

ASYLUM

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ASYLUM

FADE IN:

EXT. ARCHER ESTATE - DAY

A stretch limousine wanders its way down the drive to the front gate and off the estate.

INT. LIMOUSINE - MOVING

TINA ARCHER, very cute, dressed in a cheerleader's uniform, sits next to her brother, COLE.

TINA

Can you come back to the world?

COLE

Excuse me?

TINA

As long as we have to drive to school together, we might as well convo, Cole.

COLE

You know I hate *Valley Speak*. You'd think with the brain you have, Tina, you'd attempt to sound a bit more erudite. More Mensa, less moron, please.

TINA

Whatever, my dear Cole. Turn off the vocab. Besides, I fit in better this way. You think I like it?

Tina pops a cigarette in her mouth and lights it up.

COLE

You're only sixteen years old, dear sister. You want to stunt your growth?

Tina licks her lips salaciously.

TINA

I'm as tall as I need to be.

Cole just rolls his eyes and shakes his head.

TINA (CONT'D)

You know, you're hot. For a brother, I mean. I don't know why you don't exercise your social privileges.

COLE

I'm fine with the freaks. I think I'm going to start driving to school. This limousine shit's getting old.

TINA

You know my dad's not going to go for that. With all the shit that's going on with the campaign? Besides, the Secret Service would have kittens.

COLE

I don't give a fuck about his presidential aspirations, Tina.

TINA

Neither do I. I'm surprised he hasn't put us in home school. He's so paranoid about kidnapping.

COLE

I want to run away. I have money.

TINA

Can I come with you?

COLE

You're my only friend, Tina.

TINA

Bullshit. You have lots of friends.

COLE

I know people. You're my friend.

TINA

Well, friend, we're here.

The limousine stops. Outside the windows, the Beverly Hills High School social scene takes place.

TINA (CONT'D)

Time to put my game face on.

She kisses him and bounces out of the limousine.

As Tina melds with her cheerleading crew, Cole evaporates into the throng.

INT. BEVERLY HILLS HIGH/GYMNASIUM

Cheerleaders, including Tina, bounce in front of adoring crowds leading them in support for their school as football players jock out in the middle of the floor and the band beats its tribal rhythm.

BEVERLY HILLS HIGH/JANITOR'S CLOSET

Muffled sounds from the pep rally drift into the closet as Cole, his back is to the wall, sits on a drum of cleaning fluid. From a box of safety matches Cole procures a single match and strikes the match on his teeth.

On the other side of the closet is an open drum. The sign on the side of the drum is reads: PAINT THINNER, HIGHLY FLAMMABLE.

Cole aims the match at the drum and flicks it towards the target. The match tumbles, end over end, but falls short of the target.

Undaunted, Cole retrieves a second match, lights it and launches it towards the drum. Another miss. The third time, determination is in his eyes, he lights the match, then holds it between his fingers as if it were a dart.

As the match flies through the air, the flame fights to stay lit and seems to be close to going out as the match lands in the middle of the paint thinner.

A burst of red and orange flame fills the room. The blast blows Cole back off his seat. He struggles to his feet, mesmerized by the display.

Rapidly the room fills with noxious, black, acrid smoke. Straining to breathe, eyes burned by the fumes, Cole finally is forced to retreat from the closet.

BEVERLY HILLS HIGH/HALLWAY

Cole slams the door closed and struggles to get his breath. Smoke seeps from the door and wafts through the air. Cole smiles, then turns down the other hallway. Eventually, the flames explode through the door.

EXT. HOLLY GROVE MEMORIAL HOSPITAL - NIGHT

The edifice is built of three sections: a center area that is more like a gothic cathedral made of blue glass, flanked by two circular wings, all white, one with windows, the other without, connected by glass causeways.

HOLLY GROVE/COURTYARD

Around a large bonfire, a group of adolescents run and dance to a tribal/techno beat.

Sitting high above the rest on a make-shift throne sits SEBASTIAN GILLIAM, late teens, piercing coal-grey eyes, seems lost in thought as he surveys the gathering.

