

TWILIGHT

by

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Based on the novel by

Stephenie Meyer

SHOOTING DRAFT
FEB. 11, 2008
BLUE

twilight

memorandum

Date: February 11, 2008
To: All Cast & Crew
From: Production
RE: BLUE REVISED SHOOTING SCRIPT DATED 2/11/08

Attached please find the Blue Revised Shooting Draft dated February 11, 2008. All changes reflected in the script are listed on the following pages.

If you have any questions, please call the production office at 503-224-5040.

Thank you.

MAJOR SCRIPT CHANGES - 2/11/08 "TWILIGHT" DRAFT

Scene 1

-Changed animal from "buck" to "deer"

Scene 2

-Slight action and scene description changes.

-Changed Rene's age from "40" to "30s".

-Changed Phil's car from "Subaru station wagon" to "station wagon"

Scene 11

-Changed Charlie's dialogue to "wheel you down the hill" (was "wheel you into that creek")

Scene 23

-Changed scene heading to "Late Afternoon" (was "Night")

Scene 24

-Changed scene heading to "Late Afternoon" (was "Night")

-Slight action description changes.

-Changed Cora's age from "40s" to "30s"

-Minor dialogue changes

Scene 33

-Cut Charlie's line "Gotta have traction around here"

Scene 35

-Slight action description changes

Scene 38

-Slight action description changes.

-Cut Charlie's line "Bella, Isabella Swan!"

-Cut E.R. Doctor's line "Just some scrapes and bruises"

Scene 39

-Added Bella's dialogue "That was the first night I dreamed of Edward Cullen"

Scene 40

-Omitted dream sequence is now re-admitted.

Scene 41

-Slight action description changes.

Scene 45

-Changed scene heading to "Charlie's House - Kitchen" (was "Charlie's House")

Scene 48

-Changed scene description from "two Quileute boys" to "three Quileute boys"

-added extra "Embry"

-Cut Jacob's line "*Sam...*"

Scene 50

-Slight action description changes during boat attack

Scene 52

-Cut out reference to "The Cold Ones"

Scene 60

-Changed Scene Heading to "Waterfall Restaurant - Front Entrance" (was "Steakhouse")

Scene 61

-Added scene Heading "Dining Patio"

-changed food to "Mesquite Roasted Salmon" (was Pasta Primavera)

-dialogue changes/additions

Scene 64

-Changed scene heading to "EXT./INT." (was "EXT.")

-Scene description changes

-Minor Dialogue changes

Scene 78

-Omitted Dream Sequence now re-admitted

Scene 79

-Omitted scene now re-admitted

Scene 83

-Slight dialogue changes

-Added Italian cooking show actions

Scene 88

-Minor dialogue changes

Scene 90

-Changed Scene Heading to "EXT./INT." (was "INT.")

-Changed Scene Heading to "Late Afternoon" (was "Night")

-Slight action description changes

Scene 92

- Changed Scene Heading to "INT." (was "EXT.")
- Slight dialogue changes

Scene 96

- Changed Scene Heading to "Baseball Field - Late Twilight" (was "Mountain Road - Night")
- minor dialogue changes

Scene 97

- Changed Scene Heading to "Mountain Road" (was "Highway")
- Minor Dialogue changes

Scene 103

- Minor action description changes
- Minor dialogue changes

Scene 104

- Changed Scene Heading to "Forks Coffee Shop" (was "Forks/Teen Hangout")

Scene 111

- Omitted

Scene 113

- Omitted

Scene 114

- Added Scene Heading "Ext. Forest Olympic Peninsula"
- Slight action description changes

Scene 127

- Changed Scene Heading to "INT./EXT." (was "EXT.")
- slight scene description changes

Scene 133

- Action is delineated more specifically to the set and the stunt choreography.
- Added dream sequence - Bella floating away...

FADE IN:

1 EXT. RAIN FOREST, OLYMPIC NATIONAL PARK, WASHINGTON - DAWN 1

Moss-draped. Shadow-drenched. Tortured tree trunks twist upward, reaching for rare sunlight.

BELLA (V.O.)
I'd never given much thought to how
I would die...

Suddenly, every creature in the forest is deadly silent. Neither bird, beast nor insect make a noise. A predator is near.

Then, in the distance, hear a tiny SNICK - a twig snapping. Abruptly, we're on the move. *Fast.*

UNKNOWN POV - MOVING

Trees start whipping past us at a dizzying speed, branches are dodged with preternatural agility. And we're speeding up, *chasing something.* It's exhilarating. Terrifying. Finally, up ahead, we get the first glimpse of our prey --

A DEER

-- running for its life as it darts through this maze of a forest. It sprints forward, but we gain on it. Beyond the deer, SEE the forest's edge ahead, white sunlight glowing against the trees. The buck races for the light. We're just behind it, about to emerge from the shadowy darkness --

The deer LEAPS into the light in a high arc, hovering (suddenly SLOW MOTION) against the WHITE GLARE of the sun... then BAM!

The deer abruptly plummets out of frame at an unnatural angle, leaving the WHITE GLARE to fill the screen. HOLD ON WHITENESS --

BELLA (V.O.)
But dying in the place of someone I
love seems like a good way to go...

-- Then into the WHITENESS steps the face of --

2 ISABELLA SWAN, 17

2

Eyes closed against the sunlight, absorbing its rays. Long, dark hair frames alabaster skin. She's a vulnerable, introverted, imperfect beauty.

BELLA (V.O.)
... So I can't bring myself to
regret the decision that brought me
here to die...

The background comes into focus as we realize we're now in --

EXT. SCOTTSDALE, AZ - DAY

Bella stands at the end of a cul-de-sac on the desert's edge. The sun blazes behind her -- she bends down and carefully scoops a tiny BARREL CACTUS into a clay pot.

BELLA (V.O.)
... The decision to leave home.

She stares at the cactus in a state of reverie, until --

BLONDE #1 (O.S.)
Bye, Bella!

BELLA'S POV - McMansion ACROSS THE STREET

Three tanned, athletic, blonde GIRLS hop into a convertible Mercedes. Their flawless, bought-and-paid for beauty contrasts with Bella's pale naturalness. They wave.

BLONDE #1
Good luck at your new school!

They ADLIB superficial good wishes, "Don't forget to write;" "We'll miss you." Bella waves back, sweetly, but halfheartedly as she steps off the curb --

BELLA
Have a good...

-- and trips. When she rights herself, they're already gone.

BELLA
... life.

Clearly, not close friends. Bella's grown-up demeanor and innate intelligence become apparent as --

BELLA'S MOTHER, RENE, mid 30's -- exits their house -- it's low rent for this ritzy neighborhood. Rene is eclectic, scattered, anxious, more best friend than parent. She thrusts a cell phone at Bella.

RENE
It won't work again, baby.

BELLA
You put it on hold.

RENE
I did?

BELLA
Look. You also called Mexico.

Rene pushes her playfully, they laugh.

RENE

I'll figure it out. You gotta be able to reach me and Phil on the road - I love saying that - on the road.

BELLA

Very romantic.

PHIL, 31, good looking with an athlete's body, exits the house, carrying Bella's three suitcases with ease.

PHIL

If you call crappy motels, backwater towns and ballpark hot dogs romantic.

He puts his Phoenix Desert Dogs baseball hat on Rene's head with a kiss. Phil's love of Rene reassures Bella. Phil heads to the old station wagon to load the luggage, while Rene slips her arm through Bella's, clinging to her as they walk to car.

RENE

Now, you know if you change your mind, I'll race back here from wherever the game is.

But Rene's strained expression tells us what a great sacrifice that would be. Bella forces a smile.

BELLA

I won't change my mind, mom.

RENE

You might. You've always hated Forks.

BELLA

It's not about Forks, it's about Dad. I mean, two weeks a year, we barely know each other.

(off Rene's still worried look)

Mom, I want to go. I'll be fine.

But as Rene hugs Bella, we see the truth on BELLA'S FACE - dread, doubt, regret. Off Bella, struggling to keep her facade up as she climbs into the back seat of the car...

BEGIN TITLES OVER:

3 BELLA'S POV OUT THE CAR WINDOW - SCOTTSDALE

3

Bella, IPOD earbuds in her ears, gets a last glimpse of the sparkling malls, chic shoppers, manicured cactus gardens...

PULL UP AND OUT OF THE CAR UNTIL WE'RE --

4 EXT. ABOVE SCOTTSDALE (AERIAL SHOT) - DAY

4

The McMansions get smaller as we SWEEP OVER the scorched landscape, baking under a hot sun. Beyond the housing developments SEE the rocky, dry desert, extending for miles...

Rise HIGHER, and higher still, until finally we're suspended within the bright, perfect, blue SKY, with only an occasional cloud...

Slowly, the clouds start getting more numerous, thicker, darker... until we're completely immersed in them... the sun disappearing. Finally, we EMERGE from the clouds to find below --

5 EXT. WASHINGTON STATE - OLYMPIC PENINSULA (AERIAL SHOT)- DAY

Nothing but deep, dark, green forests for miles. SWEEP DOWN, finding the eerily dramatic Lake Crescent. Over it all hangs the mist from the ever-present cloudy grey sky. Everything is wet and green and drenched in shade...

FIND A TWO LANE HIGHWAY along which drives A POLICE CRUISER... PUSH IN on the cruiser until we reach --

THE PASSENGER SIDE WINDOW

Bella looks out, taking in her gloomy new surroundings...

END TITLES.

6 INT. POLICE CRUISER - DAY - WAITING AT LIGHT

6

Bella sits next to her uniformed father, police chief CHARLIE SWAN, 40's. Taciturn, introverted like Bella. Their strained silence contrasts Bella's relationship with her mother. Beat.

CHARLIE

Your hair's longer.

BELLA

I cut it since last time I saw you.

CHARLIE

Guess it grew out again.

She just nods. Silence.

CHARLIE

How's your mom?

BELLA

Good.

More silence. Yikes. They pass a SIGN: "The City Of Forks Welcomes You - Pop. 3246." Bella sighs.

7 EXT. FORKS, WASHINGTON - DAY 7

As the cruiser drives through, Bella takes in this logging town - every storefront has a wood carving. The Timber Museum's sign is two loggers sawing a stump. The POLICE STATION is a small wooden building across from City Hall...

8 EXT. CHARLIE'S HOUSE - DAY 8

The cruiser pulls up to the old two-story house. A woodshed full of firewood. There's a small boat in the garage, fishing gear, an old buoy. Bella climbs out... home.

9 INT. CHARLIE'S HOUSE - DAY 9

Bella and Charlie carry in her bags. The house isn't stylish (the only new thing here is a Flat Screen T.V.), but it's comfortable, lived-in. Lots of fishing memorabilia; photos of Charlie fishing with Quileute Indian BILLY BLACK.

Handmade cards to "Daddy" and photos of Bella. She winces at herself, age 7, in a tutu, sitting stubbornly on the ground.

CHARLIE

I put Grandpa's old desk in your room. And I cleared some shelves in the bathroom.

BELLA

(grimacing)
That's right. One bathroom.

Bella's eye lands on a PHOTO of a much younger Charlie and Rene, on vacation, beaming with love.

CHARLIE

I'll just put these up in your room --

BELLA

I can do it --

They both reach for the bags, bumping one another awkwardly. Bella backs off, letting Charlie carry the bags upstairs.

10 INT. BELLA'S ROOM - DAY 10

An antique rolltop desk sits in a corner. The room is filled with childhood remnants that have seen better days. As she unpacks her CD case, loneliness finally overwhelms her. She sits heavily on the edge of the bed, tears threatening...

Then we hear a HONK outside. Bella runs across the hall and looks out the window to see --

11 OUTSIDE - A FADED RED TRUCK, CIRCA 1960 pulls up... 11

EXT. CHARLIE'S HOUSE - DAY

Bella exits to find Charlie greeting the driver, JACOB BLACK, 16, Quileute Indian, amiable with long black hair, and hints of childish roundness in his face. The two of them help Jacob's father, BILLY BLACK (from the photos), into a wheelchair.

CHARLIE

Bella, you remember Billy Black.

BILLY

Glad you're finally here. Charlie hasn't shut up about it since you told him you were coming.

CHARLIE

Keep exaggerating, I'll wheel you down the hill.

BILLY

Right after I ram you in the ankles.

Billy takes several rolls at Charlie, who dodges. Jacob shakes his head at their two fathers as he shyly approaches Bella.

JACOB

I'm Jacob. We made mud pies together when we were little kids.

BELLA

Yeah... I think I remember...
(re: the dads)
Are they always like this?

JACOB

It's getting worse with old age.

Charlie then pats the hood of the truck, addressing Bella --

CHARLIE

So what do you think of your homecoming gift?

BELLA

No way. The truck is for me?

CHARLIE

Just bought it off Billy, here.

JACOB

I rebuilt the engine and --

BELLA

It's perfect!

She beams. It's the first genuine smile we've seen on her. She rushes to the truck. Jacob eagerly joins her.

JACOB

Okay, so you gotta double pump the clutch when you shift, but --

He hands her the keys as she climbs in.

BELLA

Maybe I can give you a ride to school.

JACOB

I go to school on the reservation.

BELLA

Too bad. Would've been nice to know at least one person.

As she starts up the truck we MATCH CUT --

12 EXT. FORKS HIGH SCHOOL - BELLA'S TRUCK - DAY 12

Loud, belching and turning heads as Bella parks, mortified. All eyes are on her as she climbs out of her truck and steps in a PUDDLE, soaking her sneakers. She slinks toward school, as we begin --

13 INT. HIGH SCHOOL - A SERIES OF SHOTS - DAY 13

-- Bella (never without her IPOD) makes her way thru kids who stare openly; a few brave ones say hi. They're all talking about her. This is her hell.
 -- Bella wanders the walkways looking for room numbers, lost.
 -- Constant stares at Bella, the outsider...
 SERIES ENDS when a sweet, nerd-cute, motor mouth boy, ERIC, appears in her path.

ERIC

You're Isabella Swan, the new girl. Hi. I'm Eric. The eyes and ears of this place. Anything you need. Tour guide, lunch date, shoulder to cry on.

Bella just looks at him. Is he for real?

BELLA

I'm kind of the "suffer in silence" type.

ERIC

Good headline for your feature - I'm on the paper, and you're news, baby, front page.

BELLA

I -- no, I'm not news -- I'm, seriously,
not at all --

ERIC

Whoa, chillax. No feature.

BELLA

(relieved)

Would you mind just pointing me
toward Mr. Varner's class?

He leads her away, enjoying the attentive stares, as she cringes
from them --

ERIC

You've missed a lot of the semester,
but I can hook you up - tutor, cliff
notes, medical excuse...

14 INT. GYM - DAY

14

The boys' basketball team runs drills on half the basketball
court. A girls' volleyball game occupies the other half.

Bella, in gym clothes, avoids the volleyball like it's
radioactive. An energetic, athletic team captain, JESSICA,
motivates the players.

JESSICA

Block it, Chloe! Yeah! Good attack!

Unfortunately, the volleyball heads toward Bella. She closes
her eyes and flails at it, SMACKING it. It flies off court --

-- and beans a basketball player in the head. He is MIKE
NEWTON, good looking, affable, with blond spiky hair.

MIKE

Ow!

BELLA

(hurries to him,
embarrassed)

Are you alright? I warned them not
to make me play.

MIKE

It's only a flesh wound.

Mike grins and she smiles, relieved. A BELL RINGS, class over.

MIKE

You're Isabella, right?

BELLA
Just Bella.

MIKE
I'm Mike. Newton.

He looks at her a second too long, clearly taken by her -- Suddenly, Jessica appears, stepping between them. Subtle, but possessive as she nudges Mike.

JESSICA
She's got a great spike, doesn't she?
(to Bella)
So, you're from Arizona, right?
Aren't people supposed to be tan down there?

BELLA
That's why they kicked me out.

Mike laughs, and because he does, Jessica does. Bella just feels uncomfortable with the attention...

15 INT. CAFETERIA - DAY

15

FOLLOW Bella, Mike and Jessica as they carry their trays to a table. Eric appears, and squishes into a seat next to Bella.

ERIC
Mike, you met my home girl Bella.

MIKE
Your home girl?

JESSICA
(to Bella)
It's first grade all over again,
and you're the shiny new toy.

Bella smiles awkwardly. Suddenly, a FLASHBULB blinds Bella. She looks up at the photographer, ANGELA, Jessica's sweet, low key, insecure friend.

ANGELA
Sorry, needed a candid for the feature --

ERIC
Feature's dead, Angela. Don't bring it up again.
(to Bella)
I got your back, baby.

ANGELA
 (disappointed)
 Guess we'll just run another editorial on
 teen drinking.

BELLA
 Sorry. There's always eating disorders,
 or Speedo padding on the swim team --

ANGELA
 -- Wait, that's a good one...

But Bella's attention is now riveted to --

BELLA'S POV - THE DOUBLE DOORS OF THE CAFETERIA

They swing open as four of the most astounding people Bella's
 ever seen enter (IN SLOW MOTION): THE CULLENS. Two guys, two
 girls, all chalky pale, purplish shadows under their eyes...
 and all devastatingly beautiful.

