER: ISS KEPLER 22

As we scan the magnificence of its quality, we stop at another series of windows. One closed off by a magnesium shade.

BEHIND THAT SHADE...

INT. POLICE INTERROGATION ROOM - DAY

A DIRTBAG is handcuffed to a metal table in a sterile room. The room is dark except for a small LED light on the ceiling.

INT. VIEWING ROOM - DAY

Three OFFICERS stand in front of double-sided glass and look in on the criminal. They look human, but a little larger, more muscular, with larger eyes.

COMMANDER QUARRY, 40s, who could be mistaken for a retired Marine instead of an Asenian alien, stares at the glass. CADET PREY, 16, lithe but powerfully built like a beach volleyball pro, has her hand on a button. OFFICER RAVEN reads a file projected from his hand.

RAVEN

He's an old pro at this, talking in circles, enigmas, paradoxes. Headed to Proxima Centauri.

QUARRY

But a vampire?

RAVEN

Found his ship's crew drained and stacked like fuel cells. A blood bath.

PREY

How? We exterminated them a thousand years ago.

QUARRY

A few must have escaped to Earth and we apparently let them be.

PREY

Why would we do that?

RAVEN

Probably thought the earthlings would finish them off long before they'd ever make it to space.

Quarry checks a clock displayed on the wall - 6 o'clock.

QUARRY

It's time.

Prey hits the button and they look on as the window blind opens and fills the room with a rising sun.

The criminal starts shaking like having a seizure, then his skin flames and burns off his body, through muscle, and bone, leaving only ash.

QUARRY (CONT'D)

I'll alert the President.

As he leaves, Raven hands the folder over to Prey.

RAVEN

As the top cadet, you'll be charged with suppressing this threat.

Prey remains focused on the ashes in the other room.

INT. PROXIMA CENTAURI DORM ROOM - DAY

In a compact dorm room with built-in bunk beds and work stations, STEPHANIE, the cold hearted leader of her clique, holds court with the "MEAN GIRLS," all 16.

ROXANNE, who thrives on the dirty details of others, MINDY, the never impressed critic, and BETTS, the selector of who's "in" and who's "out."

STEPHANIE

Oh my God! It was so delicious. I mean blood was flowing like champagne at New Moon.

The girls all lean in, their eyes subtly flickering in excitement.

STEPHANIE (CONT'D)

It's so easy to separate the sheep from the flock on this station, and they taste so...pure.

Roxanne wipes a bit of drool from her mouth.

ROXANNE

And, so many dark, unlit places. We can basically feast in public.

BETTS

I propose we agree to just bang and drain the boys, and only turn girls that we select in advance.

MINDY

I'm changing a few boys...the good ones...I mean, no offense girls, but I like penetration.

Stephanie smashes her face with a pillow.

EXT. ISS KEPLER 22 - NIGHT

If not for a few faint marker lights, Kepler would be invisible against the dark night. It floats in silence and peace.

INT. PREY'S FAMILY MODULE - NIGHT

Prey's youngest sister, GRACE, 6, sits in her lap and cries. KEVA, 12, a second sister, stares out a window into abject darkness.

GRACE

You can't go! You promised you would always be here for us!

Prey holds and comforts her sister. A tear runs down her face, too. She's absently braiding and unbraiding Grace's hair.

PREY

I don't want to go, but it is our purpose. We're expected to answer if called upon.

KEVA
 (trancelike)
 There are plenty of other cadets.
 Ones who haven't just lost their
 parents.

PREY
 You underestimate your ability...
 and our village.

GRACE
 No! You don't think we matter.

PREY
 This is a hardship for all of us.
 Our calling is not easy. Never
 easy. But only the angels can
 defeat this kind of evil.

Keva's trance is broken and she's quick to get a finger in
 Prey's face.

KEVA
 You dare to use their name for us
 after what they did?

Grace pushes Keva back.

GRACE
 Stop it!

PREY
 Until the change you can't
 understand what it means to be
 between humans and creation.

KEVA
 You're making my point. We're too
 young to be without you.

Grace peels away from Prey and takes to her bunk, where she
 grabs her stuffed bunny rabbit.

INT. OUTSIDE COMMANDER QUARRY'S OFFICE - NEXT DAY

Prey looks sharp in her uniform, but her hands tremble and
 betray a confident gaze.

The door opens and a similarly dressed CADET exits.

CADET
 The Commander will see you now.

INT. COMMANDER'S OFFICE - DAY

Commander Quarry keeps typing and doesn't even look away from his holographic computer screen.

Prey approaches and stands at attention.

QUARRY

Sit.

PREY

With the recent loss of my parents,
I need to request a hardship
deferral of duty.

QUARRY

Denied. You'll connect with Abigail
Evergren on the inside. Goes by
Abby. She's a science teacher,
you'll be an exchange student.

PREY

Sir. I can't leave my sisters. Not
now.

QUARRY

You'll have to break in. She'll
have your fake credentials once you
connect.

He moves closer and sits on the corner of his desk.

QUARRY (CONT'D)

In three months the entire Centauri
station could be killed...or
worse...turned.

PREY

But -

A pleasant tone CHIMES from his computer - his next
appointment.

Instinctively, they both stand.

QUARRY

I won't make you go against your
will, but search your heart and see
if this mission isn't your calling.

He hands her the mission profile including a photo of
Abigail.

Prey looks at the photo - an attractive yearbook style photo of a woman who would be her mother's age.

PREY

Yes sir.

When she reaches the door...

QUARRY

Prey?

(tosses her a wooden
stake)

That was your mother's. Vampires
are your prey.

Her eyes dazzle like the vampire in the teaser, but blue instead of yellow, as she examines the hand-worn handle and sharp-bladed stake.

INT. ISS CENTAURI LUNCHROOM - DAY

OUTCAST TEENS sit together at a lunch table. NANCY is overly nice and a bit daffy. KAREN projects independence in her space-age gothic threads, but she is intensely shy. LISA is an athlete, but genius smart, too.

NANCY

Here he comes.

The girls all look and are entranced by a well-built boy walking in their direction. Their gaze reads him from bottom to top. Standard-issue shoes, space pants, untucked shirt, lunch tray, and NERD glasses.

MARK POST, 16, is full-on nerd, but the Clark Kent kind that can remove his glasses and drop jaws. Until he stumbles, fumbles, or speaks.

Lisa isn't scared, she pats the open seat next to her and he takes it.

MARK

(tipping his head)
S'up?

KAREN

(deadpan)
We were all just talking about
dispos-a-podding ourselves tonight
at midnight. Are you available to
push the button?

He looks at the other girls trying to see if she's kidding, then shrugs and loads a forkful of peas into his mouth.

MARK

Sure.

Nancy tosses a carrot at him.

NANCY

You'd do that?

MARK

No. I would be all alone without my fellow-geeks. I'm selfish that way.

Karen snarls, Nancy laughs, then stops abruptly.

NANCY

Oh shit.

They all look. It's the MEAN GIRLS - Stephanie and her crew.

They walk in slow motion lock step like the old astronauts headed to the Space Shuttle. Except they have the popular girl sway.

Karen palms her aluminum spork.

Stephanie deliberately knocks into Nancy and spills her Tang on Nancy's shirt.

STEPHANIE

Why don't you watch where you're going, space debris?

Nancy is mad and embarrassed, she starts cleaning her shirt.

But Mark LAUNCHES into Stephanie's space...

MARK

Hey, you did that on purpose.

Roxanne and Betts close in around him.

STEPHANIE

So?

MARK

So, why do you have to be like that? It's bad enough to be crammed in a space city, but then to have to put up with your bullshit?