EXT. SANTA MONICA PIER (1940'S FLASHBACK) - NIGHT

Sadness fills his eyes as he wanders aimlessly about the Pier. Slipping under the horizon, the sun sets as a beautiful young girl, ROSE, comes out of the shadows.

ROSE

Sebastian.

Shocked, Sebastian whirls around to see her.

SEBASTIAN

Rose? Rose! Where have you been?

Slowly at first, but soon quickening his step, Sebastian goes to her. They slam into an embrace. Tears of joy flow from both of their eyes.

ROSE

I don't know how to tell you,
Sebastian. I don't know where to
begin.

As Sebastian gazes upon her face, she exposes her enlarged canines, her fangs. He gently pushes away a little to look at her.

SEBASTIAN

I'm just glad you're here.

Rose smiles broadly, exposing her enlarged canines

SANTA MONICA PIER/END OF PIER

Holding hands, Rose and Sebastian walk to the end.

SEBASTIAN

You're mother and father have been
worried sick. Where have you been?

ROSE

Oh, my dear Sebastian.

SEBASTIAN

We have to go home, Rose.

She leans out over the end of the railing, then with a crestfallen face, turns to him.

ROSE

I can't go home, my love.

SEBASTIAN

What do you mean? Where will you
go?

ROSE

I can't explain that right now, but
I came to ask you to come with me.

SEBASTIAN

Come with you? Where?

ROSE

You said we'd be together forever,
Sebastian.

SEBASTIAN

I know, but Rose.

ROSE

Will you come with me now?

She moves closer to him. He smiles as they embrace.

SEBASTIAN

I'll go with you anywhere, Rose.

She smiles broadly, tears in her eyes as she embraces him
tightly.

ROSE

I love you, Sebastian.

Rose bares her fangs and plunges them into Sebastian's neck.

A whimper escapes his lips as she begins to feed. Pain and
fear fills his face as he begins to fade.

EXT. HOLLY GROVE COURTYARD (END FLASHBACK) - NIGHT

As Sebastian studies his flock, he spies a beautiful young
girl, KARI ROBERTSON. She runs up to him and sits at his
feet. Both of them have enlarged canine teeth.

KARI

It's almost morning, Sebastian.

Sebastian smiles, distantly, stands for a moment and stares
up at the setting full moon. He takes her hand and they
both head for the door in front of them. The rest of the
group follows without being told.

INT. HOLLY GROVE/SEBASTIAN'S ROOM

Sebastian enters the room that is decorated in a 1940's style.
Ornate frames encircle pictures of the people in his life.
One really pretty frame has a picture of Rose and Sebastian
in it.

Sebastian stares at the picture of Rose, then pulls it into
bed with him. He looks long and hard again at the picture.

As he pulls the picture to his chest, his eyes begin to tear.

INT. ARCHER ESTATE/DINING ROOM - DAY

Gold forks clink against expensive china as the Archers eat a breakfast. Priceless works of art hang on the walls.

Cole lifts his eyes from his breakfast gazes at Tina, who picks at her food.

LACY, Cole's mother, quietly eats her breakfast as her husband, RAYMOND, dressed for success, sits with his nose buried in a copy of the LA Times, three other major news papers stacked neatly next to his breakfast plate.

RAYMOND

Amazing, Lacy. The Senate is called back into emergency session, and I find out about it in the LA Times. Right on the verge of the election. This president is playing games.

TINA

How dare he do something political.

LACY

Sarcasm not appreciated, Tina. When do you have to go, Raymond?

RAYMOND

After the party today.

Raymond's personality is practiced, polished, and calculated.

RAYMOND (CONT'D)

Abraham and his wife are going to attend.

LACY

I haven't spoken with Margie in weeks. But they did R.S.V.P.

TINA

It would be a shame to miss out on all the latest Beverly Hills gossip.

LACY

Tina.

TINA

I was kidding, mother.

Cole and Tina try not to laugh.