They move through the room with effortless grace, and take a seat
 at a table furthest from Bella's. Bella leans over to Jessica and
 Angela.

BELLA
 Who are *they*?

ANGELA
 The Cullens.

Jessica leans in, swinging into gossip mode.

JESSICA
 Doctor and Mrs. Cullen's *foster*
kids. They all moved down here
 from Alaska two years ago.

ANGELA
 They kinda keep to themselves.

JESSICA
 Because they're all *together*.
 Like, together together. The
 blonde girl, Rosalie, and the big
 dark-haired guy, Emmett...

ON ROSALIE, 18, long blonde hair, model beautiful, knows it.
 Alongside her is EMMETT, 17, big, brawny, like a weight
 lifter, but a playful glint in his eye.

JESSICA
 ... they're a *thing*. I'm not even
 sure that's legal.

ANGELA

Jess, they're not actually related.

JESSICA

But they *live* together. And the little dark haired girl, Alice, she's really weird...

ON ALICE, 17, pixie-like, rail thin, light on her feet with short, black hair going in every direction. She hovers over, JASPER, 18, honey-blond hair, tall, lean, slightly tortured.

JESSICA

... she's with Jasper, the blonde who looks like he's in pain. I mean, Dr. Cullen's like this foster dad slash match maker.

ANGELA

Maybe he'll adopt me.

Bella laughs, liking her... then sees the last Cullen to enter --

EDWARD, 17. Lanky, with untidy, bronze colored hair. He seems inwardly turned, mysterious. More boyish than the others. But the most striking of all. Bella can't take her eyes off him.

BELLA

Who's he?

JESSICA

That's Edward Cullen.

Suddenly, Edward looks over, as if he heard Jessica from across the room. His eyes meet Bella's. But he seems... confused. Bella quickly looks away.

JESSICA

He's totally gorgeous, obviously. But apparently, no one here is good enough for him. Like I care.
(she obviously does)
Anyway, don't waste your time.

BELLA

I wasn't planning on it.

But Bella can't help but peek at Edward again. He's staring at her outright now, with a slightly frustrated expression that unnerves Bella. She hides behind her hair.

A room of black-topped lab tables. Two to a table. Bella and Mike enter.

Mike takes his seat and points her toward MR. MOLINA, Birkenstocked, enthusiastic science teacher at the head of the class. As Bella moves to the teacher with her class slip, she notes --

EDWARD -- his back to her, sitting at a front table. But as she passes Edward's table...

SLOW MOTION -- the breeze she creates when she passes lifts a piece of paper next to Edward. We're still on his back as he inhales -- then abruptly stiffens. He grabs onto the edge of the table, crumpling it slightly. No one notices.

Mr. Molina takes Bella's class slip.

MR. MOLINA

Welcome, Ms. Swan. Follow along as best you can till you get caught up.

Mr. Molina gestures to the only empty seat... next to Edward. But as Bella approaches, she's taken aback when --

ON EDWARD'S FACE - he slowly looks up at her, his eyes coal black with repulsion, fury. If looks could literally kill...

Bella knocks someone's book bag off their chair. Replaces it, mumbling an apology. Then slinks reluctantly into her seat. Edward jerks away from her to the extreme edge of his chair.

MR. MOLINA

(to the class, animated)
Today we'll be observing the behavior of planaria, a.k.a flatworms.

As Mr. Molina distributes two petri dishes per table --

MR. MOLINA

We're going to cut them in half, then watch them regenerate into two separate worms...

Bella glances at Edward who averts his face, holding a hand over his nose as if he smells something horrible.

Bella, shrinking, subtly sniffs the air, smells nothing. Then she sniffs her hair. It's fine. She's perplexed. Mr. Molina hands Edward two petri dishes.

MR. MOLINA

... Yes, folks, zombie worms! They just won't die.

Edward takes a dish, then slides the second one across the table to Bella as if she had Ebola. She takes her dish, and makes a dark curtain of her hair between them.

She can see EDWARD'S HANDS under the table. Clenched into fists. Off Bella, utterly baffled, and deeply insecure...

17 INT. HIGH SCHOOL - HALLWAY - DAY 17

-- as the BELL RINGS, Edward bolts out the door. Other kids and Bella exit a moment later. Bella looks down the hall; he's gone.

18 INT. ADMINISTRATION OFFICE - DAY 18

Bella enters, but nearly turns and leaves when she sees --

EDWARD sweet-talking the enchanted female ADMINISTRATOR, 40's. He doesn't see Bella enter.

EDWARD

There must be *something* open sixth period. Physics? Biochem?

ADMINISTRATOR

No, every class is full. I'm afraid you'll have to stay in biology. I'm so sorry.

Bella blanches. The Administrator sees her and gestures for her to wait a minute.

But Edward suddenly straightens as if sensing Bella. He slowly turns to glare at her with piercing, hate-filled eyes. She backs to the wall, hugging herself, suddenly chilled... with fear.

EDWARD

(to the Administrator)
I'll just... *endure* it.

He strides out the door. Off Bella...

19 EXT. HIGH SCHOOL - DAY 19

Edward climbs into a shiny new silver Volvo with the Cullens, while Bella, upset, hurries to her truck. The many eyes still watching her add insult to injury. ... Finally, she reaches --

20 INT. BELLA'S TRUCK (CONTINUOUS) 20

-- and closes the door. Her eyes well... but she fights it, getting *mad*.

BELLA

Jerk.

As she tries to start the car, choking the engine, we begin to hear a MAN'S RAGGED, FRIGHTENED BREATH --

SMASH TO:

21 ECU ON A SECURITY GUARD - IN THE DARKNESS 21

Extremely tight on his terrified FACE, sweat dripping, breathing in short gasps, trying desperately not to make a sound. INCLUDE --

22 INT. GRISHAM MILL - LATE AFTERNOON 22

-- He's crouched in a dark corner. But then he sees a SHADOW move blindingly fast past him. He jerks around, then another SHADOW flies past, too fast to follow. He BOLTS!

He runs up a flight of stairs, harsh lights from the exterior of the mill striating him. He moves as fast as humanly possible --

UNKNOWN POV - ON THE SECURITY GUARD FROM SEVERAL FLOORS BELOW

UNKNOWN POV charges after him at an INHUMAN SPEED through this maze of pillars and walkways. We dodge skull-crushing beams, LEAP from one floor up to the next, up ladders, scaffolding, beams, up, and up, getting closer and closer to --

THE SECURITY GUARD

-- who desperately runs for his life, looking over his shoulder with terror. UNKNOWN POV is closing in on him, but then he BOLTS out a door --

23 EXT. GRISHAM MILL (CONTINUOUS) - LATE AFTERNOON 23

-- The guard BURSTS OUT onto a stair landing, but loses his footing and TRIPS, breaking through the rail and pitching over the side, into the air --

-- and stops, hovering mid-air, a yard from the landing. A HAND grips his shirt, then YANKS him out of the air and out of frame with incredible strength. His guttural SCREAM is choked short as BLOOD SPRAYS THE LANDING...

24 INT. FORKS COFFEE SHOP - LATE AFTERNOON 24

ON A TOP SIRLOIN STEAK as it is set in front of Charlie. He shares a table with Bella. INCLUDE the waitress, CORA, 30's. She beams at Bella as she sets a plate of cod in front of her.

Several LOGGERS at the counter offer Bella welcoming smiles. She shrinks in her seat at the attention. Charlie's oblivious.

CORA

Can't get over how grown up you are. And so gorgeous.

Bella glances at Charlie, who keeps his eyes on his steak. A bearded, hippy logger, WAYLON FORGE, 50, appears behind Cora, leaning over her shoulder to Bella --

WAYLON
'Member me, honey? I was Santa one year.

CHARLIE
Waylon, she hasn't had a Christmas here since she was four.

WAYLON
Bet I made an impression, though.

CHARLIE
You always do.

CORA
Let the girl eat her cod, Waylon.
(to Bella)
When you're done, I'll bring your favorite - berry cobbler. Remember? Your dad still has it. Every Thursday.

BELLA
(doesn't remember at all)
That'd be great, thank you.

Cora shoos Waylon away. Left alone now, Charlie and Bella both reach for the salt, knock hands. Charlie goes for the ketchup instead. Silence as they eat.

A burst of LAUGHTER from a nearby happy FAMILY only serves to emphasize their discomfort. Bella tries to bridge the gap.

BELLA
So... you eat here every night?

CHARLIE
Easier than washing dishes.

BELLA
I can cook.

He looks up, as if confused by the concept.

BELLA
I do the cooking at home - in Phoenix. Mom's not great in the kitchen.

CHARLIE
I remember...

They both laugh -- recalling an especially bad dinner.

CHARLIE
How was school? Meet anyone?

BELLA
A few people... Do you know the
Cullen family?

CHARLIE
(looks up sharply)
Are people talking about them again?

BELLA
No... well, a little.

CHARLIE
Just 'cause they're newcomers. We're
lucky to have a surgeon like Dr.
Cullen at our podunk hospital. Lucky
his wife wanted to live in a small
town. Lucky his kids aren't like a
lot of the hell-raisers around here.

BELLA
... Okay.

CHARLIE
I just don't like narrow-
mindedness.

And he returns to his food. Silence.

25 INT. BELLA'S ROOM - NIGHT

25

Bella looks out at the fog as she talks on the phone.

RENE (O.S.)
If spring training goes well, we could
be living in Florida permanently.

TELEPHONE OPERATOR (O.S.)
Please insert 25 cents to continue.

BELLA
Mom, where's your cell?

INTERCUT WITH:

26 EXT. GAS STATION/GARAGE - NIGHT

26

Rene talks on a pay phone, her dead cell phone in her hand.
In the b.g., Phil and an Attendant work on the Subaru engine.

RENE
Ok, I didn't lose my power cord. It
ran away. Screaming. I literally
repel technology now.

Bella smiles, missing her mom. Rene feeds the phone quarters.

RENE

Now, tell me more about your school, baby. What are the kids like? Are there any cute guys? Are they being nice to you?

BELLA

(a beat, lying)
They've all been really... welcoming.

PUSH IN ON BELLA'S FACE, getting mad all over again as...

FLASH POP TO - EDWARD'S FACE, HIS COAL BLACK EYES, THE FURY...

SMASH TO:

27 EXT. HIGH SCHOOL - MORNING (BEFORE SCHOOL) 27

ON BELLA, sitting atop a table, an open book in her lap. But her eyes are on the arriving kids, and the parking lot as they pull in. She's waiting for Edward.

Jessica, Angela, Mike and Eric kick around a soccerball nearby. They wave Bella to join them but she smiles, declining... and returns to watching for Edward. Her face tells us she's ready for a confrontation.

28 INT. BIOLOGY CLASS - SAME DAY 28

Bella strides in... but stops, surprised to find her lab table empty. Off Bella, frustrated...

BEGIN A SERIES OF SCENES OVER SEVERAL DAYS:

29 INT. CAFETERIA - DIFFERENT DAY 29

Bella sits with Jessica and Angela who watch a YouTube video on their phone. Bella gives it a cursory look, but is focused on the Cullen table -- only four of them. Edward's seat is empty...

30 INT. GIRLS BATHROOM - DIFFERENT DAY 30

Bella washes her hands, then looks up at the mirror, startled to find Rosalie and Alice behind her. They study Bella, Rosalie with chillingly cold eyes, Alice with curiosity. Bella, uneasy, hurries out.

31 EXT. FORKS HIGH SCHOOL - DIFFERENT DAY 31

Bella exits with Angela, Mike, Jessica and Eric, becoming a part of this circle.

She now only glances at Rosalie's car, a red M3 BMW, as it drives past, noting, again, four Cullens, no Edward. Bella returns to her friends, finally forgetting about him...

SERIES OF SCENES ENDS as we go to --

32 INT. CHARLIE'S HOUSE - LIVING ROOM - MORNING 32

It's neater, rearranged more attractively. Clearly, Bella's given it her touch. She sweeps through, folding Charlie's fleece jacket, straightening up. She grabs her book bag --

BELLA

Dad, I'm heading out.

33 EXT. CHARLIE'S HOUSE (CONTINUOUS) - MORNING 33

ON BELLA'S FACE as she opens the door and stops, dismay filling her. It's pouring down rain -- the yard is full of puddles, some frozen. Bella shivers, wraps her coat tight.

BELLA

Great.

WHIP PAN to the driveway as Charlie pulls in - driving her truck.

BELLA

Dad, I can drive myself to school.

As she walks down the steps, she doesn't realize, something's watching her --

UNKNOWN POV - FROM THE TREES

-- tracking Bella's every move as she slips and falls on a patch of ice --

BACK ON BELLA - fallen on her ass. Charlie climbs out of the truck, helps her up.

CHARLIE

You okay, Bells?

BELLA

Ice doesn't help the uncoordinated.

CHARLIE

That's why I got you new tires.

She looks over at the truck -- yep, four new tires.

CHARLIE

The other ones were nearly bald.

BELLA
 You got me new tires. No one's
 ever done that before.

Charlie looks at her, confused.

BELLA
 I mean... nothing.

He clearly doesn't get it as heads toward his Cruiser.

CHARLIE
 I'll be late for dinner. I'm heading
 down to Mason County. A security guard
 at the Grisham Mill got killed by some
 kind of animal...

UNKNOWN POV - ON BELLA AND CHARLIE, as he speaks...

BELLA
 An animal?

CHARLIE
 You're not in Phoenix any more,
 honey. They've been hunting it for
 a week with no luck. Thought I'd
 lend a hand.

BELLA
 Be careful.

CHARLIE
 Always am.

BACK ON BELLA...

BELLA
 And thank you. For the tires.

He sees emotion in her eyes. Doesn't understand it, but nods,
 heads inside. Bella looks at the tires again, oddly moved...

34 OMITTED 34

35 INT. BIOLOGY CLASS/HALLWAY - DAY 35

Rain beats on the roof as Eric walks Bella into class. She
 brushes water off her coat as he chats her up.

ERIC
 ... and yeah, prom committee is a
 chick thing, but I gotta cover it
 for the paper anyway, and they need
 a guy to help choose the music --
 So I need your play list --

Bella is about to respond when Mike comes up behind her.

MIKE

Come on, Arizona. Give it up for
the rain.

And he shakes his wet baseball cap onto Bella's head.

BELLA

Terrific.

She heads toward her seat, brushing off her hair. But she freezes when she sees -- Edward.

Bella straightens, girding herself. Then strides to the table, and confidently drops her books down, ready to address him. But he looks up at her --

EDWARD

Hello.

Bella stops. Stunned. He is direct, precise, as if every word is an effort for him.

EDWARD

I didn't have a chance to introduce
myself last week. My name is
Edward Cullen.

She's too shocked that he's talking to her to answer.

EDWARD

(prompting)
... You're Bella.

BELLA

I'm... yes.

Feeling like an idiot, she quickly sits. He abruptly moves to the extreme edge of his seat. She's even more baffled now.

MR. MOLINA

(to the class)
Onion root tip cells! That's
what's on your slides. Separate
and label them into the phases of
mitosis. The first partners to get
it right, win... the golden onion!

He excitedly holds up a spray painted onion. Everyone just looks at him. He's disappointed by their apathy.

MR. MOLINA

Come on, people. Tick tock.

Everyone sets to work. Edward pushes the microscope to Bella, keeping his distance, his voice controlled.

EDWARD
Ladies first.

She grabs the microscope defensively and snaps the first slide in, adjusting the lens. She's curt as she addresses him.

BELLA
You've been gone.

EDWARD
Out of town. For personal reasons.

She glances at him but he just leans far away, his face tight. She looks back into the microscope.

BELLA
Prophase.

She begins to remove the slide.

EDWARD
May I look?

She slides him the microscope. He glances through the lens.

EDWARD
Prophase.

BELLA
(muttering)
Like I said.

He writes it on the worksheet. Then he takes a breath, as if trying calm himself, and turns to her with enormous effort.

EDWARD
Enjoying the rain?

BELLA
Seriously? You're asking me about the weather?

EDWARD
It appears.

BELLA
No. I don't like the cold. Or the wet. Or the gray. Or parkas. Or turtle necks.

Is that a smile playing on his lips? For the first time, he seems more intrigued than agonized. He studies her. She still can't tell if he despises her or not. It's infuriating.

BELLA

What?

He shakes his head and turns to the microscope, switching out the slides. She looks at him. And keeps looking...

BELLA'S POV - ECU ON EDWARD'S FACE

His cheekbones, his lips. So perfect, like a sculpture...

EDWARD

Anaphase.

She snaps out of it. Covers with a dry look.

BELLA

May I?

(she looks through the lens)

Anaphase.

EDWARD

Like I said.

She glances at him, and this time sees a smirk. She simply holds out her hand for another slide.

EDWARD

(handing her the slide)

If you hate cold and rain, why move to the wettest place in the continental U.S.

BELLA

It's complicated.