Stephanie pushes past him, looks away, and her eyes flare yellow, unbeknownst to them.

STEPHANIE

Don't be a pain in my neck, Jetson.

They move on, he sits down and smacks his hand against the table.

A small tear releases from Nancy's eye.

KAREN

Don't you do it.

Nancy can't help herself. The tears flow, but she doesn't sob.

MARK

I'm sorry, Nancy. Just ignore those idiots. They've reached their peak and it's all a black hole spiral from here.

LISA

Except her dad's a commander, she'll take over one day.

NANCY

How can mean girls still exist?

MARK

Evolution ain't what it used to be.

Mark tosses what passes for bread on his plate.

INT. DANCE FLOOR - NIGHT

WE'RE BACK AT THE TEASER -

Hot and sweaty kids in white masks dance.

IN THE HALL - the couple from the opening burst through the doors, pass some KIDS hanging around, and head down the hall.

INT. PREY'S FAMILY MODULE - NIGHT

It's so dark in space that even at night a few tiny diodes are on inside to add at least a little shape to things.

Prey lays in her bunk staring at the bunk above her. A dozen crumpled tissues are on her chest. She takes a fresh one, wipes her eyes, and leaves them closed.

FLASHBACK:

A baby in her mother's arms as the mother rocks her to sleep.

MOTHER (V.O.)
(softly, singing)
Prey, little vampire slayer sleep
well tonight, soon you'll grow up
and be ready to -

BOY (V.O.)
(distorted)
- Oh shit! Help!

BACK IN PREY'S ROOM.

She bolts upright, eyes wide, like a bullet train just ran through her head.

She has a death grip on the stake. She loosens her hand and shakes it out, but her feet are moving.

She grabs a gear bag, stuffs in a few clothing items, a photo of her sisters, the stake.

Slowing down, she pulls a blanket up around Grace and smiles in wonder like parents do when they watch their child sleep in peace.

She kisses her sister on the forehead, then leaves a note on the table.

EXT. ISS CENTAURI - NIGHT

Floating along a stretch of the space station where the exterior lights flicker in disharmony.

In one of the flashes, a small, BLACK SPACESHIP is seen. Then the lights remain out and the approaching ship is invisible.

A shaft of red light silhouettes the ship as it expels a single astronaut for a space walk. The marshmallow man suit is now more form fitting and gunmetal black.

PSFT. PSFT. The astronaut works compressed air jets to maneuver to the Centauri and grabs hold.

The exterior lights flicker on. The smaller ship is gone. The astronaut slips into a crevice, hiding.

The lights go off, the spacewalker moves.

INT. ISS CENTAURI - SIMULTANEOUS

A HOODED FIGURE slinks down a hallway in virtual darkness.

Toward the end of the space way, the walls become windows.

The sneak uses a red laser pointer to signal through the windows as it walks, but from inside, the outside just looks like empty space.

Each time the lights flash, the shape finds a shadow.

On the move again, the silhouette finds what it's looking for - the astronaut outside.

A RAP on the window gets the visitor's attention.

Using hand signals, the hood motions the spacewalker to keep moving down.

It's tenuous, but they reach an airlock together.

The open button is pushed.

EXT. AIRLOCK - SIMULTANEOUS

The spacewalker holds a grab rail. The door starts to open, then GETS STUCK.

Like holding on to the side of a deep swimming pool, the astronaut works down to the stuck hatch. Both hands go in the hatch to give it a boost.

Straining hard to open the crack is a bad idea. The hands slip and the momentum launches the walker upwards.

The feet catch in the hatch to stop the upward direction, but slams the person back into the framing of the space station.

PSSFFT! A puncture to the air supply! The spacewalker PANICS, trying to reach the leak and slow it down.

INT. AIRLOCK - SIMULTANEOUS

The onlooker watches as the person on the outside appears to be swatting a swarm of bees.

Helpless, all the inside person can do is punch the button repeatedly. The hatch doesn't move. The spacewalker is back trying to unstick the hatch.

One pushes the button, the other pulls, kicks, shakes the hatch.

IT GIVES - not fully open, but the astronaut shimmies inside.

BUT IT HAS TO SHUT, TOO - the spaceman collapses on the floor, out of oxygen.

So close, but life is running out.

Outside the airlock, the person slams on the button - nothing is reliable on this ship. Outside lights pulse on and off, but the body is still.

FIGURE

C'mon, please work, just seal.

The hatch lurches to life, jerks in big steps, and closes.

The figure starts jumping up and down - there's hope.

Oxygen fills the airlock. The body pushes off the helmet - it's Prey - she rolls onto her back and stops moving.

END OF ACT ONE

ACT TWO

The interior door opens and the figure rushes in, ABBY EVERGREN, 41, Prey's sponsor and science teacher. She begins artificial resuscitation.

In the dim light of the airlock, she pumps on Prey's chest for a quick five count, then blows into her mouth.

ABBY
C'mon. C'mon.

The lights blink on illuminating the hallway. They're exposed.

ABBY (CONT'D)
Shit.

Abby keeps working, sweat dripping from her face.

It's not working.

More pumps, more breaths.

ABBY (CONT'D)
Dammit. Fight Prey.

Another breath.

ABBY (CONT'D)
I know you can hear me, come back
to me. You're on the ship.

Another breath.

Prey's chest arches and she sucks in a huge gulp of air, eyes wide in panic.

ABBY rolls over and lays on her back to catch her own breath.

After a few seconds of them both gasping for air, ABBY stands and extends a hand to Prey.

ABBY (CONT'D)
Let's go, before we're caught.

Prey takes her hand and stands.

The corridor lights strobe off and on - we see the pair on the first on-cycle, but they're gone by the second cycle.

INT. ISS CENTAURI CLASSROOM - DAY

A U-shaped classroom with lecture hall seating that is easily configurable. A lectern stands off the audience's left and holographic video plays in cadence with PROFESSOR JONES.

STUDENTS fill most but not all seats. They don't take notes. They stare transfixed at the video, wearing virtual reality glasses that help them memorize content.

The lights are dimmed for the audio-visuals.

UNTIL an AIDE and Prey walks into the classroom from the audience's right side. The lights automatically come up, stop the hologram, and irritates Jones.

Students lift their glasses for the interruption.

The AIDE hands Jones a note, and exits, leaving Prey on stage with the professor. He reads the note.

JONES

Class, please welcome Prey Asenian,
she's joined our station from ISS
Atlantis.

Prey stands on stage. It's dead SILENT. She swallows hard and gives a little wave.

PREY

Hi.

Still SILENCE.

PREY'S POV - blank faces.

- Stephanie, Roxanne, Betts chew gum in unison.
- Nancy smiles and waves back.
- Mark avoids eye contact.
- Lisa gives a slight head nod.
- Karen stares right at Prey.

The room gets dark around the edges...

JONES

Take a seat, this isn't a beauty
pageant.

Prey moves down the three stairs and takes the first available seat - right next to Nancy.

The lights dim again and the video and professor pick-up where they left off.

Prey sinks low, puts on her special glasses, and takes a deep breath.

INT. EXERCISE ROOM - LATER

The facility is a large arched bubble room without supporting interior walls. Exercise bicycles face an expanse of green grass and small decorative trees and shrubs.

SOUNDS of birds and insects are piped in. Ventilation imitates a slight breeze.

The students amble in and drop their electronics off at cubbies. They each select a bike, clip on monitors and start pedaling.

EXCEPT Prey. They're one cycle short. She watches them start.

Then heads out for a walk around the courtyard.