LACY

Young lady, your father's campaign is very important to him. And to us.

RAYMOND

White House in January.

TINA

Oh, joy. I'll have even more privacy than I do now.

LACY

Young lady, what has gotten into you?

TINA

Please, mother. Get real. I have the secret service hanging around wherever I go. It's pathetic. Don't they have jobs?

She tosses her napkin down on the table.

TINA (CONT'D)

Gotta bounce.

She quickly rises from the table.

LACY

I do not know what gets into kids these days.

RAYMOND

We discuss that in the Senate all the time. We -- on the Republican side -- believe it has to do with parental involvement.

COLE

I think you're right on there, Senator.

Lacy smiles as if Cole has spoken pearls of wisdom. Raymond smiles a practiced smile.

RAYMOND

That's very astute of you, Cole. Maybe you can come to Washington with me next session.

COLE

Sounds stimulating. May I be excused, mother. I have to go practice for this afternoon.

LACY
Of course, Cole. What are you playing?

COLE
I was thinking of Pictures at an Exhibition and maybe the Pathetique.

LACY
Sounds wonderful.

EXT. ARCHER MANSION/GARDEN

Cole exits the dining room, amidst the myriad of workers setting up the party. Tina, smoking a cigarette, steps on his heels.

TINA
Kiss ass.

Cole snatches the cigarette from her lips and hits it. She instantly lights another.

TINA (CONT'D)
What are you hiding?

He looks at her with faux innocence.

TINA (CONT'D)
You did something.

COLE
What? Who? Me?

TINA
Oh, please. You hate my father almost as much as I do. You did something.

COLE
You think I'd keep something that juicy from you, dear sister?

TINA
Not one acerbic note from you. You had your lips glued so hard to my father's ass in there it made me want to vomit.

COLE
Bulimia's so out of fashion in Beverly Hills, Tina.

TINA
Excuse me, brother. I practically invented sarcasm. Drop the facade.
(MORE)

TINA (CONT'D)

Look, you're the only person in this world I give a shit about. If something's going on with you, I want to know.

COLE

Seriously, sis. It's nothing. I have to practice. Though God knows none of them have a clue what I'm playing.

Cole moves off -- with Tina in tow -- to where the white Steinway Concert Grand piano waits in the garden. He sits and plays a little. Tina takes her place next to him.

TINA

Cole, you never hide things from me, and I never hide things from you. That's our deal, right? I even told you the first time I had sex.

COLE

I'm still traumatized. You were thirteen.

TINA

I offered to get you counseling for that.

The both smile at each other for a moment.

TINA (CONT'D)

You know that I'm always here for you, Cole. Right?

He leans over and kisses her on the cheek.

COLE

I love you, sis.

TINA

I know. Everybody does.

They both laugh at her joke, as Cole starts playing something for her. Then she joins in.

EXT. ARCHER ESTATE/DRIVEWAY

In the driveway, valets park expensive autos: Jaguar's, Mercedes Benz's, BMW's, etc.

ARCHER ESTATE/GARDEN

Political ass-kissers roam the garden, vying for position power people, while waiters move through the crowd serving

them. Tina and Cole wander through the throng, well-dressed, polite.

TINA

I hate these things, Cole. Why'd my father have to be a Senator?

COLE

So he could afford your American Express bill.

TINA

You're so amusing.

Cole laughs a little as he eats some cake.

TINA (CONT'D)

Are we related to any of them?

COLE

Do we have any relatives?

Lacy motions for Tina and Cole to come to the table where she and her Ray sit.

LACY

Cole! Tina! Come over here and sit with us! Raymond, call them.

TINA

Ignore them.

RAYMOND

Come on, kids!

Raymond turns to Lacy.

RAYMOND (CONT'D)

Tina does look wonderful today, doesn't she, Lacy?

LACY

Yes, she does.

Cole and Tina seem annoyed.

TINA

The Automaton calls.

COLE

We have no choice but to obey.

They slowly move towards the table.

RAYMOND

Kids, you remember my former law partner, Judge William B. Abraham.