EDWARD

I think I can keep up.

He actually seems interested. She looks into the microscope as --

BELLA

My mother remarried.

EDWARD

Very complex. So you don't like him.

BELLA

Phil is fine. Young for her, but nice enough.

(re: the slide)

Interphase.

CUT ON THE SCHOOL BELL:

36 INT. HIGH SCHOOL - HALLWAY - MOMENTS LATER

36

Bella exits holding the golden onion, and practically runs into Edward, who's directly in front of her.

EDWARD

Why didn't you stay with your mom
and stepdad?

He waits for her answer, studying her, as if trying to decipher her. She's drawn in by his attention, oddly compelled.

BELLA

Alright, Phil's a minor league
baseball player, so he travels a
lot. My mother stayed home with me
but it made her unhappy. So I
decided to spend time with my
father.

EDWARD

But now *you're* unhappy.

BELLA

No... I -- I just...

Bella turns away -- embarrassed, vulnerable.

EDWARD

I'm just trying to figure you out.
You're very hard to read.

He's clearly trying to read her now... their eyes meet again. But now she looks more closely at him.

BELLA

Did you get contacts?

EDWARD

... no.

BELLA

Your eyes were black before, now
they're this golden brown or --

EDWARD

It's just the fluorescents.

He abruptly turns and walks away. As he does, Bella notes -- HIS HANDS clenched into tight fists. Off Bella, utterly bewildered, both intrigued and frustrated.

37 EXT. HIGH SCHOOL - PARKING LOT - DAY

37

The rain has stopped, but the parking lot is full of water and patches of black ice.

Shivering, Bella heads for her truck, carrying the onion, carefully navigating the icy puddles. As she reaches her truck, she looks across the lot -

EDWARD stands by his silver Volvo with his siblings, about to climb in. A moment as their eyes meet... then he looks toward the sound of a high pitched SCREECH, that quickly grows LOUDER...

Bella turns to see a VAN -- skidding on the ice, careening out of control, heading directly for her. TIME suddenly fractures, compressing to stillness, then exploding in bursts of speed as --

-- THE FACES OF THE STUDENTS - in shock, seeing what's coming.
 -- THE VAN DRIVER'S FACE - TYLER, desperately trying to gain control, then shielding his face.
 -- EDWARD'S FACE - looking at Bella with horror...

THE VAN is about to hit Bella's truck, with her standing in between, when suddenly, something knocks Bella down, pinning her to the ground. She looks up - Edward is on top of her.

The world around them FREEZES -- in this fraction of a second, their proximity is overwhelming, electrifying. He breathes in her scent, she takes in his flawless face...

Abruptly, we BLAST BACK TO SPEED as several things happen so quickly, we, and Bella, are unsure what's going on:

-- THE VAN SMASHES into the back of Bella's truck --
 -- Then SPINS around, once again careening toward her and Edward, then suddenly --
 -- EDWARD'S HANDS are creating a deep dent in the side of the van's body as it shudders to a stop, a foot from Bella.
 -- Edward literally pushes the van away.

Then silence. A long beat, void of any sound, as Bella looks at Edward, trying to absorb what just happened. Edward's fear for her is still alive on his face. She starts to speak but...

THE SCREAMING begins, yelling, calls for help. People leap to Tyler's aid, run to Bella and Edward. Bella SEES the onion on the ground, smashed as she would have been. As everyone sweeps in, Edward moves into the b.g. Mike and Eric run to Bella --

MIKE	ERIC
Are you okay!? Are you hurt?!	What happened!? Did anyone see what happened?!

Amid the chaos, Bella sees EDWARD'S SIBLINGS looking at Edward. But they show no hint of concern for his safety. Instead, they look at him with disapproval... and fury.

The double doors BURST open as Charlie runs in, face white with terror. He spots --

BELLA - sitting on a gurney, the E.R. DOCTOR looking into her eyes with a pen light. On the next gurney over, Tyler, the van's driver, lies with a mild head wound. Charlie rushes up.

CHARLIE

Bells. Are you alright?

BELLA

I'm fine, dad. Calm down.

TYLER

I'm so sorry, Bella. I tried to stop.

BELLA

It's okay, Tyler.

CHARLIE

It sure as hell is not okay.

BELLA

Dad, it's not his fault-

CHARLIE

(stern, cutting her off)
We nearly lost you.

BELLA

But you didn't.

He'd hug her, if that was who he, or who she was. Instead, he glares at Tyler.

CHARLIE

You can kiss your license goodbye.

DR. CULLEN (O.S.)

I heard the Chief's daughter was here.

They look up as DR. CARLISLE CULLEN, mid 30's, approaches, blond, movie star handsome. His face is kind, but pale, tired.

CHARLIE

Good. Dr. Cullen.

DR. CULLEN

(to E.R. Doctor)
I've got this one, Jackie.

The E.R. Doctor hands Dr. Cullen the chart, exits. Dr. Cullen reviews her chart, then feels the back of her head as...

DR. CULLEN
 You have a nice knot growing back
 there, but your x-rays show no
 indication of concussion.

TYLER
 I'm so sorry, Bella. I'm really --

Charlie abruptly pulls the curtain between them.

BELLA
 It would have been a lot worse if Edward
 hadn't knocked me out of the way.

CHARLIE
 Edward? Your boy?

Dr. Cullen quickly looks back at the chart. Bella's
 intuition flickers, sensing he knows something. She presses.

BELLA
 It was amazing he got to me so
 fast. He was nowhere near me.

DR. CULLEN
 (smiles)
 As long as you're safe.

39 INT. HOSPITAL - RECEPTION - DAY

39

Charlie and Bella exit the treatment area.

CHARLIE
 I just have to sign some paperwork.
 You better call your mom.

BELLA
 You *told* her?! She's probably freaking.

He shrugs and hurries off. Bella shakes her head, pulls out her
 cell phone. Is about to dial, but then sees down the hall...

BELLA'S POV - EDWARD, ROSALIE, AND DR. CULLEN

Rosalie is clearly furious at Edward who stands his ground.
 Dr. Cullen plays intermediary.

ROSALIE
 This isn't just about you, it's about
all of us --

Dr. Cullen sees Bella and stops Rosalie --

DR. CULLEN
 Let's take this in my office.

Rosalie glares at Edward as she goes off with Dr. Cullen. Edward adopts a nonchalant air as Bella approaches, determined.

BELLA
Can I talk to you for a moment?
(off his nod)
How did you get over to me so quickly?

EDWARD
I was standing right next to you.

BELLA
You were next to your car, across
the lot.

He steps closer to her. His expression turns icy hard.

EDWARD
No, I wasn't.

She won't be bullied. Steps closer to him.

BELLA
Yes. You were.

EDWARD
You're confused. You hit your head.

BELLA
I know what I saw.

EDWARD
And what, exactly, was that?

BELLA
You stopped that van. You *pushed*
it away.

EDWARD
No one will believe that.

BELLA
I wasn't planning to tell anyone.

This registers with Edward. They're inches from each other, the tension thick.

BELLA
I just want to know the truth.

EDWARD
Can't you just thank me and get
over it?

BELLA
Thank you.

A long beat as they look at each other, angry, defensive... and without a doubt, attracted.

EDWARD

You're not going to let it go, are you?

BELLA

No.

EDWARD

(turns, walks away)

Then I hope you enjoy disappointment.

BELLA

Why did you even bother?

He stops, a beat. Looks back at her, unexpectedly vulnerable.

EDWARD

... I don't know.

And he keeps walking. Off Bella, confused, frustratingly attracted, and absolutely determined to find out the truth.

BELLA (V.O.)

That was the first night I dreamed
of Edward Cullen...

40 DREAM SEQUENCE - UNDERWATER 40

Bella swims, white skin aglow, hair floating weightlessly, sensually... suddenly, something BLASTS past her. She spins. It's gone. Something BLASTS behind her. She spins again -- to find herself face to face with --

EDWARD ... Bella reaches for him, but he abruptly springs backward, just out of reach.

SMASH TO:

41 INT. BELLA'S ROOM - ON BELLA - NIGHT 41

- as she bolts up awake. In that split second, in the darkness, she SEES *Edward*, watching her. She SNAPS on the light -- the room is empty. Was she dreaming?

42 EXT. HIGH SCHOOL - PARKING LOT - DAY 42

Bella stands in the exact spot of the accident. Behind her on the lawn, several CLASSES congregate, gathering for a field trip. Mr. Molina is in charge.

MR. MOLINA

Make sure I get your permission slips.

PUSH IN ON BELLA'S FACE staring at the skid marks on the pavement...

FLASH POP TO THE VAN REELING RIGHT FOR HER --

FLASH POP TO EDWARD'S HANDS STOPPING THE VAN --

FLASH POP TO EDWARD ON TOP OF HER, THE PROXIMITY, ELECTRICITY --

BACK ON BELLA, blushing at the memory. Then she SEES Edward arrive with Alice and Jasper. She watches him, barely noticing as Mike trots up to her --

MIKE

(ala Dr. Frankenstein)

Look! You're moving. You're ALIVE!

BELLA

... Yeah, false alarm...

MIKE

Actually, I'm glad you're not dead
'cause - well, that would suck, plus I
wanted to ask you - even though it's,
like, a month away...

But Bella's distracted by Edward. Mike's VOICE DIPS as...

BELLA'S POV - ACROSS THE LAWN

Edward, head down, is in quiet conference with Jasper and Alice. Abruptly, he looks up, as if listening to her and Mike, though he's too far away to hear. Bella quickly refocuses on Mike.

MIKE

So what do you think?
(off her blank look)
You want to go? To prom. With me.

BELLA

(realizing, horrified)
Prom. As in dance. I, uh - have to go
- somewhere. To Jacksonville. Yeah.

MIKE

You can't go another weekend?

BELLA

Non-refundable ticket. Maybe you
should ask Jessica.

Mike follows Bella's eyes way across the lawn to Jessica. She smiles at them -- Suddenly Edward crosses in front of Jessica. He seems to be smirking...

Mr. Molina and a Tour Guide lead several dozen kids through the greenhouse. Bella keeps an eye on Edward who's up ahead with Alice and Jasper. Mr. Molina demonstrates the compost machine as the students mess around.

MR. MOLINA

...c'mon, Eric, stuff that compost
down deep... that's it...
(the machine gurgles and spins)
... now Tyler, take a big steaming
cup of "compost tea." This is
recycling at its most basic level --
hey, don't drink that!

When Bella sees Edward pause by an ancient staghorn fern, alone, she takes a breath for courage and strides up to him.

BELLA

Hello, Edward.

He glances at her, merely nodding. We notice his FISTS clench, and unclench. Bella looks at him, appalled by his rudeness.

BELLA

Really?

No response. She turns, starts to walk away.

EDWARD

What's in Jacksonville?

She turns back to him.

BELLA

How did you know about that?

EDWARD

You didn't answer my question.

BELLA

You haven't answered any of mine.
You won't even say hello.

EDWARD

Hello.

BELLA

And how did you stop that van?

EDWARD

Adrenaline rush. Very common.
Google it.

BELLA
 (not buying it)
 Floridians. That's what's in
 Jacksonville.

She turns to storm off but she stumbles over the irrigation hose. Edward steadies her, catching her scent -- still so powerful... He clenches his jaw.

EDWARD
 It helps if you actually *watch*
 where you put your feet.

Insulted, she keeps moving. He keeps pace, serious now.

EDWARD
 I know I've been rude, but it's for
 the best.

She just looks at him like he's crazy. He walks away as Jessica suddenly rushes up.

JESSICA
 Guess who just asked me to prom!

Bella smiles.

JESSICA
 I totally thought Mike was going to
 ask you, Bella. Is it gonna be
 weird?

BELLA
 No way. Zero weirdness. You guys
 are great together.

JESSICA
 I know, right?

Giddy, Jessica rushes to catch up with Angela. Bella heads out the door that leads to --

44 EXT. COMMUNITY COLLEGE GREENHOUSE - THE BUSES (CONTINUOUS) 44

-- where everyone's looking at the COMPOST "WORM BOX", grossing each other out with the slimy creatures. As Bella backs away, Edward steps up.

EDWARD
 Bella, it would be better if we
 weren't friends.

BELLA
 (wounded)
 Too bad you didn't figure that out
 earlier.

(MORE)

BELLA (cont'd)
 You could have let the van crush me
 and saved yourself all this regret.

EDWARD
 (snapping, angry)
 You think I *regret* saving you?

BELLA
 I *know* you do.

EDWARD
 (furious)
 You don't know *anything*.

His harshness stings her. Suddenly, Alice appears at Edward's side. She eyes Bella with curiosity.

ALICE
 The bus is leaving.
 (to Bella)
 Hi. Will you be riding with us?

EDWARD
 No. Our bus is full.

He purposefully walks Alice away. But he glances back at Bella with, is that... remorse? She doesn't see it.

45 INT. CHARLIE'S HOUSE - KITCHEN - EVENING

45

Bella enters, throws down her book bag and coat, still angry. She starts upstairs but Charlie enters from the kitchen.

CHARLIE
 Your mother called. *Again*.

BELLA
 Your fault, for telling her about
 the accident.

CHARLIE
 She always did know how to worry.
 (hint of sadness)
 But... she's changed, too. She
 seems happy. Phil sounds all
 right.

BELLA
 He is.

She continues upstairs, glancing at her parents' WEDDING PHOTO.
 Off Bella's FACE, we MATCH CUT --

46 INT. HIGH SCHOOL - CAFETERIA - ON BELLA'S FACE - DAY 46

-- as she pushes through the doors. She glances over at the CULLEN TABLE, Edward with his siblings. He doesn't look at her. Anger and determination set in again as Bella joins Eric, Jessica, Mike and Angela. She drops her book bag on a seat --

ERIC

La Push, baby. You in?

BELLA

Should I know what that means?

MIKE

La Push beach, down on the Quileute rez. We're all going after school. Big swell coming in.

ERIC

And I don't just surf the internet.

JESSICA

Eric, you stood up once. On a foam board.

ANGELA

There's whale watching, too. Come with.

ERIC

La Push, baby.

BELLA

I'll go if you stop saying that.

47 THE SALAD BAR STATION - MINUTES LATER 47

Bella artfully designs an architectural salad. As she reaches for an APPLE, Edward is suddenly next to her --

EDWARD

(charmed)

Edible art...

Startled, she fumbles and drops the apple -- Edward catches it with his foot, hackysack style, then bounces it back into his hand, the red of the apple, stark against his pale skin. He presents it to her with small smile.

BELLA

Thanks... but your mood swings are giving me whiplash.

EDWARD

I said it would be *better* if we weren't friends, not that I didn't want to be.

BELLA

What does that even mean?

EDWARD

It means if you were smart, you'd avoid me.

Edward inadvertently glances at his four inhumanly beautiful siblings, who wait for him, expectantly, at their table.

She notes her own, very human friends monitoring this conversation from their table. Mike glowers jealously.

BELLA

So let's say, for argument's sake, that I'm not smart. Would you talk to me? Tell me the truth?

EDWARD

Probably not. I'd rather hear *your* theories.

BELLA

Okay... how 'bout radioactive spiders? Kryptonite?

EDWARD

(levels his gaze,
challenging)

You're talking about superheroes. What if I'm not a hero? What if I'm a bad guy?

BELLA

(beat, looking closer at him)
No. I don't believe that. You're not bad. You can be a jerk, but it's like this... mask. To keep people away.

He's taken aback by her honesty, her insight, drawn in by her...

BELLA

Look, why don't we just - hang out. Like... come to the beach with us. It'll be fun - sand fleas, wind burn, salt water stinging your eyes...

EDWARD

(small smile, considering
it)

Which beach?

BELLA

La Push.

His smile lessens almost imperceptibly.

BELLA

Is something wrong with that beach?

Edward glances over at Mike - the two exchange cold looks.

EDWARD

It's just a little crowded.

Off Bella, as Edward walks away...

48

EXT. LA PUSH BEACH - DAY

48

It's freezing, but Mike, Tyler, Jessica and others suit up for a surf. Eric hangs with them. Bella wanders by the driftwood with Angela, who takes photographs.

ANGELA

I keep thinking Eric's going to ask me to prom, then he just... doesn't.

BELLA

You could ask him.

(off Angela's flustered look)

Take control. You're a strong independent woman.

ANGELA

I am?

JACOB (O.S.)

Bella!

She looks up to see three Quileute boys approaching the group; Jacob Black, and SAM and EMBRY. Bella smiles at Jacob.

BELLA

Guys, this is Jacob. Are you stalking me?

JACOB

You're on *my* rez, remember? You surfing?

BELLA

Definitely not.

JESSICA

(teasing)

Keep her company. Her date bailed.

ERIC

What date?

JESSICA
She invited *Edward*.

BELLA
(embarrassed)
To be *polite*.

ANGELA
I think it's nice she invited him.
No one ever does.

MIKE
Because Cullen's a freak.

SAM
You got that right.

BELLA
You know them?

SAM
(sharply)
The Cullens don't come here.