Nancy hops off her bike and catches up.

NANCY

Mind if I join you?

Prey shrugs.

NANCY (CONT'D)

You're not from Atlantis are you? I mean, not originally?

PREY

I don't like to talk about it.

NANCY

Don't worry, I won't tell. No one else will notice.

PREY

Notice what?

NANCY

That you're an alien. You know, an illegal.

PREY

Seriously, this is how you make new friends?

Nancy stops a second. Prey keeps walking. Nancy hurries to catch back up.

NANCY

I'm sorry. I didn't mean anything by it. I mean, I guess I was trying to let you know that I, well, my family, we support other cultures and, well, whatever.

PREY

Yeah, whatever.

She touches her right ear to turn on her music.

NANCY

Leave this side open, so we can talk. Say, your name is pretty.

PREY

You think Prey is pretty?

NANCY

It's vintage. It makes me wonder if you still pray.

They stop and Prey looks puzzled at Nancy.

PREY

It's the other prey.

NANCY

You mean like an animal that is hunted and killed by another?

PREY

Yep, still think it's pretty?

NANCY

Yeah, not as much.

They look back at the rest of the class. It's not a spin class - they're just pedaling at a steady pace.

NANCY (CONT'D)

I don't understand why you'd be named Prey.

PREY

(listening)
Are those birds real?

NANCY
No, it's just digital.

PREY
Where I'm from, some are named to
warn others of what they are to us.

That sinks in pretty quick for Nancy. She takes a step away from Prey.

Prey's hand is fast and on target, grabbing Nancy's arm.

PREY (CONT'D)
Don't.
(releases arm)
Don't be afraid of me. It's just a
tradition.

Nancy measures the distance between them and her friends on the bikes - if she yells, will they hear? She gives a big, nervous wave.

NANCY
We've been told that illegal aliens
are, uh, dangerous...

PREY
Well, I'm not illegal or dangerous
or enjoying this.

NANCY
Got it. Sorry, sorry, how about a
boyfriend or girlfriend?

PREY
I just got here.

NANCY
Well, you could have left someone
back home.

PREY
No. Just my sisters.

NANCY
Oh, tell me about them.

They start walking again, Prey opening up MOS about her sisters. From a distance, they could be walking in a park on Earth.

BACK AT THE BICYCLES -

Stephanie watches Prey and Nancy like a lioness measures up a gazelle. She leans forward in the seat and rests her forearms on the handlebars.

INT. ABBY'S POD - DAY

Adult pods are like a hotel studio room - except instead of a bed, there are two bunks recessed into the wall. The kitchenette is tiny, the coffee table raises to table height or desk height. The walls are lined with seating like a continuous sectional sofa.

Prey and Abby are finishing their meal, pressed protein, steamed veggies, and orange Tang.

With the touch of a button, the table top reveals digital files and photos.

ABBY

So far, the victims have been young transient workers. They come and go, nobody misses them.

She enlarges a photo on the desk. It's the boy from the teaser.

ABBY (CONT'D)

This is the most recent one to just disappear, Orlando.

PREY

He looks young, how old is he?

ABBY

We don't ask. Probably 16 or 17.

She moves a few images around and brings up a different photo. It's a family.

ABBY (CONT'D)

Tomorrow after school we'll visit his mother. MS13 has been after him to start dealing.

PREY

You think someone in the gang is a vampire?

ABBY

Maybe more than one. The stories of their initiation rights are violent and bloody.

PREY

Gangs have always been a good place to start - they're sucking the life out of people one way or another.

Abby collects the photo and puts it away. She moves to the kitchenette and dispenses two cups of tea.

ABBY

How was school?

Prey rolls her eyes.

PREY

I know I'm not good with others. But damn, these people may be worse than my kind.

ABBY

It's the isolation.

PREY

The one girl who reached out accused me of being an illegal alien. First thing she said.

ABBY

I hope you were convincing.

PREY

I was honest. Aloof, not interested. Her name was Nancy.

Abby types on a thin, clear keyboard and brings up a few Nancys as a hologram. Prey points out the match.

ABBY

She's a good kid, could be a good friend for you.

PREY

I don't need friends. There's always a chance I'll have to...you know...

Abby grabs her hand.

ABBY

You could benefit from a few friends, isn't there a way you can tell the good from the bad?

PREY

On their way to Byzantium, people are always moving between good and bad. They can't help it...I can't predict it.

Abby withdraws her hand and takes up the tea.

ABBY

We're not all like that. Not perfect, but not exactly struggling to be good.

PREY

I'm sorry. Like I said, I'm not good with people.

ABBY

You know, we still call your kind angels. Even though we know heaven and hell don't exist.

PREY

The construct has served you well, there's no harm in holding onto hope.

INT. CENTUARI EAST END - DAY

If a space station could have a trailer park, this is it. Living pods are unfinished, spartan, and over run with personal junk.

On the long list of maintenance priorities, this section is next to last, and it shows.

The living corridors are wide to simulate a street sense. Certain parts expand to have a "yard" of artificial grass, others recess to include a tiny play structure for toddlers.

Doors to pods are mostly open, with a lot of folks sitting in the stoops. Kids dart in between the legs of adults from pod to pod.

Some gossip, others just keep watch, some play poker with holographic cards. Checkers and chess are played.

Despite the activity and clamor of the community, the inhabitants have a hollow look in their eyes. Like they don't belong or are being kept from contributing.

FIND Abby and Prey walking down the corridor. A few residents start a "signal chain" to alert someone that outsiders are in the neighborhood.

Without making eye contact, conversations stop and wait for the pair to pass.

PREY

So much for an egalitarian society
in space.

ABBY

Competition for resources feeds
inequity. It's even worse in space.
(points out a doorway)
This is the place.

MIA GARCIA, 38, a field mouse surrounded by fierce owls, sits on her "porch." She pops up and warmly greets Abby with a kiss on each cheek.

INT. MIA'S POD - DAY

Mia's pod is clean, but cluttered. She serves her guests tea in mix-matched cups.

MIA

I make our tea strong to cover the
tinge of fuel flavor our water has,
but I can offer you sweetener.

ABBY

It's fine, thank you.

Prey's eyes scan the room as the other two talk.

PREY'S POV - Blood splatters that have been cleaned up illuminate in her forensic-like vision.

FLASH - She sees the silhouette of a MAN strike another MAN in the jaw, creating the first trail of blood splatter. Then he clamps down on the man's neck and drains him.

It's fairly clean, but brutal - legs flailing, then vibrating, then still.

BACK TO REALITY.

PREY

What makes you think Orlando was
taken by the gang?

MIA

He started scouting for them when he was ten. I was against it, of course, but it was easy money.

Abby takes notes.

Everywhere Prey looks is more illuminated blood stains.

PREY

Has anything violent ever happened in here?

MIA

Not that I know of, but who knows what happened before we were assigned this shit hole. Why?

PREY

I just get an uneasy feeling. Go on about Orlando.

MIA

They groom them. Scout to dealer to team leader to corridor king and whatever comes after that.

ABBY

So, he was a dealer?

MIA

I don't think so, not yet.

ABBY

He was telling them no?

MIA

He delivered a few packages, processed payments. A test.

Mia refills her own tea, the others have barely touched theirs.

MIA (CONT'D)

Something happened, scared him. Told me he didn't want to do it anymore.

PREY

Did he tell you what happened?

MIA

Couldn't get the words out. Just said the next level is a fight for life and death. He didn't know if he could manage the fight.

ABBY

So he tells them no, then disappears.

MIA

Been three days now.