Judge ROBERT ABRAHAM and his wife, MARGIE, sit together.

COLE

A pleasure.

TINA

Hi, Judge.

Cole and Tina sit down. Abraham turns to Ray.

ABRAHAM

You heard about the fire at the high school?

Cole stiffens.

RAYMOND

Yes, I did, Bob. I'm glad no one got hurt.

ABRAHAM

The District Attorney, Jack Richards, said that they have a suspect, and are ready to make an arrest.

Cole grows uneasy. Tina takes notice of his reaction.

MARGIE

They say it's going to scandalize the Beverly Hills community.

LACY

Good God, Margie.

COLE

Mom, I don't really feel that well. I'm going to go to my room for a little while.

LACY

Okay, dear. Remember, you're playing for the guests later.

RAYMOND

Jack Richards is an ambitious little shit. He wants my Senate seat when I'm President.

Cole stands and makes his way towards the house, while Tina watches him.

INT. ARCHER MANSION/COLE'S ROOM

Cole's room is as big as most houses. He stands at the window, looks out at the party below for a moment, then sits at his concert grand piano. Somber, almost tragic, improvisation bleeds from his fingers.

EXT. ARCHER ESTATE/PATIO

Abraham sits alone with Ray.

RAYMOND

You know, Bob, according to polls, you're talking to the next president of the United States.

ABRAHAM

Was it ever in doubt?

RAYMOND

I want to talk to you about...

ABRAHAM

I always wanted to be on the High Court.

RAYMOND

I was thinking more about Chief of Staff. Attorney General. You pick it. But keep this under your hat.

Lacy comes up from behind.

LACY

Ray, I think it's time for you to address the troops.

Ray shakes hands with Abraham and heads for the rostrum to thunderous applause. Lacy corrals Tina and they stand next to Ray.

RAYMOND

As a clerk for Justice O'Connor, I spent a lot of my post law school days in Washington. One day, I walked past Sixteen Hundred Pennsylvania Avenue. I had been in our capital for almost a year, but I never just walked around. I was with a friend, and I just pointed. And I said, one day I'm going to live there.

Tina bored with the whole the party, rolls her eyes, as the crowd applauds again.

RAYMOND (CONT'D)

In less than two weeks, the People
of these United States will decide.

Thunderous applause. Tina hears Cole's MUSIC wafting through the air. She leaves the rostrum without asking permission as Raymond continues.

INT. ARCHER MANSION/COLE'S ROOM

Tina enters without Cole hearing her. She takes a place on the other side of the piano and smiles at Cole.

TINA

Spill it.

He smiles back at her without taking his hands off the piano.

TINA (CONT'D)

I know you too well, brother. You
nearly threw up down there when the
esteemed judge mentioned the fire.

He does not respond. Through the window, Tina see two cars enter the yard. Cole follows her gaze and sees that one of the cars is from the Beverly Hills Police Department. He stops playing, and goes to the window next to her.

TINA (CONT'D)

Dammit, Cole!

Two Plainclothesmen get out of the unmarked car, and two uniformed officers get out of the other cars. Raymond and Abraham go to the men. One of the men hands Raymond a paper. He reads it, then crumples it up.

Raymond looks infuriated as he turns to Cole's room. His steel-grey eyes penetrate Cole's, even over the distance.

TINA (CONT'D)

Please tell me you didn't.

Cole kisses her on the cheek.

COLE

Gotta go, sis.

As Cole exits, Tina goes to the window.

TINA

Fuck!

She lights a cigarette and watches her father talking with the men from the Sheriff's Department. Moments later, Cole goes up to the cars.

EXT. U.C.L.A./PARKING LOT - DAY

Professor ERICK SVENSON, very tall, very educated-looking and sophisticated, gets out of his Porsche 911. In his jacket pocket is a small dart-like piece of wood.

He pulls his brief case and a covered painting from the back seat, closes and locks the door, puts his sun glasses on and looks up at the sun for a moment.