Jacob shoots Sam a look, shakes his head. Bella registers this. A beat, then she casually pulls Jacob aside --

BELLA
You want to go look at tide pools?

She offers an awkwardly flirtatious smile. He grins, infatuated. As they head toward the water...

49 EXT. LA PUSH BEACH - LATER DAY

49

Bella and Jacob wander near the water, looking out to sea for whales. The surfers are out on the waves. She nudges him, continuing her attempt at flirtation...

BELLA
So, what did your friend mean about the Cullens not coming here?

JACOB
Oops. Caught that, huh?

He moves closer to her, lowering his voice for mock-secrecy.

JACOB
I'm not supposed to say anything.

Bella gives him her best alluring smile.

BELLA
I can keep a secret...

JACOB
 (laughing)
 It's just an old scary story. Did you know the Quileutes are supposedly descended from wolves?

BELLA
 Like fur, fangs ... doggy breath?

Jacob chuckles. Bella smiles and prompts him to continue...

BELLA
 So the legend about the Cullens is...

JACOB
 Well, *they're* supposedly descended from this, like...
 (in a spooky voice)
 "*enemy clan.*" ... But they claimed to be different, so we made a treaty with them.

BELLA
 Didn't they just move here?

JACOB
 Or just moved back.

BELLA
 Riiiiight. So what was this treaty?

JACOB
 (whispering)
 If they promised to stay off Quileute lands, we wouldn't expose what they really were to the *pale-faces*...

Jacob pauses dramatically -- Bella shivers.

GIRL (O.S)
 AAAAAAAGH!!!!!!!

Bella JUMPS at the bloodcurdling scream, as Angela runs past, chased by Eric waving a dead crustacean. Jacob smirks and starts back to the group.

BELLA
 Wait... what were they really?

JACOB
 (laughing)
 It's just a story, Bella.

Off Bella, with more unanswered questions...

50

EXT. SHACK COMMUNITY ON THE RIVER - LATE AFTERNOON

50

A collection of haphazard shacks and boat docks, connected by wood plank sidewalks. FIND Waylon Forge (the hippy logger who used to play Santa Claus) scraping paint off his boat, swigging a pint as he listens to his prehistoric Walkman.

His old DOG lies next to him as the sounds of the forest and river chirp and buzz. Waylon sings along to his Walkman...

Suddenly, the sounds of nature abruptly SILENCE themselves. The dog raises his head, starts to GROWL. Waylon doesn't notice.

STAY ON WAYLON, singing, working... until he looks up and realizes the dog's gone.

WAYLON

Jerry?

Waylon pulls off the headphones. WHISTLES. No dog. Waylon walks up a walkway... then sees a DOG LEG, sticking out from under a bush.

WAYLON

Come on, Jerry, you old mutt...

He pulls at the leg. It's detached. He reels back, stumbling onto his boat, frantically untying the line and pushing out --

ON THE WATER - Waylon floats, breath short, listening acutely.

WAYLON'S POV - ON THE WOODS lining the river. Ominous darkness. A NOISE. He jerks around. Nothing. Then suddenly, his boat ROCKS violently; he spins --

A MAN - now stands on the bow. JAMES, 30, pale white. A *vampire*. But his eyes, unlike the Cullens, are a deep, sinister BURGUNDY, and absolutely lethal. His catlike movements are always on the edge of a crouch.

WAYLON

H-how did you do that?

JAMES

Always the same inane questions...

Waylon turns but a woman LEAPS onto the bow -- it's VICTORIA, 26, chaotic red hair filled with leaves from the woods. Terrified, Waylon spins around to see LAURENT, 28, glossy black hair, olive skin, lounging on his boat seat. All three Nomads wear frayed clothes, and all three are bare foot.

JAMES

"What do you want?"

VICTORIA
 "Why are you doing this?"

LAURENT
 (sighs, slight French
 accent)
 ... James, must we?

JAMES
 The question should be, "*will it hurt?*"

Victoria grins sadistically. Then with *lightening fast speed*, the three of them VIOLENTLY LUNGE --

SMASH TO BLACK:

51 FADE IN ON EDWARD'S FACE AGAINST BLACKNESS 51

SNAPSHOTS of his eyes, his cheekbones, his lips...

52 INT. BELLA'S ROOM - ON HER FACE - MORNING 52

As she sits in front of her computer, lost in thought. She shakes herself out of it and types into her search engine "Quileute legends, Olympic Peninsula." An AD pops up, "Thunderbird & Whale Book Store, Port Angeles." Bella, intrigued, clicks on it...

53 EXT. FORKS HIGH SCHOOL - SUNNY DAY 53

The sun has come out and so has the skin. Kids are in shorts though it's still barely sixty degrees. Everyone eats lunch outdoors. Bella searches the crowd for Edward.

JESSICA (O.S.)
 He's not here.

She looks down to find Jessica sitting on the grass.

JESSICA
 Whenever the weather's nice, the
 Cullens disappear.

BELLA
 They just... ditch?

JESSICA
 No, Dr. and Mrs. Cullen yank 'em
 out for hiking and camping and
 stuff. I tried the idea out on my
 parents. Not even close.

Bella registers this as Angela suddenly jumps on them.

ANGELA

I'm going to the prom with Eric! I
just asked him, I took control!
(hugs Bella)
Are you *sure* you have to go out of town?

BELLA

It's a family thing.

JESSICA

Oh my God, we need to hit the
stores in Port Angeles before the
dresses get cleaned out.

BELLA

Port Angeles?...
(a plan forming in her
mind)
Can I go with you guys?

ANGELA

Thank God. We need your opinion.

Off Bella, that's not really what she had in mind...

54 INT. BOUTIQUE, PORT ANGELES -ON BELLA'S FACE- AFTERNOON 54

-- antsy, distracted, as Jessica and Angela try on dresses.
Bella pulls a Mapquest print-out from her purse -- it reads,
"Thunderbird and Whale Book Store." Jessica flounces out of
the changing room, posing provocatively.

JESSICA

I think this halter makes my boobs
look big. What do you think,
Bella?

Outside the window, a group of rowdy FRAT BOYS head toward a
bar. Two of them stare at Jessica in her low-cut dress.
Embarrassed, she turns back to Bella.

JESSICA

Bella?

BELLA

(absently)
It looks great.

JESSICA

You said that about the last five
dresses.

ANGELA

(empathetic)
You're not very good at this, are you?

BELLA
 Maybe I should just go check out the
 book store and meet you at the
 restaurant later.

ANGELA
 You sure?

Bella nods, heads out. Jessica's looks in the mirror again.

JESSICA
 She was right about this halter,
 though. It does look great.

55 OMITTED 55
 56 OMITTED 56
 57 EXT. THUNDERBIRD AND WHALE BOOKSTORE/STREETS - NIGHT 57

Bella exits, thumbing through a BOOK she just bought. She heads down the sidewalk, but then hears FOOTSTEPS behind her. She turns, doesn't see anyone. She puts the book in her shoulder bag and continues.

UNKNOWN POV - ON BELLA - someone's following her. She looks around, changing course to cut across a parking lot. Unknown POV gets closer... and closer, until she reaches --

58 EXT. WAREHOUSE AT END OF PARKING LOT - NIGHT 58

Isolated. Bella, breath short, scared, turns around just as -- TWO MEN emerge from the shadows, not vampires, but the Frat Boys, really wasted now.

FRAT BOY #1
 Wanna beer?

She looks to her left; the other TWO GUYS are there. She's cornered. She takes her purse from around her shoulder.

BELLA
 Look, just take my bag.

FRAT BOY #2
 We don't want your bag.

She takes a defensive stance and wraps the strap around her wrist to use her purse as a mace. They chortle derisively. But when Frat Boy #1 comes near, she swings it, hits him in the groin. The BOOK in her bag doubles him over. The other three laugh, and start to close in. But suddenly --

HEADLIGHTS blind them. A silver Volvo screeches up. The Frat Boys dive out of the way. The passenger-side door opens. It's Edward. She's too stunned to even move.

EDWARD

Get in.

She finally does. But Frat Boy #2 jumps into the game and rushes Edward's side of the car --

Edward SCREECHES to a halt and is out of the car and facing Frat Boy #2 so fast, neither the Frat Boys, nor Bella, see it. Nor does Bella see Edward's GLARE, so chilling, so animalistic in its fury that Frat Boy #2, scared, instinctively backs off. As Edward climbs back into the car, Bella just stares at him.

59 INT. EDWARD'S CAR - DRIVING - NIGHT

59

Bella continues to stare. She sees that he's seething with anger, hands gripping the steering wheel, jaw clenched.

BELLA

What -- no, *how* did you find -- ?

EDWARD

(through gritted teeth)

I should go back and rip their heads off.

BELLA

No. Bad idea.

EDWARD

You don't know the vile, repulsive things they were thinking.

BELLA

And you do?

EDWARD

(covering)

Not hard to guess.

60 EXT. WATERFALL RESTAURANT - FRONT ENTRANCE - NIGHT

60

Jessica and Angela exit the restaurant as Bella approaches.

ANGELA

Where were you!? We left you a message.

JESSICA

We waited, but we were starving --

Then they see Edward behind her, climbing out of his car. They freeze, agog. He's composed now, making an effort to be charming. And they are *charmed*.

EDWARD

Sorry I kept Bella from dinner. We ran into each other and got talking.

JESSICA
I - we - understand. We were
just... leaving, so --

The two girls start to go. Bella is forced to go with them.

BELLA
Okay, well. Thank you.

She starts to follow the girls. Edward is torn, then abruptly --

EDWARD
(abruptly)
Maybe I should make sure Bella gets
something to eat.
(off Bella's surprised
look)
... If you'd like. Then I could
drive you back myself.

ANGELA
That's so... thoughtful.

JESSICA
Really thoughtful.

BELLA
(debates, then decides)
I could eat.

As he guides her off, the two girls share a look, and a
noiseless scream of excitement.

61 EXT. WATERFALL RESTAURANT - DINING PATIO - NIGHT

61

Bella and Edward sit on the deck. A dramatic waterfall
shimmers behind them.

A waitress places a steaming plate of mesquite roasted salmon
in front of Bella and nothing in front of Edward. She exits.

BELLA
You're not eating?

EDWARD
I'm on a special diet.

BELLA
Like South Beach?

EDWARD
Not exactly.

She looks at him curiously as she takes a bite.

BELLA
So how 'bout some answers?

EDWARD
Yes, no. To get to the other side,
and 1 point 772453851.

BELLA
I didn't ask for the square root of pi.

EDWARD
You knew that?

BELLA
How did you know where I was?

EDWARD
I didn't.

She shakes her head, frustrated, and turns to go inside --

EDWARD
(stops her, sincerely)
Don't go.

He seems torn by some internal dilemma. Then finally...

BELLA
Were you following me?

EDWARD
I feel very protective of you.

BELLA
So that's a yes?

EDWARD
Yes, I followed you. I tried to
keep my distance...until you needed
help.

BELLA
(putting everything together)
You said before... That you heard
what those guys were thinking...
Can you... read minds?

EDWARD
(shrugs)
I'm thinking of getting a nine-
hundred number.

BELLA
(trying to grasp)
Alright, so you read minds... What am
I thinking? Wait -- okay now, go.

EDWARD

I have no idea. I can read every mind in there, except yours.

(points at people
inside)

Work, sex, money, sex, sex, boyfriend --

(points at Bella)

Nothing. It's quite frustrating.

BELLA

Why, what's wrong with me?

EDWARD

I tell you I read minds and you think there's something wrong with you?

He smiles, charmed by her. But his smile fades, that torn look returns. He holds onto the rail, looking out.

BELLA

What is it?

EDWARD

I... don't have the strength to stay away from you anymore.

She's surprised. And *thrilled*.

BELLA

Edward, you don't have to.

He's drawn in by her encouraging gaze... but he closes his eyes a beat, and turns back to the water.

EDWARD

(almost to himself)

This is wrong.

BELLA

Edward --

EDWARD

You're cold. We should go.

He walks away before she can ask any more questions...

62 EXT. ROAD - NIGHT

62

Edward's Volvo speeds along the two lane highway.

63 INT. EDWARD'S VOLVO - NIGHT

63

Bella glances at Edward, might ask him more questions but he seems to be wrestling with his own thoughts. Finally...

BELLA

I think I'm warm enough now.

She reaches for the heater dial, he does as well -- their hands TOUCH. And hold a moment too long. An electric current connecting them.

BELLA

Your hand, it's still freezing cold.

He pulls his hand away, but she keeps looking at it... then her attention shifts outside to FLASHING POLICE LIGHTS. As they drive past the FORKS POLICE STATION, a sheriff's car pulls away. Charlie's cruiser is parked out front.

BELLA

(concerned)

Dad's here late. Something must have happened.

64 EXT./INT. FORKS - POLICE STATION (CONTINUOUS) - NIGHT 64

The Volvo pulls up. Bella and Edward climb out. Edward then sees a second car next to the cruiser.

EDWARD

That's my father's car. What's he -- ?

EDWARD AND BELLA'S POV: INSIDE THE DARKENED POLICE STATION

In a pool of light, a distressed Charlie and Dr. Cullen study photographs and evidence. As they wrap up their discussion, Dr. Cullen puts a sympathetic hand on Charlie's shoulder, then exits the police station looking grim.

EDWARD

Carlisle. What happened?

DR. CULLEN

Waylon Forge was found in the woods out near his place. I just examined the body.

Edward darkens. Bella is horrified.

BELLA

He died? How?

DR. CULLEN

Animal attack.

BELLA

The same kind that killed the security guard down in Mason?

Edward and Dr. Cullen trade a look, subtle, but Bella catches it.

DR. CULLEN
Most likely.

BELLA
So it's getting closer to town.

EDWARD
Waylon lived all the way down on
Queets River. 75 miles south.

BELLA
But that's --

DR. CULLEN
(with a kind, reassuring
smile)
Bella, you should go inside.
Waylon was your father's friend.

She goes to the door, but looks back to see them conferring quietly, gravely. Clearly, there's more to this.

65 INT. POLICE STATION - NIGHT

65

Bella enters to find a distressed Charlie studying evidence, photos, maps -- trying to make sense of Waylon's death. Deputies come and go in the background. Bella approaches Charlie. He looks up.

BELLA
Dad, I'm sorry about Waylon.

CHARLIE
Known him going on thirty years.

He's obviously torn up. Bella isn't quite sure what to do. And so puts a comforting hand on his shoulder. A beat...

Then Charlie squeezes her hand. It's the first physical affection we've seen between them. And it threatens to evoke even more emotion in Charlie. So he tamps it down, and rises, then projects a confident manner.

CHARLIE
We'll get to the bottom of this, Bella.
But in the meantime...

As an ambulance pulls up outside, he opens a drawer, finds out a cannister of PEPPER SPRAY.

CHARLIE
... I want you to have this.

BELLA
That's probably not a good --

CHARLIE

It'll give me some peace of mind.

She sees he needs this, and allows him to put it into her purse.

As Charlie goes to get his coat, Bella steps outside to SEE --

A66

EXT. POLICE STATION - NIGHT - BELLA'S POV

A66

Two Attendants hoist a metal gurney into an ambulance. On it, Waylon's dead, white, bloody bare FEET peek out from under a sheet, resting at a disturbingly unnatural angle. Off Bella, chilled...

SMASH TO:

FLASH POP TO EDWARD'S BLACK EYES

FLASH POP TO EDWARD'S COLD WHITE HAND.

FLASH POP TO THE FIVE CULLENS, SLOW MOTION, beautiful and white.

FLASH POP TO WAYLON'S TWISTED WHITE FEET

66

INT. BELLA'S ROOM - ON BELLA - NIGHT

66

-- as she turns on the LIGHT. She hears a SNAP! outside the window. She rises, digs into her purse for the PEPPER SPRAY Charlie gave her, and goes to the window. She looks out -- all she sees is the wind blowing hard. But she's rattled.

She closes the curtains, then reaches for the BOOK she bought earlier. She thumbs through, laying the pepper spray within reach.

INSERT THE BOOK, "QUILEUTE FOLK STORIES AND ART."

As she leafs through we see PHOTOS of ancient, carved MASKS. Comical, menacing, haunting... then she stops on a photo of a white mask with black eyes and a row of sharp teeth. THE INSCRIPTION reads, "The Cold One."

Bella quickly goes to her computer and Googles "Cold One " -- several beer ads appear. Frustrated, she closes the pop-ups, revealing a link to: "The Cold One: Apotamkin" --

INTERCUT BETWEEN BELLA AND THE COMPUTER SCREEN

Several PICTURES begin loading: the seductive Apotamkin with his ice-blue skin, devouring his victims in tapestries, engravings, paintings. Creatures beautiful and horrific. Craven, skeletal demons attacking villages; perfectly sculpted predators, luring innocent maidens... it's all murder, blood, sexuality.

THEN SEVERAL WORDS LEAP OUT in quick succession:

-- "Speed." "Strength." "Cold skinned." "Immortal..."
Then finally: "Blood drinker."