Mia breaks down in tears. Abby is quick to put an arm around her and hold her.

The gesture surprises Prey, she barrels on with her questions.

PREY

You've checked his friends and favorites?

MIA

(nods)
He's just gone.

ABBY

Police?

MIA

Told me one less mouth to feed, but...

Mia starts to recollect herself, but avoids eye contact.

MIA (CONT'D)

...they don't know that he's been feeding us. The equality credit hasn't been enough.

Her chin quivers again, more tears well in her eyes.

ABBY

Hey, hey...

MIA

I'm so ashamed. By not being stronger, I put my boy in harm's way and now he's gone.

Abby catches Prey's attention and nods her over to help console Mia.

Prey curls her lip and shakes her head "no."

INT. CENTUARI EAST END CORRIDOR - DAY

A few minutes later and Abby and Prey are walking back down the corridor.

ABBY
What do you think?

PREY
Blood all over that pod. One
sparked a vision, definitely a
vampire attack, but I couldn't see
the victim.

It's their turn to stop talking as they passed residents.

ABBY
So?

PREY
Could've been Orlando, could've
been someone else.

ABBY
Could you make out the vampire?

A MAN tries to step between the two to make his way down the corridor. He knocks them both back a step.

He locks eyes with Prey as he goes. She sees two pock marks just above his collarbone.

ABBY (CONT'D)
Asshole!

He never looks back or slows his stride, oblivious to his rudeness.

Prey takes her hand to resume walking.

ABBY (CONT'D)
These people today.

ABBY (CONT'D)
So, did you make out the vampire?

Prey turns to look at the man.

PREY
No, it was dark and shadowy, like
it was happening behind a curtain.

ABBY

What next?

PREY

I'll come back in the early morning
after midnight and just sort of
slink around.

They reach a TRANSPORT TUBE at the end of the corridor just as a train slips in and stops.

INT. CENTUARI EAST END - NIGHT

The East End Strip is just as busy at night as it was during the day. Almost every pod has some sort of light on.

Little Christmas lights that outline doorways are a trend. Some all white, some blue, others flash, or are multicolor.

A few vendors work the crowd - offering food, drugs, or beer.

Kids are salt-and-peppered here and there asleep - collapsed wherever they ran out of gas.

LAND on Prey. She's barely recognizable in a hoodie and dirty pants. She takes a draw on a vape pen. No exhaust.

She's watching THE MAN that bumped into her and Abby earlier.

He's losing at checkers.

In a sudden burst, he dumps the board and grabs his OPPONENT by the throat. Friends from both sides break them apart.

ACROSS THE CORRIDOR -

The argument attracts attention. Stephanie, also somewhat disguised with a ball cap pulled tight on her forehead, steps forward to rubberneck.

STEPHANIE'S POV -

The man storms off, walking toward a girl - it's Prey.

Prey stares right at the man, not noticing Stephanie in the background.

Tight on Stephanie's face shows only the audience a fuse of yellow light runs around both irises as she furrows her brow.

END ACT TWO

ACT THREE

With Stephanie still watching in the background, the man continues in Prey's direction.

Prey's stare draws him right over like a flame pulls a moth.

ON PREY -

The dirtbag gets too close.

MAN

What are you looking at?

PREY

Apparently, a loser.

MAN

Can't beat a cheat. Can't kill 'em,
Just gotta eat it and keep going.

PREY

Then keep going.

He laughs and shakes his head at her audacity.

MAN

You must be new around here. I'm
Vincent.

HIS POV: Her eyes, a bluish sparkle, hypnotic.

VINCENT

People around here don't disrespect
me, but I'll let you slide since
you're new.

PREY

Thanks, Vince.

He takes her hand and she goes along.

DOWN THE CORRIDOR -

When he turns, his smile reveals a fang only to the audience.

BEHIND THE PODS -

In about ten steps they're alone in a dark spot behind the
main drag of the pods.

Vincent gives her a kiss and presses her against the wall.

She slaps a red welt on his face.

VINCENT

You shouldn't have done that,
bitch.

He goes full vamp on her - force and fangs and eyes flaring.

But she steps aside and uses his momentum to smash his head into the wall, leaving an imprint.

They've traded places, now he's against the wall. He's bloody, his nose is broken, but he's not phased.

They attack one another - her ballet-like fighting skills against his brute-force street brawling style.

At first, it's a bit like a Paso Doble where she's the bull fighter, largely dodging and side-stepping the charging bull, though she lands a strike with each pass.

Finally, he manages to grab her in a bear hug. Her arms are pinned and he squeezes the air out of her, compressing her lungs so they can't expand and take in fresh air.

She starts to go limp in his grip. His fangs seem to explode from his mouth and he rears back to strike.

Prey slams her head down across the bridge of his broken nose.

He drops her to the ground and bends over in fresh agony...

Prey heaves in a lung-full of air then spins herself into a crouch with a one-handed air flare, grabs the stake from its leg sheath and stands with great force.

Doing so drives the stake through Vincent's heart.

He convulses and turns to ash.

FLASH - Prey sees the image of an attractive older blonde, Vincent's last victim. Not Orlando.

BACK TO PRESENT.

PREY

(to herself)

Keep him alive, you said, find out
where Orlando is, but no.

She turns to leave and...

INT. ABBY'S POD - LATER

Steam swirls in a tiny shower enclosed by glass. Prey's running soap around her body and washing grit and blood down the drain.

She stands with her head directly under the flow, eyes closed, until the water spurts to a stop.

COMPUTER (V.O.)

You exceeded the three-minute time limit and used 11 liters of grey water. Please reform your habit.

PREY

(to the steam)

Shut-up snitch.

LIVING SPACE

There's just not much privacy in living pods, and when Prey crosses through in only a skimpy towel to her bunk, Abby looks away.

ABBY

Anxious to hear what you learned tonight.

Prey drops her towel and shimmies into space jammies, a thin, but warm Tyvek suit in two parts, tops and bottoms.

PREY

I learned I don't listen to myself very well.

She joins Abby at the small table and sips the hot tea waiting for her.

PREY (CONT'D)

I, uh, went and spotted that vagrant who bumped into us today and watched him a while.

ABBY

I hope you told him off for being so rude.

PREY

Sort of. I figured he could tell us what happened to Orlando.

ABBY

Did he know?

PREY
Probably...but he wasn't interested
in talking.

ABBY
Oh my God! Did he hurt you?

PREY
No. He tried to drain me.

ABBY
What does that mean, did he touch
you?

PREY
(getting frustrated)
He was a vampire.

ABBY
Oh...OH!

Unsure of what to say next, Abby grabs Prey's hand.

Prey flinches her hand away, then puts it back.

PREY
I had to ghost him.

Abby's face slowly turns from stoic to a slight rocking nod
to a big triumphant smile.

ABBY
Hell yeah!

She lets go of Prey's hand and holds hers up for a high-five,
but Prey just looks at it.

PREY
What are you doing? Do you have a
question?

Abby laughs it off and drops her hand.

ABBY
That's one down, girl.

PREY
That's the start of a fast-ticking
clock.

ABBY
What do you mean?

PREY
He will be missed.

ABBY
He's a low-life skank, society
won't miss him at all.

PREY
His kind will. It's an alarm bell,
and I rang it. Rookie mistake.

ABBY
I wish I could have seen it!

She raises her tea cup in a toast. It goes unmet.

PREY
When I dust a vampire, I see their
last victim. It wasn't Orlando.

ABBY
So, it must have been one of the
other gang members.

PREY
My guess is that I'll soon be
finding out.

Off Prey's concerned look...