INT. U.C.L.A./CLASSROOM

Svenson swoops into the classroom with typical Continental style and drops his brief case and the painting on the desk next to the lectern.

SVENSON

Starting today, and continuing for the next couple of weeks, we will be discussing the most elusive, enigmatic, and alluring, though misunderstood, characters in European folklore...

He picks up the painting and dramatically removes the cover. It is a portrait of the real Dracula.

SVENSON (CONT'D)

Was Dracula real?

CHRISSY WILSON, a beautiful coed, interjects, mimicking Bela Legosi.

CHRISSY

Yeah, his real name was... Bela Legosi.

The class laughs.

SVENSON

In fact, Ms. Wilson, Dracula did exist. Though he was not Bela Legosi. He was called Vlad Tepes. Vlad the Impaler.

JOHN HARPER looks at the painting, then back at Svenson.

HARPER

The Impaler?

SVENSON

His preferred method of execution. He would impale his enemies on a blunt stake and suspend them until they died. Which often took days.

CHRISSY

Lovely.

SVENSON

It is said that he would dine among
the dying. Often dipping his bread
into the blood of the condemned.

The class reacts. EMILY, a studious type, raises her hand.
Svenson calls on her.

EMILY

Was he a vampire?

SVENSON

Although he did drain copious amounts
of blood from his enemies, mostly on
the field of battle, Emily, I'm sorry
to tell you that he was not a vampire.

HARPER

What was he, then?

SVENSON

He was, Mr. Harper, a ruthless, blood-
thirsty, Fifteenth Century warrior
prince from the Romanian province of
Wallachia.

He slowly moves for the stake and hammer, the crucifix, the
garlic and the paining.

SVENSON (CONT'D)

Ladies and gentlemen, when I'm
finished with this series of lectures,
you may doubt whether or not vampires
are simply a subject suited only for
novels and movies.

With flare, in staccato motions, he places the items on the
desk.

SVENSON (CONT'D)

Or whether you should all begin
hanging garlic around your windows
and doors, lay in a collection of
crucifixes, hammers and stakes.

INT. BEVERLY HILLS COURTHOUSE/COURTROOM - DAY

Except for the litigants and the Archers, the courtroom is
empty. The District Attorney, JACK RICHARDS, and the Archer's
attorney, MARTIN WELLS, engage in a heated argument.

JACK

I find this highly irregular, Your Honor, that you're presiding over this issue!

ABRAHAM

Why is that, Mr. Richards?

JACK

Your Honor, is it not true that you and Senator Archer are former law partners?

ABRAHAM

It is true.

JACK

Isn't it true that you and Senator Archer are close friends?

ABRAHAM

That's true as well.

JACK

Your Honor, don't you think that this constitutes a conflict of interest for you to judge this matter?

RAYMOND

I know every influential judge in California, Jack. You'd be hard pressed to find a judge who hasn't been to my house. I'm sure, if you become a judge, you'll come to my house too.

JACK

Now see, Your Honor, that's what I'm talking about! This man thinks he can use his power to get anything he wants!

Wells jumped to his feet.

WELLS

Your Honor, there can be no question that Senator Archer is an influential man. Possibly the next president of the United States.

JACK

Cole Archer committed a heinous and irresponsible crime. He should be tried as an adult!

WELLS

This is a teenage prank that got out of hand! Nothing more!

JACK

Are you crazy?

WELLS

He's a kid! A misunderstood kid.

JACK

Who tried to burn down his high school!

Abraham slams the gavel down.

ABRAHAM

Enough! Quiet! Both of you! In my chambers! Now!

BEVERLY HILLS COURTHOUSE/ABRAHAM'S CHAMBERS

Abraham closes the door behind as he doffs his robe and takes his seat. He acquires a pill from a bottle in the top drawer of his desk, and washes it down with single gulp of water.

ABRAHAM

Firstly, the bullshit stops now! This is a closed proceeding. You don't need to put on a show for me. I'm not impressed by it.

JACK

But, Your Honor...