And we LAND ON A PICTURE OF A HANDSOME MAN BITING A WOMAN'S
WHITE NECK...

**FLASH POP TO THE SAME PICTURE AS IT MOMENTARILY COMES ALIVE,
BUT NOW IT'S EDWARD BITING BELLA'S NECK, BLOOD DRIPPING --**

BACK ON BELLA - she reels back from the computer in utter
disbelief.

BELLA
... it's not possible...

Off BELLA'S FACE, struggling to make sense of it all...

MATCH CUT:

67 EXT. SCHOOL - LAWN - ON BELLA'S FACE - DAWN -- THICK FOG 67

She stands in the center of the deserted, green lawn. Her
expression tells us she's still reeling with disbelief. STAY
ON HER FACE, TIME LAPSING AS:

The bell rings and students exit class, rushing past Bella as
she stands still, waiting...

BELLA'S POV - EDWARD AND HIS SIBLINGS

-- cross the lawn, heading to class. Edward sees Bella, sees
the intensity on her face. He stops.

She walks to him, eyes meeting his... her look says, *we have
to talk...* and she continues directly past him, into the dark
forest that borders the school.

He watches her disappear in the trees, then takes a step to
follow. Jasper moves in front of him, Rosalie grabs his arm.

ROSALIE
Edward, don't go.

But Alice gently removes Rosalie's hand from his arm.

ALICE
He's already there.

68 EXT. FOREST - DAY

68

Bella stands amid the trees, waiting. Then the SOUNDS OF THE
FOREST abruptly drop out. A predator is near. Edward
appears behind her. She doesn't turn around. A beat.

BELLA
 You're impossibly fast. And strong.
 Your skin is pale-white, ice-cold.
 Your eyes change color. And
 sometimes you speak like... you're
 from a different time.

(turns to face him now)
 You never eat food, or drink, or
 come out in the sunlight. And you
 said no to the beach trip only after
 you heard where it was. Because of
 the treaty.

This last registers with him. She steps closer to him.

BELLA
 How old are you?

EDWARD
 Seventeen.

BELLA
 How long have you been seventeen?

A long beat as we begin to CIRCLE THEM. He sees he can't hide
 anymore. Honesty is an enormous risk, but he has to take it.

EDWARD
 ... A while.

She inhales. She knew, but it's still shocking. We CIRCLE
 THEM FASTER --

BELLA
 I know what the Cold Ones are.
 What you are.

EDWARD
 Say it. Out loud. *Say it.*

All sound suddenly DROPS OUT. We hear only her whisper...

BELLA
 ... Vampire

They seem to hover in momentary stasis, him utterly exposed, her
 reality utterly rocked.

EDWARD
 Are you afraid?

BELLA
 No.

EDWARD

(angry)

Then ask me the most basic
question: what do we eat?

BELLA

You won't hurt me. You're different.

EDWARD

You think you *know* me?

He glares at her. She holds her ground. Suddenly, he takes her by the hand. Starts walking.

BELLA

Where are we going?

EDWARD

Up the mountain. Out of the cloud
bank. You need to see what I
really am. What I look like in the
harsh light of the sun.

BELLA

No! The sunlight will kill you.

EDWARD

Myth. You need to see the *truth*.

He pulls her but she stumbles.

BELLA

Slow down.

Suddenly, he's right next to her.

EDWARD

Are you afraid?

BELLA

No.

EDWARD

Then come with me. Someplace where
no one can protect you. Where I
could do what I've wanted to do from
the first moment I met you.

Their proximity is intense, riveting both of them.

BELLA

I'm not afraid.

EDWARD

You should be.

He abruptly and effortlessly scoops her up into his arms.

EDWARD

Hold on.

Then he flings her onto his back... and starts running.

69 EXT. FOREST - RUNNING - DAY

69

As in the opening sequence, Edward races through the forest, dark trunks STROBING past as he picks up speed, faster and faster. Bella clings to his back as it seems he'll collide with the trees, but he avoids them with supernatural grace. It's frightening, nauseating, intoxicating.

EDWARD

Are you afraid!?

BELLA

No!

But she clings tighter. Terrified. They climb in altitude. Higher and higher, above the fog layer. Finally, up ahead --

THE FOREST'S EDGE fast approaches, a clearing is beyond. The sunlight glows white hot beyond the trees... they're about to emerge from the shadowy darkness... but suddenly--

Bella finds herself sitting on the ground, against a tree. All is silent. She's dizzy, tries to regain her equilibrium. Then she realizes she's alone.

BELLA

Edward? Where are you?

She rises, then steps just beyond the fringe of the ferns into --

70 EXT. A MEADOW (CONTINUOUS) - DAY

70

A perfect circle of swaying grass, wildflowers and buttery sunlight. HEAR a stream nearby. Bella looks around and finally sees --

EDWARD, his shirt open, standing nearby in the shade of some trees. He watches her cautiously. She takes a step toward him, but he holds up a hand. She waits. Finally, he takes a deep breath, and steps out of the shade --

EDWARD

This is why we don't show ourselves
in sunlight...

As the sun hits him... EDWARD'S SKIN literally sparkles as if embedded with thousands of tiny diamonds. He is magnificent, shimmering, like a statue carved from glittering crystal. He moves toward her.

EDWARD

This is what I am.

He nears, clearly expecting her to recoil, but...

BELLA

You're... beautiful...

He realizes that she's in awe. She reaches to touch him, but he immediately backs into the shadows, his skin normal again.

EDWARD

(appalled)

Beautiful? I'm a killer, Bella.
This is the skin of a killer.

His arm juts into A SHAFT OF LIGHT, sparkling again.

BELLA

I don't believe that.

EDWARD

Because you believe the lie. The camouflage. I'm the world's most dangerous predator. Everything about me invites you in - my voice, my face, even my smell. As if I need any of that...

He's suddenly BEHIND her -- then IN FRONT of her -- then by a tree, DARTING so fast, we only see where he lands --

EDWARD

As if you could outrun me. As if you could fight me off.

He abruptly rips off a LARGE TREE LIMB, then THROWS it against a tree trunk with explosive force.

Bella flinches, but holds her ground, unshakable.

EDWARD

I'm designed to kill.

BELLA

I don't care.

EDWARD

I've killed people.

BELLA

It doesn't matter.

EDWARD

I wanted to kill *you*. I've never wanted a human's blood so much in my life. I'm dangerous to you.

BELLA

I trust you.

EDWARD

Don't.

BELLA

I trust you, Edward. I'm here.

She takes his hand. He reels at the warmth of her touch. She leans in, drawn to him, unaware that her THROAT is nearing his lips... then suddenly he's gone.

BELLA

Edward?

She looks over to FIND he's on the other side of the meadow, catching his breath.

EDWARD

You... took me by surprise.
(collecting himself)
I don't know how to... do this.

He moves back toward her. Slowly.

EDWARD

Me, and my family, we're different from others of our kind. We're not nomadic, we have a permanent home. We only hunt animals. We've learned to control our thirst...
(shaking his head)
But you - your scent, it's like a drug to me... my own personal brand of heroin.

BELLA

(realizing)
Oh... I thought you hated me when we met.

EDWARD

I did. For making me want you so badly. I'm still not sure I can control myself.

He reaches her again.

BELLA

I *know* you can.

He's utterly vulnerable as he looks at her, searching her face for clues.

EDWARD

I wish I could understand this thing you see in me. You look at me with those eyes...

(frustrated)

I can't read your mind. Tell me what you're thinking.

BELLA

I'm afraid.

Stricken, he sinks gracefully to his knees in the grass.

EDWARD

(devastated)

Good.

She sinks down in front of him.

BELLA

Not of that. I'm afraid... you'll disappear. That I'll lose you.

EDWARD

(amazed, elated)

You don't know how long I've looked for you.

They share a smile. Then he reaches toward her neck, pausing...

EDWARD

Be very still.

She does so. Exercising great control, he places his hand on her throat... it's so exposed, so vulnerable. The rush between them is overwhelming. But Bella doesn't move.

He brushes his hand up her cheek. Then lowers it to her heart... Clouds float past the sun...

They're both overwhelmed, taking each other in.

EDWARD

And so the lion fell for the lamb.

BELLA

Stupid lamb.

EDWARD

Sick masochistic lion.

CRANE UP on the two of them, laying together, as close as they dare... his hand to her heart...

DISSOLVE TO:

71 INT. BELLA'S ROOM - MORNING 71

CLOSE ON BELLA'S FACE. Still in bed. Thinking.

BELLA (V.O.)
About three things I was absolutely positive. One, Edward was a vampire.

She rises, goes to the mirror. Looks at herself, worry knitting her brow.

BELLA (V.O.)
Two, there was a part of him that thirsted for my blood. And three...

As she moves past her window, something catches her eye, causing her to BANG into her desk. She looks back out...

BELLA'S POV - THE DRIVEWAY

Edward leans against his car, looking up at her with a small smile. She beams at the sight of him.

BELLA (V.O.)
... I was falling, unconditionally and irrevocably, in love with him.

72 OMITTED 72

73 EXT. OLYMPIC RAINFOREST - DAY (ANOTHER DAY) 73

Edward helps Bella balance-walk across an enormous fallen pine tree in the moss-covered forest.

BELLA
How long have you been like this?

EDWARD
Since nineteen-eighteen. That's when Carlisle found me.

She takes that in, it's a lot. But it stokes her curiosity.

BELLA
Where'd he find you?

EDWARD
In a hospital, dying of Spanish influenza. My parents had already died.

FLASHBACK to CHICAGO HOSPITAL, 1918 - NIGHT

BELLA (V.O.)
What was it like?

EDWARD (V.O.)
The word excruciating comes to
mind. But what Carlisle did was
much harder... not many of us have
the restraint to do that.

BELLA (V.O.)
Didn't he just... bite?

EDWARD
Not just. Our bite contains venom.
And once we taste blood, a sort of...
frenzy begins. It's almost
impossible to stop.

BELLA (V.O.)
But Carlisle did.

EDWARD
First with me, then with his wife,
Esme. He found her in a hospital,
as well. The others followed.

BACK to PRESENT DAY

BELLA
Does someone have to be dying to
become like you?...

Their CONVERSATION CONTINUES as we go to --

74 EXT. RIVER'S EDGE - DAY (ANOTHER DAY)

74

They walk along a stunning coastline -- rugged black rocks,
covered in bright green moss.

EDWARD
... No, that's just Carlisle. He
would never do... this, to someone
who had another choice.

BELLA
So Carlisle's the reason why you
hunt animals, instead of people.

EDWARD
Not the only reason.

He stops, looks down at her, serious, with emotion...

EDWARD

I don't *want* to be a monster.

She nods. Understands. He smiles.

EDWARD

We call ourselves vegetarians, by the way... For our kind, hunting animals is like living on tofu. It keeps you strong but isn't very satisfying.

Then abruptly, he whips past Bella. She turns to see him standing on a large rock in the river.

BELLA

Show off.

EDWARD

It's not that impressive, really. Anyone in my family can do this.

BELLA

Can they all read minds, too?

EDWARD

No, that's unique to me. But Alice can see the future.

BELLA

(fishing)

Really? Bet she saw me coming a mile away.

She notes his change of mood as he slows, darkening.

EDWARD

Her visions are very subjective. The future can change.

He cuts off her questions by returning to shore, and continuing their walk...

75

EXT. CHARLIE'S HOUSE - TWILIGHT (ANOTHER DAY)

75

Water sprays from a hose as Bella and Edward wash her truck. A boom box PLAYS. He perches on top of the roof.

EDWARD

Come to my house tomorrow.

Bella looks up, aiming the hose badly - water ricochets off the cab and sprays in her face. He jumps down from the roof.

BELLA

Your house? With your family?

He wipes down the dented front fender, then reaches under it and, with his bare hands, easily pops a large DENT out of the truck's body. She's too flustered to register it.

BELLA

But... what if they don't like me?

EDWARD

(laughing heartily)

You're worried, not because you'll be in a houseful of vampires, but because you think they won't approve of you?

BELLA

I'm glad I amuse you.

But then his laughter dies, as he hears something.

BELLA

What is it?

EDWARD

A complication.

... as a BLACK CAR comes into view, and pulls up.

EDWARD

I'll pick you up tomorrow.

He heads to his car, eying the passengers in --

EDWARD'S POV - INT. BLACK CAR

Jacob, with his father, Billy, who's expression is intense. Anxious. SLOW MOTION as Edward locks eyes with Billy. Jacob looks questioningly at his father.

Bella watches Edward drive away, perturbed by the exchange. She forces a smile and goes to greet the visitors. Jacob sets up Billy's wheelchair and Billy climbs into it as --

BELLA

Come to visit your truck?

JACOB

Looks good. You got that dent out.

BILLY

Actually, we came to visit your flat screen. First Mariners game of the season. Plus Jacob here kept bugging me to see you again.

JACOB
 (mortified)
 Great, Dad. Thanks.

Jacob shoots his father an irritated look, just as the POLICE CRUISER pulls up. Charlie climbs out, holding two six-packs.

CHARLIE
 Pale Ale.

BILLY
 (holds up a brown paper
 BAG)
 Harry Clearwater's homemade fish fry.

Charlie smiles, pleased. He clicks on the game as they all head inside --

BILLY
 Any luck with the Waylon case?

CHARLIE
 (darkening)
 Found a footprint out at the crime scene today. A bare, human footprint.

Billy seems disturbed but not surprised. Bella is horrified.

BELLA
 A *person* did that?

JACOB
 A crazy person, walking around barefoot this time of year.

CHARLIE
 Spread the word out at the rez, will ya? Keep the kids out of the woods.

BILLY
 Will do.
 (directed at Bella)
 Don't want no one else getting hurt.

Bella looks away from Billy, unnerved.

76	OMITTED	76
77	OMITTED	77
78	DREAM SEQUENCE - UNDERWATER	78

Bella floats near Edward, only their hands touching, but their bodies are nearing, so close, so sensual...

Suddenly, EDWARD IS YANKED DOWNWARD! Something has him, pulling him down...

SMASH TO:

79 INT. BELLA'S ROOM - ON BELLA - MORNING 79

-- as her eyes pop open... and relief sweeps over her as she realizes it was just a dream. But it haunts her...

80 EXT. OLYMPIC PENINSULA - ROAD - DAY 80

AERIAL SHOT of the forest as we sweep over its lush green expanse, to FIND Edward's Volvo speeding along, very fast.

The Volvo finally turns off the paved highway and onto a long serpentine dirt road. FOLLOW THE CAR until, finally, it reaches a small meadow, in the center of which sits --

81 EXT. CULLEN HOUSE - DAY 81

A timeless graceful house. The Volvo pulls up and Bella climbs out, surprised.

BELLA

It's... wonderful.

EDWARD

You expected turrets, dungeons and moats?

BELLA

No... not moats.

He takes her hand. She girds herself. They head inside.

82 INT. CULLEN HOUSE - LIVING ROOM - DAY 82

Edward guides Bella into the large, bright house. Walls of glass look out on the river. Everything's open and white. Historical objects are tastefully placed throughout.

HEAR Verdi's "La Traviata: Libiamo ne' lieti calici" coming from another room. Bella is enraptured.

BELLA

It's so light and open.

EDWARD

Thanks to tinted windows... It's the one place we never have to hide.

We then notice CLANGING coming from the kitchen. Edward shakes his head.

EDWARD

I told them not to do this.

83 INT. CULLEN HOUSE - KITCHEN - DAY

83

Verdi's opera BLASTS Bella and Edward who enter to find the kitchen in full swing. Dr. Cullen, Emmett, Rosalie, and ESME prepare elaborate platters of Italian pastas and antipasti.

Esme rolls out a pizza dough and fans tomatoes around it in an instant. Rosalie stirs a pot, disinterested.

Esme sees Bella and stops, emanating maternal warmth. Her heart-shaped face and billows of hair are reminiscent of the silent-movie era.

ESME

Bella. We're making Italiano for you.

EDWARD

This is Esme, my mother for all intents and purposes.

BELLA

Bon giorno?

ESME

Molto bene!

DR. CULLEN

You've given us an excuse to use the kitchen for the first time.
Hit pause...

PAN across brand new Williams-Sonoma cookware boxes to the corner -- they're watching an ITALIAN COOKING SHOW on a TV. Emmett hits the DVD remote control.

ESME

I hope you're hungry.

BELLA

Oh, absolutely --

EDWARD

She already ate.

Bella shoots him a look, but something SHATTERS. Rosalie has thrown down a bowl and now strides out --

ROSALIE

Perfect.

84 INT. LIVING ROOM (CONTINUOUS) - DAY

84

-- Bella exits behind Rosalie, trying to explain. The other's follow --

BELLA

I just assumed -- because you don't eat, you know...

ESME

Of course. That was very considerate of you.

EDWARD

(re: Rosalie)

Ignore her. I do.

ROSALIE

Yes, let's keep pretending this isn't dangerous for *all* of us.

BELLA

I would never, *ever* tell anyone.

DR. CULLEN

(reassuring)

She knows that.