INT. STEPHANIE'S POD - SIMULTANEOUS

Stephanie, Roxanne, Betts, and Mindy are gathered in a circle
on the floor passing a vape pen and getting stoned.

STEPHANIE
Guess who I saw in the East End
tonight when I was scoring this
psychedelic shit?

BETTS
Ms. Evergren?

MINDY
That hot nerd boy?

STEPHANIE
The new girl, what's its name?
Prey?

ROXANNE
No way, what's she doing down
there?

STEPHANIE

She's not the Christian-twit her name suggests, I can tell you that.

She's holding up the vape pen and toying with her friends.

BETTS

Well, whore, spit it out.

STEPHANIE

She hooked up with Vincent...took him around back.

MINDY

Wait, THE Vincent? That dude is filthy.

STEPHANIE

So is she.

ROXANNE

Gross!

After Stephanie takes her draw, the pen starts to circulate again.

BETTS

How long did you watch?

STEPHANIE

I don't know, my tambourine man showed up and we talked a few, traded goods, and the next thing you know Prey comes out from around back alone.

MINDY

And?

STEPHANIE

And, that's it. I never saw Vincent again. He must've left while I was otherwise engaged.

Feeling the drugs, the girls are starting to get giddy and laugh like its contagious.

STEPHANIE (CONT'D)

(attempting seriousness)

She looked like he beat the shit out of her. Bloody and bruised.

They all fall out laughing.

MINDY

I guess she'll pray not to run into that buzzsaw again.

BETTS

She better pray that medicine exists to cure whatever else he gave her.

ROXANNE

I'm praying you all will knock it off with the praying jokes.

They can barely breathe from laughing so hard.

INT. HALLWAY OUTSIDE OF CLASSROOM - DAY

Nancy, Mark, Karen, and Lisa stand with Prey talking before class begins.

The pupils of Prey's eyes get bigger when her gaze lands on Mark.

MARK

I had to go to the engineering deck with my dad and watch his teams work on some new alien detection device. What did you do, Prey?

PREY

I recorded a video message to send to my sisters back home.

LISA

Boring. Both of you need to get a galaxy.

NANCY

Well, okay, what did you do?

LISA

I shot hoops with a few kids from another segment.

MARK

And, you think that's some special kind of fun?

LISA

What happens in the locker room is.

The bell chimes and twenty or so kids funnel in through the door to grab their favorite seat.

Prey sits next to Mark.

Stephanie and her clique are last to arrive, but nobody ever takes their seats. Stephanie smirks at Prey.

INT. LUNCHROOM - LATER

Kids go through the line to get their mystery meat and dollop of vegetables. Others are already sitting and eating. Well, mostly talking.

As Prey walks with her tray looking for a safe seat, Stephanie stands CLANKING her magnesium spork against her water bottle to get everyone's attention.

Betts lets loose a sharp two-fingered WHISTLE.

The whole cafeteria stops, including the adults.

STEPHANIE

(to Prey)

Pray tell, who were you making out with last night in the East End?

CAFETERIA

Ooooh!

STEPHANIE

Vincent the virus!

Prey is frozen in shock.

STEPHANIE (CONT'D)

Hey, what's that crawling on your tray?

Faster than Prey can look down, Stephanie flips the tray up and back onto Prey, spilling all of her food on her clothes.

STEPHANIE (CONT'D)

FANNY CRABS! They're everywhere.

The Cafeteria ROARS with laughter, whistles, and gasps.

STEPHANIE (CONT'D)

Looks like the high-minded new girl is really a street tramp.

Nancy and Mark run up and grab Prey, taking her out of the cafeteria.

Stephanie and Betts celebrate with high fives, laughter, and mark invisible scores in the air with their fingers.

INT. HALLWAY OUTSIDE OF CAFETERIA - CONTINUOUS

Prey is shaking in anger. Her irises are vibrant blue - and her friends notice.

Nancy has her in a full embrace. Mark is more awkward, unsure of how to help.

PREY

What the hell is wrong with them?

NANCY

Jackasses.

She leans back to look eye-to-eye with Prey.

NANCY (CONT'D)

Look at me. Prey, look at me.

There's a magical quality to Prey's anger - the blue eyes, a cloud of sparkles like rapid ionic exchange in the energy around her.

Nancy is a little concerned with Prey's eyes.

NANCY (CONT'D)

Prey. Focus on me. Look into my eyes. Breathe.

Like everyone on the space station, Nancy's eyes are a deep brown, so dark the pupil is barely distinguishable.

In Nancy's calming orbs, Prey begins to calm.

PREY

No, I'm serious. Those type of monsters need to disappear. Like for good.

Mark puts an arm around her. Nancy releases her hug, but stays uncomfortably close.

MARK

Forget them. They don't matter.

PREY

Bullshit! They've been making good people like you turn the other cheek for thousands of years. Not anymore. They need to go.

Still, Prey is settling. The ionic cloud around Prey dissipates. Her eyes return to normal.

MARK

It's not a big deal. High school is their thing. It's their peak. Just let it go.

PREY

They're like vampires! Sucking the life out of normal people. We need to dispos-a-pod their asses.

Nancy is quick to put her hand over Prey's mouth.

NANCY

Sssh! Don't say that.
(looks around)
The commission is always listening.

Awkward-Mark asks the question.

MARK

What are you? I've never seen eyes change like yours...and the sparkly shit?

Prey is cornered again, not by adversaries this time, but by the truth. She tries to play it off.

PREY

What are you talking about?

NANCY

I saw it, too. You're not normal.

PREY

Fine. But, you can't tell anyone.

NANCY

We won't.

MARK

Tell what?

PREY

Listen, this could be life and death for me. It's serious.

NANCY

I knew you were an illegal alien!

PREY

Quit saying that!

MARK

Well, what are you?

PREY

I'm a protector.

They all exchange inquisitive looks.

MARK
What's that mean?

NANCY
It means she's an illegal alien.

Prey nods confirmation.

MARK
Right. Who are you protecting, and
from whom or what?

PREY
It's complicated.

NANCY
Let's get you out of these clothes.

Nancy grabs Prey's hand and they all start walking.

Roxanne steps out from a shadow and watches them leave before
entering the cafeteria.

INT. NANCY'S POD - LATER

MUSIC plays to obscure the recording of their conversation.

Prey has changed into clean clothes borrowed from Nancy.

Prey sips tea and decides to spill the truth.

PREY
My kind intercepted a vampire
coming from here.

NANCY
Did you say vampire?

MARK
Did you say my kind?

MARK (CONT'D)
Bullshit! Like the mythological
vampire?

PREY
Turns out, they're not so
mythological.

NANCY
Vampires are real?

MARK
Vampires aren't real!

Nancy stands and walks over to a cabinet.

She punches in a code. A door slides open.

She reaches in and pulls out a bottle of Vodka.

Returns to her friends and adds a shot to each of their teas.

NANCY (CONT'D)

If you're messing with us, you're
no better than the mean girls, you
know that right?

Marks sips his tea, curls his lip. Prey knocks hers back.

PREY

Look, we chased them from space
eons ago. A few...not many...took
refuge on earth.

Mark and Nancy look on in disbelief.

PREY (CONT'D)

We let them be.

NANCY

What!? You let them be?

PREY

We figured humans would kill them.
You kill everything.

MARK

Yet, here we are. In space, living
on space stations, with...if we are
to believe you...vampires.

PREY

Well -

NANCY

- so you think the mean girls are
real vampires?

Prey swirls her glass. Nancy pours tea and a vodka topper.

PREY

No. It's hard to tell.

MARK

Can't you check their teeth?

PREY

No, you can't just check their damn
teeth. They change.

(MORE)

PREY (CONT'D)

They have to fit in for it to work,
you have to at least get that.

NANCY

I'm still stuck on why you just
left them with us?

Prey sips her drink.

PREY

First, the mean girls could just be
mean. That's the kind of person a
vampire would seek to change.

MARK

So, they target the naturally
cruel?

Prey shrugs her shoulders, "yes."

PREY

Anyway, once we saw their success
on earth, we started protecting to
keep things in check.

Nancy has an epiphany and shouts it out.

NANCY

You're an angel! That's what you
mean by protector!

PREY

That's an old term for our kind.

MARK

Wait a minute. Angels kill
vampires? Isn't that twisted?

PREY

It is in an ancient humanistic
belief system, but in reality
something has to match the evil of
the universe.

NANCY

Shouldn't we be excited that you're
here and tell others?

PREY

Absolutely not. Humans are still
deadly against what they don't
understand.

MARK

But, we're also reasonable.

PREY

Trust me. If my identity gets out,
then humans will kill me or export
me and the vampires won't even have
to lift an eyebrow.

NANCY

I don't know -

PREY

I do. It just happened to my
parents.

NANCY'S MOM walks in, starts to say hi to her friends, then
sees the vodka bottle...

NANCY'S MOM

What the hell is going on here?

And off their looks...

END ACT THREE

ACT FOUR

INT. NANCY'S POD - CONTINUOUS

Karen and Mark are frozen in surprise. Prey looks to them both for guidance, then makes something up.

PREY

It's not what it looks like. Mark had a small cut and I suggested alcohol to sterilize it.

MOM

Right.

She grabs the vodka and starts toward the liquor cabinet when the holophone chimes.

MOM (CONT'D)

Answer.

A holograph of Abby appears in the air.

ABBY

(via the holograph)

Hi there. I'm looking for Prey is she over there by chance?

MOM

Yes, and -

ABBY

(cutting in)

- can you send her home, we have an important visitor.

MOM

With pleasure.

The hologram disconnects. Nancy's mom shoots Prey a glance with a head tilt toward the door.

MOM (CONT'D)

You heard her. Mark, you too, move it.

Mark and Prey collide in their attempt to be the first out the door.

INT. ABBY'S POD - CONTINUOUS

Prey walks in and finds Abby and MISTER PURDUE, 58, sitting around the table.

Abby walks over to greet Prey. She gives her a quick wink.

ABBY

This is Mr. Purdue, with
Immigration.

Prey walks over and shakes his hand.

PURDUE

Nice to meet you. Please have a
seat.

Prey joins them and notices the glass of milk in front of him. Her surprise registers on Purdue.

PURDUE (CONT'D)

Your aunt was kind enough to share
her precious milk rations with me.

He takes a slow sip, savoring the sacrifice.

ABBY

Mr. Purdue has reason to question
your papers.

Prey stays calm.

PREY

Is that so? Why would that be?

PURDUE

Some of your classmates overheard
you confessing to be an illegal
alien.

PREY

And you're in the habit of
believing sixteen-year-old girls?

PURDUE

We cannot accept illegal aliens. We
have a finite amount of space on
Centauri. Fixed resources.

He takes another small sip of his milk.

PURDUE (CONT'D)

Limited food, water. Even oxygen.
It is the same on every station.

ABBY

It's routine, Prey, he has to check any accusation.

PURDUE

It's a grim job, but one I take very seriously. It's a burden to investigate and either deport or evacuate people into space.

PREY

It's more than grim. It's insane and unnecessary. The whole universe knows stations have the capacity.

PURDUE

You'll forgive me for not taking the opinion of a teenage visitor over the laws of our land.

PREY

Land. What land?

ABBY

That's enough young lady. You don't have to agree with Mr. Purdue, but you will be respectful.

Prey stretches out her arm and looks away.

Purdue pulls out an infrared scanner and scans a futuristic QR code that illuminates a glow-in-the-dark-type of tattoo under her skin.

ABBY (CONT'D)

She's an official exchange student from Atlantis. We sent one there, they sent her here, perfect harmony.

Purdue studies the small monitor.

Then, looks over the top of his device at Prey.

PURDUE

Everything is in order...

He puts the device in his bag and rises to leave.

PURDUE (CONT'D)

But, you must be careful with the enemies you make on Centauri.

He finishes the milk.

INT. ABBY'S POD - NIGHT

The lights are low and the curtain to Abby's bunk is already pulled closed.

Prey gets up from her bunk, puts on a hoodie and straps her stake to her ankle.

INT. CORRIDOR -

Prey exits Abby's pod to hunt. The corridor is empty and dimly lit. The night in space is darker than black.

As she passes a dispos-a-pod, her eyes flare and she stops sensing something is up.

Stephanie turns a bend in the corridor.

STEPHANIE

Hello, virus.

Prey's eyes instantly glow.

PREY

You need to be very careful right now. I'm not like everyone else here. I will disfigure you.

Betts comes from behind Stephanie.

STEPHANIE

And risk deportation? My father's the commandant. Even the threat can send you packing.

Prey doesn't take her eyes off Stephanie.

Roxanne joins them.

ROXANNE

Besides, we're never alone.

STEPHANIE

Unlike losers like yourself.

They square off, three against one.

STEPHANIE (CONT'D)

We'll be seeing you, scabies.

The girls prance on down the hall and disappear.

INT. CENTUARI EAST END - LATER

Prey is playing checkers where Vincent previously sat. There's a small crowd hanging around in various stages of drunkenness.

Prey jumps two of her opponent's checkers.

PREY

King me.

The crowd ERUPTS making fun of SKINNY, 24. Compared to the others, Skinny is gaunt, with sunken eyes and big teeth.

He studies his next move. The crowd thins and gets QUIET.

A SHADOW overtakes the board. Both Prey and Skinny look up to see a very large, grungy man, ECLIPSE, 43.

ECLIPSE

(to Skinny)

You seen Vincent?

SKINNY

Not in a few days. Takes losing bad.

ECLIPSE

Move.

Skinny surrenders his seat and Eclipse sits down and resets the checkers.

Prey just watches.

ECLIPSE (CONT'D)

How 'bout you?

PREY

How 'bout me, what?

She makes the first move on the board. Eclipse matches.

ECLIPSE

Heard you were the last one seen with Vincent.

PREY

I can't imagine girls are dying to be seen with him.

ECLIPSE

Might be surprised, power attracts a certain kind.

PREY
Scavengers.

Eclipse jumps one of Prey's checkers. She makes another move.

PREY (CONT'D)
I'm looking for someone, too. Kid
named Orlando. Owes me money.

Eclipse looks her in the eyes. He has a nasty vertical scare that splits his left eye in two. The fake eye in that socket is bigger than his real eye.

ECLIPSE
Owes me a lot more than money.

With that Eclipse stands and leaves. Prey watches as two other GOONS join him. Nobody even looks at Prey.

She sits at the checkerboard alone, processing what just happened.

INT. CENTUARI EAST END CORRIDOR - CONTINUOUS

Prey reaches the end of the corridor where the tube stops.

Skinny approaches her carefully.

SKINNY
Can I go ahead and collect what you
owe me?

Prey pulls a few notes from her pocket, wads them up, and hands them to Skinny.

SKINNY (CONT'D)
I'm sorry, normally I'd just catch
you tomorrow, but you've been
marked.

PREY
That so?

SKINNY
Nobody ever hears Eclipse talk
twice. Nice knowing ya.

The shuttle stops. She boards. He disappears.