EMMETT

The problem is, you two have gone public now, so...

ESME

Emmett.

ROSALIE

No, she should know.

(to Bella)

The entire family will be implicated if this ends badly.

BELLA

... Badly?

This hangs in the air, uncomfortably. Edward can't look at her.

BELLA

(realizing)

Oh. *Badly*. Like, where I become a meal.

Emmett chokes back laughter. Edward grins. Wraps his arm around Bella. Even Esme has to chuckle.

Rosalie, exasperated, heads back into the kitchen. Emmett shrugs, goes after her.

ALICE (O.S.)
Hi, Bella!

ON THE BALCONY Alice leaps over the rail, holding a bouquet of wildflowers. Jasper follows her. She bounces forward to kiss Bella's cheek and hands Bella the wildflowers.

ALICE
I'm Alice. You *do* smell good.

EDWARD
Alice.

ALICE
It's alright, Bella and I are going to be great friends.

BELLA
(extending her hand)
And you're Jasper, right?

JASPER
Pleasure to meet you.

But he shies away from her hand.

ALICE
(gently encouraging)
You won't hurt her, Jasper.

He isn't so sure. Edward takes Bella's hand instead.

EDWARD
I'll give you a tour of the house.

ALICE
(with meaning)
I'll see you soon.

Edward shoots Alice a look, which Bella catches before he guides her up the stairs. As they ascend, Bella takes in the eclectic ART PIECES from around the world, Ethiopian crosses, Dresden China, Asian scrolls. They reach --

THE LANDING - to FIND a wall of dozens of artistically arrayed silk squares with tassels. Bella looks closer.

BELLA
Graduation caps?

EDWARD
A private joke. We matriculate a lot.

BELLA
What a nightmare, repeating high school.

EDWARD

True, but the younger we start out in a new place, the longer we can stay there.

She shivers at the thought of it, as they continue on...

85

INT. EDWARD'S ROOM - DAY

85

EDWARD

... and this is my room.

Bella enters to find a wall of glass doors open to a deck, with the river beyond. The rest is floor to ceiling CD's, vinyl, 8-track tapes, etc., with a sophisticated I-pod/stereo set up.

BELLA

So you're obsessed with music. But...
(looking around)
No bed?

EDWARD

No sleep.

BELLA

Ever?

EDWARD

No nightmares, no drool, no snoring.

She considers this, as she runs a hand along a wall of CD's, studying the titles.

EDWARD

Do you have any favorites?

BELLA

Depends. Alternative? Jazz?
Sixties, seventies...

EDWARD

Ooh, she knows her music. Alright, nineties. Eighteen-nineties. Classical.

BELLA

I'd have to say... Debussy.

He looks at her, surprised, smiles.

EDWARD

My favorite, too.

Off their connection, he pulls out a CD and puts it on. A solo piano version of CLAIR DE LUNE begins to play.

He moves to her, taking her hand, then he starts to turn her in a pirouette, dancing with her - but she breaks off and backs away.

BELLA
No dancing.

EDWARD
Ever?

BELLA
No tripping, no falling, no derision.

EDWARD
(mischievously)
I can always make you.

BELLA
You don't scare me.

EDWARD
You really shouldn't have said that.

He grins, a low GROWLING SOUNDS in the back of his throat. She laughs and backs out the door, onto --

86 EXT. EDWARD'S ROOM - DECK (CONTINUOUS) 86

-- Bella backs up to the rail. Edward appears in the doorway, shifting into a half-crouch, about to pounce.

BELLA
Don't you dare --

Suddenly, she's airborne as he tackles her and they FLY OFF THE DECK... then she finds herself --

IN A TREE - in his arms. When she realizes where she is, she laughs, delighted. It's infectious, he laughs heartily, too...

CUT AWAY TO:

87 INT. CULLEN HOUSE - LIVING ROOM - SAME 87

Esme and Dr. Cullen look out the window. Edward's LAUGHTER filters inside to them; Esme, in turn, smiles.

ESME
She's brought him to life.

DR. CULLEN
He's been alone too long... but how can it end well?

ESME
Alice has been wrong before.

DR. CULLEN

Not often.

Esme turns to Dr. Cullen, gentle but absolutely firm.

ESME

Carlisle. Bella is what he wants.
It will work out. Somehow.

Dr. Cullen smiles at her with love, then takes her hand as they look back out the window...

88

EXT. TREE - SAME

88

Edward looks Bella in the eye.

EDWARD

Trust me?

BELLA

In theory.

EDWARD

Then close your eyes.

She does, warily. He grips her more firmly, then LEAPS them to another tree like a flying squirrel! Then, again, to the TOP of another tree. He easily gets a foothold, while holding Bella.

EDWARD

Open.

She does... to the most astonishing bird's eye VIEW of the valley, river, and the mountains beyond. CAMERA whirls around them allowing us a 360 degree view of their surroundings. Off Bella's intoxicated face...

CUT AWAY TO:

A89

EXT. HIGH SCHOOL - DAY

A89

Jessica pops a volleyball in the air, doing practice serves. Angela takes a picture of her, then points her camera around, looking for another shot. Eric studies some fliers advertising the prom.

JESSICA

Monte Carlo? *That's* our prom theme?

ERIC

Gambling, tuxedos and --
(ala Sean Connery)
Bond. James -- ow!

-- as Jessica head-butts the ball which hits him in the face.

ANGELA
Oh. My. God.

Angela, scanning for a shot, has frozen. Jessica and Eric
SEE --

BELLA AND EDWARD

-- arriving together. All eyes on campus are turning to
them, filled with curiosity, jealousy, envy.

BELLA
Everyone's staring.

EDWARD
Not that guy over -- yeah, he just
looked.

Off his rakish, but reassuring smile...

89

CLOSE ON A GERMAN SHEPHERD

89

Moving fast, tracking. INCLUDE CHARLIE holding the leash --

EXT. FOREST - DAY

-- It's a hunting party, several dogs, half a dozen armed men.

CHARLIE
Guys, we got something --

The Deputies hurry to Charlie. They gather around --

A FOOTPRINT. The dogs start pulling them in a certain
direction. As the posse takes off at a sprint --

UNKNOWN POV - ON CHARLIE, FROM A DISTANCE

We watch Charlie and the posse move away... REVERSE to find --

JAMES - ATOP A KNOLL, WATCHING THEM

Laurent stands next to him. Victoria jogs up.

VICTORIA
They took the bait.

JAMES
By tomorrow they'll be half way to
Winnipeg.

Victoria lasciviously grabs James' shirt. Pulls him to her.

VICTORIA
I love when men chase me.

He grins, then starts taking off her clothes. They pull each other toward the woods with carnal lust. It barely registers with Laurent, who continues to watch the posse with concern.

90

EXT./INT. FORKS COFFEE SHOP - LATE AFTERNOON

90

Bella hurries toward the entrance, trying to keep the joy on her face in check... with minimal success. Outside the door, she passes Mike, hanging out with several of his basketball TEAMMATES.

MIKE

Yo, Arizona. So. You and Cullen.

She shrugs, non-committal, but can't entirely hide a smile, as she hurries inside to Charlie's table and slides in.

BELLA

Sorry I'm late. Biology project.

Cora sets a top sirloin steak in front of Charlie, and plate of seafood in front of Bella.

CHARLIE

Ordered you the seafood combo.

BELLA

Order one for yourself next time. You should cut back on the steak.

CHARLIE

I'm healthy as a horse.

CORA

(concerned)

Say Chief, boys want to know, you find anything down by Queets River today?

Charlie's aware of the LOGGERS at the counter listening, too. He frames his answer carefully to keep everyone calm.

CHARLIE

The suspect's moving east. Kitsap County Sheriff is taking over from here. They're putting extra guys on.

CORA

Hope they catch him fast.

She moves off, with a measure of relief. Charlie and Bella pass each other the salt, butter for bread, etc., with an easy rhythm now.

CHARLIE

Your friends are flagging you.

She turns to see Mike and the guys horsing around outside, straws in their noses, making faces at her. She smiles.

CHARLIE

It's okay you wanna join them. I'm just gonna turn in early anyway.

BELLA

Yeah, me, too.

CHARLIE

It's a Friday night. Go out. The Newton boy's got a big smile for you. Nice family, the Newtons.

BELLA

He's just a friend.

CHARLIE

None of the boys in town interest you?

BELLA

We're not really going to talk about boys, are we?

CHARLIE

Just... you should be around people. I leave you alone too much.

BELLA

(with genuine affection)

I've never minded being alone. Guess I'm a lot like my dad that way.

Charlie smiles. These two have come a long way. Cora returns --

CORA

Berry cobbler, two forks.

She sets it between them. Off them, both reaching for forks...

91 INT. BELLA'S ROOM - NIGHT

91

Bella, dressed for bed, looks out the window as she talks on the phone with Rene. Bella's euphoria still lingers in her eyes...

BELLA

So spring training's going well?

INTERCUT WITH:

92 INT. CAFE - NIGHT

92

Rene talks on her cell. Phil is in the background, post-batting practice, chowing down with a couple of teammates.

RENE
Phil's working hard. We're looking around for a house to rent, in case it becomes permanent. You'd like Jacksonville, baby.

BELLA
Actually, Forks is kind of growing on me.

RENE
(stops, knows there's more)
Could... a guy have something to do with that?

BELLA
(small smile)
Maybe...

RENE
Tell me everything! Jock? Indie? Bet he's smart. Is he smart?

BELLA
(trying to avoid lies)
Well... he is kind of a history buff.

-- this as she turns to find --

EDWARD LYING ON HER BED, smiling. She nearly drops the phone.

BELLA
I, uh... have to go.

RENE
No way, we gotta talk boys. Are you being safe?

Edward shoots her a look, he heard that. She's mortified.

BELLA
I'll call you later, Mom.

STAY ON BELLA who hangs up.

BELLA
How did you get in here?

EDWARD
The window. As always.

BELLA
You've been here before?

EDWARD
What else is there to do at night?

She pushes him. He grabs her hand and playfully pulls her onto the bed, wrestling as --

BELLA
You're a peeping Tom! Perv!

EDWARD
Shh! The Chief will hear you!

But the electricity of their physical contact quickly overwhelms them, their laughter quieting. He studies her face.

EDWARD
I just... like watching over you.

He raises his fingers to her lips, sending a thrill up her spine.

EDWARD
There's something I'd like to try.

She nods, bedazzled by him. He takes her face in his hands, hesitates to test himself, then he softly kisses her...

What neither of them is prepared for is her response. Her breath comes in a wild GASP. Her fingers knot in his hair, clutching him to her. Lips part as she breathes his scent...

Then his hands gently, but forcefully push her face back. She opens her eyes to see that his eyes are wild, his jaw clenched.

BELLA
(mortified)
Oh... I'm... oh.

He relaxes slightly, looking at her blushing face.

EDWARD
I'm stronger than I thought.

BELLA
Wish I could say the same. I'm so embarrassed.

EDWARD
Don't be. But we have to be careful.
(serious)
I can never lose control with you. Ever.

She nods, then carefully lies on his chest. He wraps his arms around her. Off the two of them...

Bella enters to find Charlie cleaning a rifle. He starts to say hello but she just blurts out --

BELLA

I have a date with Edward Cullen.

He suddenly looks like he's having an aneurysm.

CHARLIE

He's too old for you.

BELLA

We're both juniors. I thought you liked the Cullens.

CHARLIE

And I thought you weren't interested in any of the boys in town.

BELLA

Edward doesn't live "in town." And it's in the early stage and -- whatever, he's outside right now.

CHARLIE

Now? He's out there?

BELLA

He wants to meet you. Officially.

CHARLIE

Good.

He cocks the rifle in mock-seriousness.

BELLA

Be nice, okay? He's... important.

Charlie gives his daughter a reassuring nod... then she opens the door to REVEAL Edward in a parka and gloves.

EDWARD

Chief Swan. I wanted to formally introduce myself. I'm Edward.

Edward extends his hand. Charlie takes it, but grunts a hello, resisting him.

EDWARD

I won't keep Bella out late tonight. We're just going to go play baseball with my family.

CHARLIE

Bella's going to play baseball?

Bella's equally surprised, but hides it.

EDWARD
Yes, sir, that's the plan.

CHARLIE
Well. More power to you, I guess.

EDWARD
(looks him in the eyes)
She'll be safe with me, sir, I promise.

As Edward exits... Charlie holds Bella back.

CHARLIE
(sotto)
You got that pepper spray?

BELLA
Dad.

94 EXT. CHARLIE'S HOUSE - LATE AFTERNOON

94

Edward and Bella climb into a massive JEEP parked in the drive.

EDWARD
(amused)
Your father thinks you should go to
an all-girl's school.

BELLA
No fair, reading Charlie's mind.

As they climb in the Jeep, Bella notices a baseball bat --

BELLA
And since when do vampires like baseball?

EDWARD
It's the American pastime. Plus,
there's a thunderstorm coming. It's the
only time we can play. You'll see why.

95 EXT. CLEARING IN WOODS - TWILIGHT

95

Storm clouds gather in the sky as Bella and Edward pull up in the Jeep. She takes in a rough baseball diamond, set into an enormous field in the lap of the Olympic peaks.

Esme and Emmett come to greet Bella.

ESME
Good thing you're here. We need a
umpire.

EMMETT
(big crooked grin)
She thinks we cheat.

ESME
I know you cheat. Call 'em as you
see 'em, Bella.

WHIP PAN to Alice on the Pitcher's Mound.

ALICE
It's time.

-- Just as a deep RUMBLE of thunder shakes the forest.

BEGIN MONTAGE - THE GAME

And it's *extraordinary*. Bella stays by Esme who plays
catcher. Alice pitches with lightning-fast speed. Edward
and Emmett take positions in the outfield.

-- ROSALIE SMASHES the ball with the aluminum bat. It CRACKS
like thunder -- and is followed directly by real THUNDER.

BELLA
(to Esme)
Now I get why you need the thunder.

The ball SHOOTs like a meteor deep into the forest, rocketing
through the trees. Edward disappears after it.

BELLA
That *has* to be a home run.

ESME
Edward's very fast.

Rosalie darts around the bases, almost a blur -- Edward races out
of the forest with the ball and WHIPS it to home plate. WHAP!
Esme catches it a millisecond before Rosalie slides in.

BELLA
Yer out?

Esme nods... Amazed, Bella watches as DR. CULLEN hits a line
drive. Edward and Emmett race for the catch, DIVING 15 feet
and COLLIDING with such might that it sounds like enormous
boulders falling. They miss the ball -- Dr. Cullen is safe!

JASPER WHACKS the next pitch -- deep into the forest. But
before Edward can chase it, Alice suddenly GASPS.

ALICE
Stop! I didn't see them...

They all stop. Edward is immediately at Bella's side. The
family instantly gathers at home plate.

ALICE
They're traveling so quickly --

ROSALIE
You said they left the county --

ALICE
They did, but then they heard us...
(looking at Edward)
And changed their minds.

EDWARD
(to Bella)
Put your hair down --

ROSALIE
Like that'll help. I could smell
her from across the field.

Edward ignores Rosalie as he arranges Bella's hair.

EDWARD
I shouldn't have brought you here.
I'm so sorry.

She'd ask why, but suddenly, they all turn as one toward --

THE EDGE OF THE FOREST

There's a faint rustle... then James, Victoria and Laurent emerge. As they near, Bella SEES their bare feet, then the deep BURGUNDY of their eyes. Laurent holds up the baseball.

LAURENT
I believe this belongs to you.

He tosses the ball (his casual toss is still blindingly fast) to Dr. Cullen who easily catches it and smiles politely.

DR. CULLEN
Thank you.

LAURENT
Could you use three more players?

DR. CULLEN
Of course.

LAURENT
I'm Laurent. This is Victoria.
And James.

DR. CULLEN
Would you like to bat first?

Laurent picks up a bat. The Cullens take the field. Dr. Cullen is catcher, Edward is on first, with Bella behind him, near the Jeep.

Bella sees that Edward's eyes are locked onto James. Laurent is at bat first.

DR. CULLEN

I'm afraid your hunting activities have caused something of a mess for us.

LAURENT

Our apologies. We didn't realize the territory had been claimed.

DR. CULLEN

Yes, we maintain a permanent residence.

The three newcomers exchange a look of surprise.

LAURENT

Really? Well, we won't be a problem any more.

VICTORIA

The humans were tracking us, but we led them East--

Jasper pitches the ball -- Laurent SLAMS it -- but Alice is up a tree is a flash and the ball slams into Alice's hand with a THWAP. Laurent is pissed, but James smiles ever so slightly, delighted at the discovery of worthy opponents.

James is up next and he POWER-SLAMs IT with AMAZING FORCE...

He runs past first, past Edward, past Bella...

CLOSE ON BELLA -- IN SLOW MOTION as the wind from the ball ruffles her hair, carrying her scent, which floats to --

JAMES -- who suddenly SCREECHES to a halt. His head WHIPS around at her and he lurches into a crouch, his nostrils flaring, excitedly, eyes locked on Bella.