INT. DARK CORRIDOR - NIGHT

Prey hugs the wall as she walks down a dark corridor, closer to home.

The light dims. Prey turns to find Eclipse - shit.

The other two GOONS are with him. One has a leather whip, the other a heavy chain. Eclipse just has his meaty, grotesque mitts.

ECLIPSE

The jury is still out on you, but I expect a verdict any second.

PREY

No shit. What's the hold-up?

WHIP

We're wondering if you want to join us permanently or just be a toy and then die.

PREY

You play with whips and chains?
What are you afraid of?
(looking at Eclipse)
Must be the dark.

Prey takes three steps up the side of the tubed corridor, and spins upside down, splaying the goon's face open with her stake. He doubles over in pain, holding his face together.

She lands behind them, grabs his whip and gives it a crack before they can even turn around.

She takes a side crack of the whip and wraps Eclipse's legs. She tugs until he falls with a THUNDEROUS noise. The corridor shakes and A FEW RIVETS LET LOOSE. The corridor GROANS.

The goon with the chain takes off in the opposite direction.

Prey jumps on Eclipse and shoves her stake into his mouth. Teeth fly and blood spurts. She does it again, spinning the stake in his mouth until his tongue flops out.

That's when she sees his fangs. They look huge with his front and bottom teeth missing.

WARNING SIRENS and LIGHTS GO OFF!

COMPUTER (V.O.)
Warning! Corridor sector breach.
Segment sealing in T-minus five
seconds.

Prey springs to standing and runs for her life. The corridor starts to shake more violently. Rivets pop and come at her like poison darts in an Indiana Jones movie.

UP AHEAD - a door is starting to close-off the corridor.

She is hauling ass as more and more parts, plus steam and hydraulic fluid start to overtake her.

The door is half-closed when a MAN steps in to hold it open.

MAN
Jump!

Prey is already half way there - she collides with him and they roll into the safe corridor and the door closes.

PREY
(freaked out)
Holy, holy, holy shit!

She vibrates from the torrent of adrenaline. The man, JAMES, 18, checks her out.

JAMES
Damn that was tight! Are you okay?

From where they sit, they watch the section of tube disintegrate through the window, debris going everywhere.

Prey spins to her feet and takes a fighting stance.

PREY
Thank you. I think.

JAMES
Relax. I'm not here to hurt you. I
just happened along.

Prey maintains a defensive posture - a wild cat in a room full of rocking chairs.

James holds out his hand.

JAMES (CONT'D)
I'm James. Mostly normal.
Definitely not a threat.

Prey doesn't take his hand.

PREY

I'm sorry. I don't trust strangers.
Even after twenty millennia of
evolution, people are strange.

The thought strikes James.

JAMES

Spoken like a true historian.

PREY

Just not from here. Having a hard
time fitting in.

He stops in a dark spot of the corridor.

JAMES

Suppose I could help.

PREY

Help, how?

JAMES

Helpers usually need friends.

Prey is studying him. Her eyes flicker with sparks of blue,
something is setting her off - is it attraction?

PREY

Friends mean happiness. I don't
trust happiness, either.

JAMES

We're two beings in the middle of
space. Cold, dark space. Nothing
for light years, and yet something
in you triggers a spark in me.

He grabs her hands - it's attraction.

JAMES (CONT'D)

That spark...it's hope. Hope that
we still matter. That something
matters. That you matter.

Prey is hypnotized by his eyes and sincerity.

JAMES (CONT'D)

This could be the coldest place in
the universe, or the most romantic,
depending on your perspective.

She doesn't step back - he takes a leap.

JAMES (CONT'D)
Can I ask a question?

He leans in and kisses her, then he takes a step back - the question.

She leans back in and kisses him - her answer.

JAMES (CONT'D)
Trust our human hearts.

She kisses him again.

PREY
I'll never be human, but you can
stop talking.

More kissing. Then James pulls back.

JAMES
Oh, wait, I know what you are.

Surprised, Prey pulls back, and also realizes...

JAMES (CONT'D)
And you know what I am. If I turn
you, you will be unstoppable.

It stuns her, but she does the calculus fast...

END ACT FOUR

ACT FIVE

James rears his head and moves in to turn Prey, but she avoids his attack - barely - and shoves him into the wall.

PREY

You have to be kidding me!

James attacks - they meet horizontally in mid air - and fall to the ground in a grapple.

She kicks him away and they fight back down the corridor.

In their struggles, they're back by a dispos-a-pod.

James pushes her in the pod, but she has a firm grip and pulls him in with her.

But, he is kicking Prey's ass.

The fight continues. Prey gets up off the floor, but James kicks her back down.

Prey delivers a blow to James that spins him, but it doesn't phase him much.

She pulls the stake from her boot.

PREY (CONT'D)

Have you ever heard the nursery rhyme, ashes to ashes?

She strikes hard at his chest, but he's dodgy, and she misses.

JAMES

Put that away.

PREY

Right after it's in your heart.

Prey tackles James, taking him out at his knees. Still, she's no match for James' strength.

Somehow she lands against the side of the pod on her feet and flips around to bury her stake into his back shoulder.

The wood singes James, but it misses his heart by a half a foot. Being on his shoulders makes him top heavy, and she takes back the stake as he stumbles.

They roll and she ends up on top. She thrusts the stake with both hands down toward his chest, but he blocks it.

They struggle - inch by inch - she trying to sink the stake, he trying to turn the tables.

She blows into his eyes, he flinches and her stake is buried to the hilt.

FLASH - Prey sees the girl in the teaser wearing the white mask - the last person James turned.

With James now dust, Prey crawls out of the pod.

PREY (CONT'D)
So long, Romeo.

She hits the button.

INT. ABBY'S POD - LATER

Prey drags into her bunk, pulls the curtain, and SIGHS.

INT. ABBY'S POD - TWO DAYS LATER

The curtain pulls back and Prey climbs out of her rack.

Abby pours her a tea and slides a sandwich with chips across the table.

ABBY
I was getting worried. You were out for two days.

Prey stretches one arm across her face, then the other.

PREY
Remind me not to go out alone at night.

ABBY
We had a section of corridor fail. I don't suppose you know anything about that?

PREY
The way this rat trap is built, a fat man probably tripped and took it out.

ABBY
Well, you'll have to take the long way to school until they get it replaced.

Prey scarfs down her sandwich and tea.

Between mouthfuls of food -

PREY

Yeah, I don't know if I can go back to school.

ABBY

That's a big part of your cover.

PREY

A dangerous part of my cover. A group of mean girls hate me. Two humans know what I am and want to watch me kill something. The immigration dude is everywhere I turn.

ABBY

Those two humans are what we call friends. People you choose to trust.

PREY

Oh, and Vincent's thugs are out to get me.

ABBY

They wouldn't dare go near the school.

PREY

Why should they? You just said I have to take the long way around.

Abby goes over and starts to brush Prey's hair.

PREY (CONT'D)

I need help. It's worse than we thought. And, I'm no closer to finding Orlando.

ABBY

Jump in the shower. I'll call the commander to get your sisters lined up for a call, and we'll sort this out.

Prey starts toward the shower, then turns back.

PREY

I had a vision of a girl in a white mask, does that mean anything to you?

ABBY

Uh, yeah. The annual masquerade dance at school. I was one of the chaperones.

PREY

Did Orlando attend?

ABBY

All the kids attended. It's the most fun event of the year.

PREY

And others? Gang members?

ABBY

Strictly teachers and students.

PREY

Great, that just narrows it down to everybody in school.