JAMES

You brought a snack.

EDWARD springs in front of Bella, baring his teeth. A truly menacing, feral SNARL rips from his throat. James GROWLS back.

OVERHEAD SHOT: in a flash, the Cullens rush into position behind Edward -- Laurent and Victoria line up behind James.

DR. CULLEN

The girl is with us.

LAURENT
 (trying to defuse
 situation)
 We won't harm her.

EMMETT
 (hungry for battle)
 Just try it.

DR. CULLEN
 I think it best if you leave.

LAURENT
 Yes, I can see the game is over.
 We'll go now. *James?*

But James' eyes don't leave Edward's. Laurent puts a hand on James' shoulder, and finally, James backs into the woods with his cohorts, disappearing. Once they're gone, Esme immediately gathers up the bats--

DR. CULLEN
 Get Bella out of here. We'll follow
 them.

Dr. Cullen, Jasper and a resentful Rosalie race off after the three vampires. Edward scoops Bella up as we --

SMASH TO:

96 EXT. BASEBALL FIELD - ON THE JEEP - LATE TWILIGHT 96

Edward whips Bella into the Jeep and straps her in --

EDWARD
 James is a tracker. I saw his mind.
 The hunt is his obsession, and my
 reaction set him off --

-- The tires spin as Edward WHIPS the jeep around --

EDWARD
 -- We're a large clan of strong fighters
 all protecting one vulnerable human.
 (dark with disgust)
 I just made this his most exciting
 game ever.

Bella blanches with the dawning realization of what she has just wrought up on them all as...

THE JEEP CAREENS DOWN THE DIRT MOUNTAIN ROAD

A jolting, death defying ride, SPLASHING through creeks, until they reach --

97 EXT. MOUNTAIN ROAD - NIGHT

97

THE JEEP speeds wildly down the road.

EDWARD

The first place he'll go is your house. He'll track your scent there.

BELLA

(horrified)

What?!? Charlie's there. He's in danger because of me. Because of us!

EDWARD

(calmly)

Then we'll lead the tracker away from him. Somehow.

He angrily WHIPS around a bend, MUD FLYING --

98 INT. CHARLIE'S HOUSE - LIVING ROOM - NIGHT

98

Charlie watches a baseball game on T.V. as the door suddenly BURSTS open to reveal Bella, crying, and Edward, devastated--

BELLA

I said, leave me alone!

EDWARD

Bella, don't do this. Just think about it, please --

BELLA

Get out! It's over.

She SLAMS the door. Charlie has risen, baffled, concerned.

CHARLIE

Bella? What happened?

BELLA

I have to get out of this place. Out of Forks. I'm leaving. Now.

Bella runs upstairs. Charlie hurries after her --

99 INT. BELLA'S BEDROOM - NIGHT

99

Bella slams the door behind her. REVEAL Edward's already there, pulling things from her drawers and shoving them into a duffel faster than humanly possible. Bella leans against the door.

BELLA
 (a pained whisper)
 I can't hurt him.

Edward gives her a look, *you have to*. There's a KNOCK.

INTERCUT Charlie on the other side. It's agony for both of them.

CHARLIE
 Bells. Did he hurt you?

BELLA
 No, Dad.

CHARLIE
 Then what? Did he break up with you?

BELLA
 I broke up with him.

CHARLIE
 I thought you liked him?

BELLA
 That's why I have to leave. I don't
 want this. I want to go home.

EDWARD
 (whispering)
 I'll be in the truck.

And he disappears out the window. Bella gathers strength to continue her performance. She opens the door to reveal Charlie. He follows as she carries her duffle and truck keys into --

100 INT. CHARLIE'S HOUSE - STAIRS (CONTINUOUS) - NIGHT 100

Bella charges down the stairs -- Charlie follows.

CHARLIE
 Your mother's not even in Phoenix.

BELLA
 She'll come home. I'll call her
 from the road.

CHARLIE
 You can't drive home now. I'll take
 you to the airport in the morning.

BELLA
 I want to drive. I need time to
 think. I'll pull into a motel in a
 few hours. I promise.

She heads down the stairs. Charlie follows...

101 INT. CHARLIE'S HOUSE - LIVING ROOM (CONTINUOUS) - NIGHT 101

Bella reaches the ground floor with Charlie on her heels. She's almost to the door but Charlie blocks her.

CHARLIE

Bells, I know I'm not around much, but I can change that. We can do more things together.

She takes a breath, hating herself for what she's about to say...

BELLA

Like watch more baseball on the flat screen? Or go to the Coffee Shop? Same people, same steak, same berry cobbler every night? That's you, Dad. Not me.

This hits Charlie hard. She can barely stand it, heads down the stairs, as he takes a second to recover...

CHARLIE

Bella... I just got you back.

Which breaks Bella's heart... and forces her to deliver the final blow.

BELLA

And if I don't get out now, I'm going get stuck here like mom did.

Charlie is stunned, wounded. She takes advantage of his shock, pushing past him out the door.

102 EXT. CHARLIE'S HOUSE - NIGHT 102

Bella exits, heads to her truck. Fresh tears spring to her eyes.

ANGLE ON THE WOODS

Trees, branches... and a pair of DEADLY EYES. James. He watches from a distance as Bella pulls out. The truck moves off... and so does James, leaving Charlie alone with his pain, staring out the window.

103 INT. BELLA'S TRUCK - NIGHT 103

Bella drives, wiping tears away. Suddenly Edward is outside the car, near Bella's window.

EDWARD
 He'll forgive you.
 (off Bella's startled look)
 Slide over...

Bella slides over to the passenger side as Edward opens the door, sliding in, and takes the wheel. Bella slumps.

BELLA
 His face... I said the same words
 my mother used when she left him.

EDWARD
 It was the only way he'd let you go.

Edward FLOORS it.

EDWARD
 Your father's safe now, Bella. The
 tracker is following us --

Suddenly, BOOM! - a dark figure LEAPS onto the bed of the truck. Bella SCREAMS.

EDWARD
 It's alright. It's just Emmett.
 Alice is in the car behind us.

She catches her breath. It kills him to see her so frightened. She looks out the window as they drive through town...

104 BELLA'S POV - EXT. FORKS COFFEE SHOP (CONT) - NIGHT 104

The small, insulated town passes by in SLOW MOTION... INSIDE we SEE Mike, Jessica, Eric and Angela laughing, flirting, innocent, hopeful...

105 EXT. CULLEN HOUSE - NIGHT 105

Edward, Emmett and Alice rush Bella from the truck to the house... but freeze when the door opens and Laurent exits. They immediately take defensive positions but Dr. Cullen appears.

DR. CULLEN
 He came to warn us. About James.

They back down slightly. Laurent address Dr. Cullen.

LAURENT
 I've grown tired of his games. But
 he's got unparalleled senses.
 Absolutely lethal. I've never seen
 anything like him in three hundred
 years ... And the woman, Victoria,
 will back him. Don't underestimate
 her.

Dr. Cullen nods thanks. Laurent looks at Edward, apologetic.

LAURENT

I'm truly sorry for what's been
unleashed here.

And he moves off, disappearing into the woods...

106

INT. CULLEN HOUSE - FOUR CAR GARAGE - NIGHT

106

The side door BURSTS OPEN as Edward and the Cullens enter, followed by Bella. The lights flip on to reveal a pristine garage; the Volvo, the red BMW, a black Mercedes sedan, an SUV.

Everyone but Rosalie springs into action, opening cupboards for supplies - cell phones, extra batteries, maps, portable GPS units, changes of clothes, cans of gasoline, etc. As they load up the vehicles --

JASPER

I've had to fight our kind before.
We're hard to kill.

EDWARD

But not impossible. We'll tear him up -

EMMETT

(with bloodlust)
We'll rip him apart with our hands,
then burn the pieces --

DR. CULLEN

I don't relish killing another creature.
Even a sadistic one like James.

ROSALIE

If he doesn't get to one of us
first.

BELLA

(horrified)
This is insane. You can't put yourselves
in danger like this - for me.

ROSALIE

Too late.

Edward shoots Rosalie a look, but he grabs two sets of keys off a hook, throwing one set, lightning fast, to Dr. Cullen --

EDWARD

I'll run Bella south, while you lead
the tracker away --

DR. CULLEN

No, Edward -- the tracker thinks you won't leave Bella. He'll follow you.

ALICE

I'll go with Bella. Jasper and I will drive her south.
(facing him)
I'll keep her safe, Edward.

Edward agonizes. Frustrated. Alice steps forward.

EDWARD

(studies her, torn)
Can you keep your thoughts to yourself?

She nods. An unspoken agreement. Edward finally surrenders his keys to Alice. Then he opens one of Bella's suitcases, pulling out clothes, tossing them to --

EDWARD

Esme, Rosalie, put these on so the tracker will pick up Bella's scent.

ROSALIE

(dropping the clothes)
Why should I? What is she to me? Just a danger you've inflicted on us --

DR. CULLEN

(spinning on her)
Rosalie. Bella is with Edward. She's a part of this family now. And we protect our family.

She glowers, but picks up the clothes. Dr. Cullen hits the door opener and the massive METAL DOORS roll open. Dr. Cullen squeezes Edward's shoulder before he and Esme climb into the SUV. Everyone finishes loading up, climbing in cars --

Amid this, Edward and Bella take a moment together.

BELLA

If any of you get hurt because of me --

EDWARD

We won't, there are five of us, two of them. When it's done, I'll come get you.

He pulls her closer, looking into her eyes.

EDWARD

You're my life now.

They drink each other in, possibly for the last time... as the SUV
PEELS out, WIPING THE FRAME --

107 EXT. HIGHWAY, PACIFIC NORTHWEST - DAWN 107

The sun begins to rise on the empty road as a sleek, black
MERCEDES SEDAN with dark tinted windows BLASTS through frame --

108 INT. MERCEDES - SAME 108

Jasper drives, Alice in the passenger seat. Bella is in the
back, her eyes red from crying. She talks on her cell phone --

BELLA

Mom, it's me again. You must have
let your phone die. Anyway, I'm
not in Forks anymore but I'm okay.
I'll explain when you call.

She hangs up, then faces back out the window, watching the green,
misty Olympic Peninsula speed past. Off Bella's face --

A SERIES OF DISSOLVES THROUGHOUT THE DAY, THEN THE NIGHT

-- show us the landscape as it changes from dark green
forests to stretches of grassy hillsides, to drier, browner
surroundings, until night falls and headlights lights flash
by us. Finally, we land in...

109 OMITTED 109

110 EXT. FOREST, OLYMPIC PENINSULA - DAY 110

TREES BLOW PAST US at a blinding speed as we track Edward,
Rosalie, and Emmett who dart in and out of frame, blasting through
the misty woods, Edward, the fastest, in the lead.

Edward stops, trying to read his enemy's thoughts. Rosalie
tears a tiny swatch of her shirt, leaves it on a FLOWERING
MAPLE TREE. And then they're gone.

111 OMITTED 111

112 EXT. ANOTHER PART OF THE WOODS - DAY 112

Esme and Dr. Cullen crouch atop a hill, looking down at the
river. In the distance, below, they SEE --

THEIR POV - ON THE LAKE - VICTORIA jogs into view. She then looks
in their direction. Once Dr. Cullen and Esme are assured she has
their scent, they continue over the hill's crest.

113 OMITTED 113

114 EXT. FOREST, OLYMPIC PENINSULA - DAY 114

James blasts past the FLOWERING MAPLE -- then stops, backtracks to the tree, finds the tiny swatch of fabric. He starts off again... but stops, smells the fabric. Something's not right. He runs back in the opposite direction... Uh oh...

SMASH TO:

115 INT. SCOTTSDALE HOTEL - BEDROOM - LATE AFTERNOON 115

ON BELLA'S FACE: her eyes pop open. She's lying atop a bed, fully clothed. She rises, reorienting.

116 INT. SCOTTSDALE HOTEL - LIVING ROOM - LATE AFTERNOON 116

The blinds are pulled. Alice and Jasper stare blankly at a T.V. set. Several plates of food crowd a table. Alice looks up as Bella enters, looking at her cell phone.

BELLA
I wish he'd call.

ALICE
You should eat.

But Bella ignores the food. She sits heavily.

BELLA
They could get hurt. It's not worth it.

JASPER
(insistent)
Yes. It *is*.

She's taken aback. It's the first time he's engaged with her.

JASPER
Edward's changed since he found you. And none of us want to look into his eyes for the next hundred years if he loses you.
(he looks forward again)
It's worth it.

Suddenly, Alice REELS. Jasper goes to her, Bella follows.

JASPER
What do you see?

ALICE
(with deep worry)
The tracker. He just changed course...

Jasper quickly sets a pad of paper and pencil in front of her.

JASPER
Where will it take him, Alice?

PUSH IN ON ALICE'S FACE as we--

FLASH POP TO - JAMES

A disorienting vision of him standing in a room full of...

ALICE
Mirrors. It's a room of mirrors.

Alice begins to draw at HYPER SPEED, closing her eyes, trying to see it clearly.

BELLA
How do the visions work? Edward said they weren't always certain.

JASPER
She sees the course people are on, while they're on it. If they change their minds, the visions change.

Bella looks over Alice's shoulder to see the drawing.

BELLA
So the course James is on now will lead him to... a ballet studio?

ALICE
(looks up at her)
You've been here?

BELLA
No. I don't know. I used to take ballet lessons as a kid. The school had an arch like that.

JASPER
Was your school here in Phoenix?

BELLA
Yeah, around the corner from my house. But I haven't been there in ten years.

JASPER
Do you have any reason to go now?

BELLA
No. Hell, no. I hated the place.

Alice and Jasper share a look, trying to figure this out. Suddenly, Bella JUMPS as her cell phone RINGS. She picks it up. Sees the caller I.D. and exhales relief. She answers...

BELLA
Edward. Are you alright?

INTERCUT WITH:

117 INT. JEEP/EXT. WASHINGTON ROAD - DAY 117

Dr. Cullen drives the Jeep, fast, Emmett in the back, Edward in the passenger seat on his cell phone.

EDWARD
I'm coming to get you.
(hates having to say
this)
We lost the tracker. The woman is
still in the area. Rosalie and
Esme are protecting your father.

BELLA
(sinking)
This is my fault. You warned me,
but I didn't think. I just...

EDWARD
Bella, we're in too deep. We can't
change how we feel...

BELLA
No... we can't.
(then)
When will you get here?

EDWARD
In a couple hours. Then you and I
will go somewhere. Together. The
others will keep hunting.
(then, determined)
Bella, I swear to you, I'll do whatever
it takes to make you safe again.

Off Bella, her eyes welling...

118 EXT. SCOTTSDALE HOTEL - DAY 118

SEE Alice in the lobby, settling the bill. Jasper loads up the car out front.

119 INT. SCOTTSDALE HOTEL - BEDROOM - DAY 119

Bella gathers her things, then her phone RINGS again.

INSERT CALLER I.D. - It reads "HOME." Bella answers --

BELLA
Mom, I'm so glad you got my --

RENE (O.S.)
 (panicked)
 Bella? Bella? Where are you?

BELLA
 Calm down, Mom. Everything is fine,
 okay? I'll explain every --

HEAR RUSTLING on the line, as if Rene dropped the phone.

BELLA
 ... Mom? Are you there?

Then Bella HEARS a voice that sends a chill down her spine --

JAMES (O.S.)
 Nice house you have here. Not the
 best on the block, but comfortable.

INTERCUT WITH:

120 INT. RENE'S HOUSE, PHOENIX - DAY 120

VERY CLOSE ON JAMES, his sinister eyes and vicious smile.

JAMES
 I was prepared to wait for you.
 But then Mom came home after she
 received a very worried call from
 your Dad. It all worked out quite
 well.

Bella's eyes are wild with fear.

JAMES
 I must say, Forks High School doesn't
 protect its students' privacy very
 well. It was just too easy for
 Victoria to find your previous address.

RENE (O.S.)
 Bella? Bella?...

BELLA
 Leave my mother out of this.

JAMES
 You're protective of her. That's
 nice. You can still save her. But
 you'll need to get away from your
 friends. Can you do that?

BELLA
 I... don't think so.

JAMES

If your mother's life depends on it?

Bella is terrified, but there's no choice here.

BELLA

Where should I meet you?

James grins as he fingers a PHOTO of Bella that's attached to the refrigerator with a magnet. It's the same photo Charlie has of her, age 7, in a tutu, sitting on the floor.

JAMES

The old ballet studio around the corner. And I'll know if you bring anyone along. Poor mommy would pay the price for that mistake.

(sniffs the air)

She smells like you. Delicious.

STAY ON BELLA as she hangs up, panicked. She starts flinging open drawers, searching for a weapon - a pen, a sewing kit. Useless. Then she remembers...

Her purse. She dumps out the contents, and FINDS the pepper spray Charlie gave her. She clings to it, her only protection now.

121	OMITTED	121
122	OMITTED	122
123	OMITTED	123
124	OMITTED	124
125	OMITTED	125
126	OMITTED	126
127	INT./EXT. SCOTTSDALE HOTEL - TWILIGHT - DRIVING	127

Bella walks through the lobby, scanning for Jasper and Alice. She spots them outside under the *porte cachet*, loading the Mercedes, deep in a heated discussion. She slips out the opposite door, rushes toward a Taxi and jumps in, closes the door. The DRIVER is an elderly woman with a hacking COUGH.

BELLA

(taking a breath for
courage)

8th and Palo Verde, please.

The taxi pulls out. Bella watches the hotel disappear. Off her FACE IN THE REAR WINDOW...

BELLA (V.O.)
I've never given much thought to
how I would die...

128 EXT. SCOTTSDALE HOTEL - NIGHT - BELLA'S POV 128

Once again, we see the polished malls, the manicured cactus gardens. All empty for the night.

BELLA (V.O.)
But dying in the place of someone I
love seems like a good way to go...

129 OMITTED 129

130 OMITTED 130

131 EXT. MIMI'S SCHOOL OF DANCE - NIGHT 131

Bella climbs out of the taxi. It pulls away, leaving her on the curb facing the deserted building. Bella twirls her mother's ring around her finger, then reaches for the pepper spray.

BELLA (V.O.)
I can't bring myself to regret the
decisions that brought me face to
face with death... they also
brought me to Edward.

She slips the pepper spray into her jeans pocket. She wraps her purse strap around her wrist. She takes a breath, approaches the school. Peers in the windows. The blinds are drawn. But from inside, we HEAR a faint sound...

RENE (O.S.)
Bella? Bella?

It's time. Bella goes to the front door. It's unlocked.

132 OMITTED 132

133 INT. MIMI'S SCHOOL OF DANCE - STUDIO - NIGHT 133

Bella cautiously enters this grand, empty room of mirrors. A ballet bar wraps around the walls --

RENE (O.S.)
Bella, where are you?

Bella whirls, trying to find its source. She follows the sound to a cleaning supply CLOSET. She throws open the door to FIND --

A T.V. - ON SCREEN A VIDEO PLAYS - Bella, age 7, hides in the very closet the T.V. is in now. Little Bella looks up at us.

RENE (O.S.)
Don't you want to dance, baby?

Little Bella shakes her head stubbornly. The frame jiggles as Rene hands someone the camera. Rene, ten years younger, appears on screen and kneels next to Bella.

BELLA
Everyone makes fun of me.

RENE
But you're a wonderful dancer.

BELLA
Mom, I suck.

LAUGHTER behind Bella. She spins, trying to locate James in the mirrors.

JAMES
That's my favorite part. Stubborn child, weren't you?

Bella's face flushes with rage... and relief.

BELLA
She's not here.

JAMES
Sorry. But you really made it too easy.

Visible in the mirror, he sighs, disappointed. Then he steps up next to her and points a VIDEO CAMERA at Bella.

JAMES
So to make things more entertaining,
I'm going to make a little film of our
time together. Borrowed this from
your house. Hope you don't mind.
(turns it on)
And... action!

Bella FLINGS her purse at him, and runs for the door.

JAMES
Excellent! An escape attempt.

Suddenly, he's right behind her. She freezes.

JAMES
It'll break Edward's little heart.

He smells her hair. Touches her throat.

BELLA
Edward has nothing to do with this.

JAMES

He will. His rage will make for more interesting sport than his feeble attempt to protect you.

He's having too much fun to notice -- the peppers spray in her hand. She spins around and sprays him.

Then she runs, as James REELS back briefly. But he leaps over her and lands RIGHT IN FRONT OF HER.

Amused, he flings her across the floor like a bowling ball. She SMASHES hard into a mirrored column. James captures it on film.

JAMES

Beautiful! Very visually dynamic. I chose my stage well.

He advances toward her.

JAMES

Still stubborn, aren't you? Is that what makes you special? Because frankly, I don't see it.

He inhales as if he can taste her already --

JAMES

Too bad he didn't have the strength to turn you. Instead, he kept you this fragile little human. It's cruel, really.

James flips on the camera, but the lens is coated with pepper spray. He tries to wipe it off.

JAMES

Well done! You've succeeded in annoying me.

He STOMPS on her shin! HEAR her tibia SNAP! Bella SCREAMS in agony.

JAMES

Tell Edward how much it hurts.

Abruptly, the camera is in her face --

JAMES

Tell him to avenge you.

BELLA

No! Edward, don't...

James inhales as her blood pools. He leans in, hungry. Bella, half-conscious, watches him turn the camera on his own face --

VIDEO CAMERA'S POV - ECU ON JAMES' FACE

JAMES

Cut! The end.

Suddenly -- JAMES IS KNOCKED OUT OF FRAME!

He rises to find himself face to face with Edward. James CHARGES Edward, forcing him up against a column.

JAMES

You're alone... because you're faster than the others. But not stronger.

James SMASHES Edward's face into the mirror until it cracks.

EDWARD

I'm strong enough to kill you.

Edward FLINGS James backwards -- SMASHING through a freestanding mirror -- into the doorway. He scoops Bella up and leaps toward the balcony exit door -- when suddenly he and Bella are JERKED downward.

James YANKS Edward violently onto the floor -- KNOCKING Bella out of his arms -- as James FLINGS Edward up into the top window -- EMBEDDING him in the casement and bricks.

James crouches beside Bella. He grabs her HAND --

Looking directly at Edward with a sinister grin -- he SINKS HIS TEETH into Bella's hand! She SCREAMS in agony.

Edward's rage ERUPTS -- he climbs out of the window casement and SUICIDE-DIVE-BOMBS James, savagely PLOWING him through the floorboards.

ON BELLA -- as the venom travels through her veins.

BELLA'S POV - dark figures twist and fight, in and out of focus.

Her eyes suddenly POP OPEN to see the EXPLOSIVE RAW REALITY of James KICKING Edward, delivering death blows when --

Suddenly Edward's hand SHOOTS UP and GRABS James' ankle. Edward ROARS up to his feet and SWINGS James around like a baseball bat, SMASHING him into mirror after mirror.

James is battered, beaten. Bella moans -- and the sound of her pain slices through Edward. In an animalistic fury, Edward BITES OFF a piece of James' flesh ...

WHIP PAN from Bella's horrified face to DR. CULLEN -- now standing beside Edward, placing a hand on his son's shoulder.

Edward turns to see his father -- and EMMETT, JASPER, and ALICE, dropping down from the balcony.

Edward's expression changes -- he realizes he's gone too far. He backs off as his siblings crouch into attack mode and LUNGE at James like a pack of animals.

Dr. Cullen rushes to the injured Bella who SCREAMS again in pain. Edward dashes toward her --

BELLA'S POV - ON THE THREE CULLEN SIBLINGS, going in and out of focus... it almost looks like a tribal dance as they rip out the floorboards and build a fire ... it's like a funeral pyre as they rip James apart, throwing limbs into the fire...

BACK ON BELLA -- as Edward reaches her side. Dr. Cullen works fast to assess her wounds, focusing on a massive bleed from her leg. But clearly her hand hurts the most. She writhes in pain.

INTERCUT BELLA'S DISORIENTED POV WITH THE CHAOTIC REALITY:

Dr. Cullen applies pressure to the gash on her thigh --

DR. CULLEN

Her femoral artery's been severed.
She's losing too much blood --

BELLA

It's on fire! My hand!

EDWARD

Venom --

DR. CULLEN

(working on Bella)

You have to make a choice. Either
let the change happen --

EDWARD

No!

BELLA'S POV - ALICE appears behind Edward, fuzzy, indistinct.

ALICE

It's going to happen. I've seen it --

EDWARD

It doesn't have to be that way.

DR. CULLEN

Alice, find me a tourniquet. A
rag, a shirt.

Alice holds her nose and avoids the blood as she rips the sleeve off her blouse and kneels to aid Dr. Cullen.

BELLA
It's burning!

EDWARD
What's the other choice? You said --

DR. CULLEN
(to Alice)
Tighter, above the knee --

EDWARD
Carlisle.

DR. CULLEN
You can try to suck the venom out.

EDWARD
I -- won't be able to stop --

DR. CULLEN
Find the *will* to stop. But choose,
she only has minutes left.

Edward looks down at Bella, thrashing in pain. Finally, Edward takes her hand. She tries to pull it away.

EDWARD
It's alright, Bella. I'll make it
go away.

He looks at her - then starts to suck the venom from her hand. They never take their eyes off one another, the connection palpable, intense...

CLOSE ON BELLA'S EYES - wild with pain. But subsiding...

CLOSE ON EDWARD'S EYES - the frenzy has begun. He sucks harder. Hungrily. Anguished, he wants to stop but can't. Dr. Cullen's voice sounds miles away...

DR. CULLEN
Stop. Her blood is clean, you're
killing her.

-- but the bloodlust is too strong. He *is* killing her. Bella looks at him, forgivingly, as she begins to lose consciousness...

BELLA'S POV - ON EDWARD - growing blurry... he disappears into the blinding light. It's as if she's underwater, like her dreams...

BELLA (V.O.)
Death is peaceful. Easy.

Bella starts to float away... we're losing her...

Suddenly from the darkness, Edward reaches out a hand...

A brilliant light flares...

134 BELLA'S FACE APPEARS IN THE WHITENESS

134

Eyes closed. But they slowly open. She squints at the light.

BELLA
Life... is harder...

An oxygen tube rests under her nose. She reaches for it, confused. A hand stops her as her surroundings come into focus.

RENE (O.S.)
You're awake, baby! You're okay!!!

INT. HOSPITAL ROOM - DAY

Bella lies in a hospital bed. Bandaged, leg in a cast. In bad shape. Rene hovers over her, tears in her eyes. On the dresser, SEE get well cards and a PHOTO MONTAGE of her friends from Forks.

BELLA
Edward? Where's --

RENE
He's asleep.

She nods across the room to a chair in which Edward "sleeps."

RENE
He never leaves. And your dad's down in the cafeteria.

BELLA
What... happened?

RENE
Baby, you fell down two flights of stairs and through a window.

Bella is drawing a blank, confused. Rene jogs her memory --

RENE
Edward came here to convince you to come back to Forks. His father brought him down. You went to their hotel but you tripped on the stairs.

A moment... then Bella realizes it's a cover story. She nods.

BELLA
Sounds like me.

Rene's cell phone BEEPS. She opens it. Reads a text, starts typing in a reply.

RENE
It's Phil. He's worried about you.

BELLA
Mom, you're... texting.

RENE
(smiling)
I told him to stay in Florida. The
Suns signed him!

BELLA
That's great mom.

RENE
Jacksonville is always sunny and
you'll have your own bathroom...

BELLA
Mom, wait. I want to live in
Forks. I have Dad...
(re: the get well cards)
... and friends...

RENE
(re: Edward)
And he's there.

Bella shrugs, conceding the truth.

RENE
Charlie doesn't like him. Blames
him for your leaving.

BELLA
What do you think?

RENE
(lowering her voice)
I think that boy is in love with
you.

Bella smiles. Rene grins. Bella glances at Edward.

BELLA
Um, Mom, would you mind getting Dad? I
want to talk to him. Apologize.

RENE
I'm sure he doesn't care about
that, Baby. But I'll go get him.

Rene kisses Bella's forehead. Exits. Bella watches her go. The door shutting behind her. Bella turns back to find Edward standing next to her with deep concern. Her eyes well. He kisses her forehead soothingly.

BELLA
Is James - did you -- ?

EDWARD
We took care of him. And the woman, Victoria, she ran off.

She closes her eyes with relief, then looks at him.

BELLA
I'm alive because of you.

EDWARD
(darkens)
You're in here because of me.

Her wounds cause him pain. He strokes her face.

EDWARD
The worst of it... was thinking I couldn't stop --

BELLA
But you did.

EDWARD
Bella, you should go to Jacksonville. Where I can't hurt you anymore...

BELLA
What? No! I want to be with you! I don't want --

EDWARD
(sitting next to her)
Sssh. It's alright. I'm not going anywhere. I'm right here...

He wraps an arm around her. As she curls up in his arms...

DISSOLVE TO:

135

EXT. FORKS, WASHINGTON - LATE AFTERNOON

135

An AERIAL SWEEP over the lush green forests. We're back in the misty, damp beauty of the Pacific Northwest...

136 EXT. CHARLIE'S HOUSE - BEAUTIFUL LATE AFTERNOON

136

At a picnic table, Charlie cleans a fish with a big knife. Edward waits awkwardly near his Volvo, dressed in an elegant suit. But even calm Edward is unnerved by Charlie's glare. The front door opens and they look up to see --

BELLA -- framed in the doorway in a stunning long dress. Edward is enchanted. Bella descends the steps with difficulty, due to her LEG CAST. Charlie edges out Edward to help her down.

BELLA

Alice lent me the dress. It was the only thing that would fit over my cast. Is it too... ?

EDWARD

You're perfect... I'll take good care of her, Chief.

CHARLIE

Heard that before.

Edward moves to open the car door. Charlie holds Bella back.

CHARLIE

(sotto)

I put new pepper spray in your bag.

BELLA

Dad.

CHARLIE

... and... you look beautiful.

Father and daughter share a smile...

137 EXT./INT. MANSION, VIEW POINT INN - TWILIGHT

137

Edward's Volvo pulls up to this lovely inn. He helps Bella out of the car, and begins to guide her through the dining room. Mr. Molina and other teachers are there. We may notice the back of a Redhead, mingling with the chaperones.

BELLA

I can't believe you're making me do this.

He just grins. Edward guides her around a corner to...

138 EXT. MANSION BACKYARD (CONTINUOUS) - TWILIGHT

138

THE PROM - Monte Carlo style. Gaming tables and roulette wheels. Guys in tuxes and girls in gowns gamble for prizes, dance and socialize.

BELLA

You really are trying to kill me.

EDWARD

Prom is an important rite of passage. I don't want you to miss anything.

She can't be mad at him, just shakes her head affectionately. They continue into the prom. Several heads turn. Bella sees --

THE DANCE FLOOR, where a gap has formed. In the middle, two couples whirl gracefully. It's Alice and Jasper, Rosalie and Emmett, looking absolutely stunning.

Rosalie glances over; indifference has replaced fury. But Alice waves brightly. Bella returns it with a smile as we hear a crossfade into the next track--

BELLA'S POV -- THE DJ BOOTH --

It's Eric at the turntables, making the room bounce! Next to him, Angela wears the headphones, flipping through a stack of vinyl. They nod at Bella -- she shoots them a smile when --

A FLASHBULB gets her attention --

BELLA'S POV - PHOTOGRAPHER'S STATION

Mike and Jessica stand in front of an Aston Martin cut-out. Bella catches their eye -- Mike does his best James Bond impersonation. Jessica poses like Pussy Galore.

Edward smirks, then turns to Bella --

EDWARD

Shall we?

BELLA

(laughs, then realizes)

You're serious.

He doesn't wait for an answer, more or less CARRIES her to the DANCE FLOOR -- then places her feet atop his own... and starts to move. She actually begins to enjoy it.

EDWARD

See? You're dancing.

BELLA

At *prom*.

As they dance, she feels his grace, his strength. Becomes thoughtful. Finally, she looks at him...

BELLA
Edward... why did you save me?
(off his questioning
look)
If you'd let the venom spread, I
could've been like you by now.

EDWARD
(stops, horrified)
You don't know what you're saying.
You don't want this.

BELLA
I want you. Always.

EDWARD
(angry)
I won't end your life for you.

He keeps dancing, slowly, hoping his was the last word.

BELLA
I'm dying anyway. Every minute, I
get closer, older --

EDWARD
That's how it's supposed to happen.

BELLA
Not the way Alice saw it.
(off his sharp look)
I heard her. She saw me like you.

EDWARD
Her visions change, Bella.

BELLA
Based on what someone decides. And
I've decided.

He looks at her, angry.

EDWARD
Is that what you dream about?
Becoming a monster?

BELLA
I dream about being with you forever.

EDWARD
You really want this?

BELLA
Yes.

He lowers his lips to her neck. One bite is all it would take.

EDWARD
You're ready right now?

BELLA
Yes.

His lips hover over her skin, a long beat... then he presses his lips to her throat. Not a bite. A kiss. He looks at her.

EDWARD
You're going to have a long and happy life with me. Isn't that enough?

She looks at him... and finally smiles.

BELLA
For now.

They WHIRL around, gliding on his grace, never looking away from one another, as we CRANE UP on them, in each other's arms...

BELLA (V.O.)
No one will surrender tonight. But I won't give in. *I know what I want.*

CONTINUE UP AND BACK on the dance floor. We realize ...

... someone's watching it, looking down from the window of a second floor hotel room in the Inn. The MUSIC wafting up in echoes. PULL BACK to REVEAL...

VICTORIA, turning from the window. She's stylishly dressed now, but seething -- a low, sinister SNARL in the back of her throat. PUSH IN FAST ON HER FACE, AND INTO HER BURGUNDY EYES filled with vengeance as we --

SMASH TO BLACK.