INT. EXERCISE ROOM - DAY

There's a bike for Prey now, and all the students pedal at the speed of dial-up.

Nancy, Mark, Lisa, and Prey make up one row in the back. Stephanie and her friends are in the front row.

LISA

You missed two days of school, we thought you might have died in the corridor collapse.

PREY

Just sick. Abby told the administrators...guess they didn't pass it along.

LISA

(laughs)
That's funny, administrators.

PREY

Just how I think of them, you know? How sad to just be a bureaucrat.

NANCY

Boring.

MARK

Hey, my dad's an administrator.
It's a living.

PREY

If you say so.

LISA

(to Prey)

Now that you have to walk right
past my pod, will you walk home
with me?

PREY

Only if you walk faster than you
pedal.

LISA

I -

PREY

- And can leave right after this. I
have a call with my sisters to
catch.

LISA

Yes to both, it's a date!

Prey looks over, a bit confused. Lisa is all smiles.

MARK

(a tinge of jealousy)
I could come along...

LISA

Don't you have an after school
meeting with the Dean?

MARK

Yeah, but it will only take fifteen
minutes or so.

PREY

(to both)

I'm sorry, but I can't wait. Lisa,
if you want to stick around, that's
cool.

Fed-up, Nancy interjects.

NANCY

Am I invisible today? We all live
in the same direction, why don't we
all walk together.

Stephanie looks back and gives Prey the same look from the
East End - like Prey's mere existence is a barb in her cheek.

PREY

(off Stephanie's look)
Probably best if you all walk
together. I kind of want to rush
home.

She slips off the bike and heads to the locker room.

EXT. OUTSIDE CENTAURI LOOKING IN - DAY

Prey and Lisa walk together along an otherwise empty
corridor.

Lisa is very animated and her mouth moves nonstop. Prey sets
a brisk pace.

INT. LONG CORRIDOR - SAME

Prey looks behind her. It's Stephanie.

And Betts. And Roxanne. And Mindy.

STEPHANIE

Hey, sluts, wait up!

Startled, Lisa looks back, too.

LISA

Run!

They take off running for their lives.

Stephanie and her pack pick up the pace, too, but they're
stalking, not running.

They zip forward in short bursts and feign reaching out for
Lisa and Prey, only to fall behind. Cats toying with baby
bunnies before the lethal swipe.

No matter, Lisa and Prey never look back - they're all elbows
and ankles.

UP AHEAD a door to a pod opens -- Lisa's bunk room -- and she
and Prey dart in, the door closing behind them.

LISA (CONT'D)
Dammit. Maybe we *should* be pedaling
faster on the bikes.

She opens her door just a bit, and SHOUTS:

LISA (CONT'D)
Not today, bitches!

Then closes the door again.

Though winded, they double over in laughter.

PREY
I hate the thin oxygen here.

LISA
(falling over)
You get used to it.

Prey looks out the portal in the door. Stephanie and the girls are lurking around.

PREY
I'm going to be late!

She sends Abby a text, typing on a keyboard illuminated just under her skin -

INSERT: AT LISA'S, RUNNING LATE.

Lisa pulls Prey down.

LISA
Give them a few minutes, they'll
move on, they always do.

PREY
Is this why you wanted me to come
along? They chase you everyday?

LISA
Not everyday.

Lisa grabs Prey's hand.

LISA (CONT'D)
But, I asked you to walk me home
because I have a secret.

PREY
I don't like secrets.

LISA
I think you're the only one who
doesn't know...

Lisa gives Prey a delicate kiss - a honey bee barely touching
a stamen, but picking up one grain of pollen.

Prey recoils - surprised, but not offended.

LISA (CONT'D)
I'm pansexual.

PREY
What? No, I have to go. I don't
have the time for this right now.

LISA
(playful)
You're trapped. Mean girls on the
outside, me on the inside.

A neon glow of forensic purple catches Prey's eyes.

PREY'S POV -

She lands on the white mask hanging from Lisa's bunk. It's
like the ones from the dance party. But Prey sees the
forensic remains of cleaned up blood stains.

Prey jumps to her feet. Lisa follows her gaze to the mask.

LISA (CONT'D)
You like the mask? I don't mind
wearing it for you.

Lisa prances over and puts on the mask.

FLASH - the girl from Prey's last vision with James -

BACK TO NORMAL - is standing right in front of her.

PREY
(fishing)
Someone told me you liked a kid
named Orlando.

LISA
I did, but I haven't seen him since
the school dance. Ditched me.

Prey is backed against the door and fiddles to open it.

LISA (CONT'D)

You do know what pansexual means
don't you?

PREY

I guess not.

LISA

I like boys and girls and
everything in between.

PREY

Oh. And now you like me?

LISA

No. I've liked you since you first
came to class.

The longer Lisa wears the mask, the bloodier it gets in
Prey's eyes.

PREY'S POV - Lisa lifts her mask to show her face, winks, and
smiles. Prey sees the tip of a fang.

Lisa leans in for a kiss.

Prey pushes past her mouth to whisper in her ear.

PREY

(like a hummingbird)
I have a secret, too.

LISA

Well?

PREY

I'm a vampire slayer.

Lisa's eyes go wide in surprise, then she makes a quick
strike to Prey's neck.

But Prey drops to the ground, sweeps Lisa's feet, and is on
her with the grace of a contemporary dancer.

Only she missed the grab on her stake. Feeling for it, Lisa
bucks and turns Prey over.

LISA

I was just interested in being with
you. I wasn't going to turn you.

INT. CORRIDOR OUTSIDE LISA'S DOOR - DAY

Abby hustles down the hall and goes to knock on the door. Then she hears the ruckus inside.

BACK INSIDE LISA'S POD -

Abby barges in and sees Lisa on Prey.

ABBY
Hey! Get off her.

Lisa springs to Abby like dust to a Swiffer. Abby SCREAMS.

She bites Abby before Prey knocks her to the floor and dives on her with her stake.

It hits home and Lisa shimmers, then turns to dust.

FLASH - Prey sees Lisa destroy Orlando.

Exhausted, Prey lays on the ground.

Abby slumps down to the ground, speechless, and holding her neck. Blood streams from under her fingers.

ABBY (CONT'D)
Am I going to be alright?

Prey rolls over and checks Abby's neck. Two big holes like a giant spider bite.

PREY
(lying)
Yeah, let's get you back to your bunk.

INT. ABBY'S POD - MOMENTS LATER

Abby lays on her bunk, neck bandaged, covers pulled tight, and asleep.

Prey sits with her head in her hands next to Abby.

The holophone chimes - her sisters.

Prey wipes away the tears and grime from her face, and puts on a fake smile.

PREY
Answer.

A hologram of her two sisters floats in air, faces beaming.

GRACE
 Prey! Hi! KEVA

The Fake smile turns real.

PREY
 Hey, you beautiful beasts. It's so
 good to see you!

Prey has to wipe away a tear.

KEVA
 I made the change!

PREY
 (laughing)
 I know! How do you feel?

KEVA
 About the same.

GRACE
 Uh-un. She's super moody!

Keva rolls her eyes and looks away.

GRACE (CONT'D)
 And, has a boy -

KEVA
 (interjecting)
 - So, how are you doing? How's it
 going?

Prey looks at her sisters, then over to Abby, whose breathing
 has become labored.

PREY
 (putting on a brave face)
 It's fine. And going really well.

From above, Prey's room spins very slowly.

SONG
 Despite all my rage I am still just
 a rat in a cage. Despite all my
 rage I am still just a rat in a
 cage. Then someone will say what is
 lost can never be saved. Despite
 all my rage...

END OF EPISODE