ABRAHAM

Hold it right there, Mr. Richards. All of you, listen to me. The next one who talks out of turn gets slapped with a contempt citation. Understood?

They all nod.

ABRAHAM (CONT'D)

This is a very delicate situation we have here. A young man's future is at stake.

JACK

Your Honor?

ABRAHAM

Yes, Mr. Richards.

JACK

I understand that a young man's future is at stake. But arson is a very serious offense. The fire which Cole Archer set caused hundreds of thousands of dollars of damage and could have killed hundreds of people.

ABRAHAM

I agree that the crime is most grievous, but there are more important issues to consider here.

JACK

Like what?

MARTIN

Like the fact that my client has no prior criminal record, not even a ticket for jaywalking.

ABRAHAM

Point well taken, Mr. Wells, but there is an issue which you two seem to be ducking.

JACK

What would that be, Your Honor?

ABRAHAM

Like that fact that you have designs on Raymond Archer's Senate seat when he's elected president, Jack. I talked to the Governor the other day. It seems that your lip prints are all over his ass. You want to be appointed to his senate seat. Jack, I'm not going to let you turn this into a political battle.

JACK

What about your bias, Your Honor?

ABRAHAM

I'm going to ignore that contemptuous statement, Mr. Richards.

Jack seethes with anger.

RAYMOND

Your Honor, what, exactly are our options?

ABRAHAM

If I let this go to trial, and if Cole were tried as an adult, and if he is found guilty -- and you would be found guilty, son -- there would be some jail time, and potentially a felony record.

And I would not be able to keep your name out of the media. I don't want that to happen. However, if you plead guilty to a lesser charge, let's say: reckless endangerment..."

Richards squirms in his seat.

ABRAHAM (CONT'D)

And if young Mr. Archer agrees to undergo treatment in a suitable facility for a term of not less than six months. Well, it would seem to me that everyone wins. Mr. Richards gets a conviction -- sealed of course.

Senator Archer's political career is intact. And Cole skates by with slap on the wrist. And I might even have a chat with the Governor, endorsing you as senate appointee, Jack.

JACK

I can live with it.

WELLS

Me, too, Judge.

ABRAHAM

Cole?

He looked around the room for a moment, then back at the Judge.

COLE

Looks like I don't really have a choice. Do I?

ABRAHAM

No. You don't.

Cole shrugs. Judge Abraham nods and motions that the proceeding is ended. The participants rise to exit.

ABRAHAM (CONT'D)

Jack.

(MORE)

ABRAHAM (CONT'D)

The bailiff will be instructed to take you into custody for the night.

JACK

Your Honor?

ABRAHAM

I was serious about the first person to talk. Enjoy your evening.

INT. ARCHER MANSION/COLE'S ROOM - DAY

Cole finishes packing some things. Tina sits on his bed.

TINA

This sucks, Cole. It really sucks.

COLE

Ya think?

She seems on the verge of tears. Cole hugs her tightly.

COLE (CONT'D)

Look I'm sure you can come and visit. It's not that far.

Tina's eyes tear up. Senator Archer's voice booms from down stairs.

RAYMOND (V.O.)

Cole! You get down here now! We have a long drive ahead of us! And I have to fly to Florida tonight for a campaign stop. Florida's a toss-up state and I don't want to leave them hanging.

COLE

The automaton speaks.

TINA

We must obey.

INT. ARCHER'S LIMOUSINE

The sign above the gate reads: HOLLY GROVE MEMORIAL HOSPITAL. The Archers survey the expansive well-groomed grounds of the hospital through the windows as they enter the gates and head up the long winding drive.

TINA

Welcome home.

Cole takes her hand, and as the limousine glides over the crest of a large hill, the magnificent, monolithic structure, composed of three individual buildings appears.

INT. HOLLY GROVE/LOBBY

An opulent, brightly lit lobby greets them, polished, black marble floors, expensive paintings and lithographs. Tina checks out the art work.

The lobby bustles with activity; doctors, nurses, office staff and orderlies, all dressed in expensive clothes and uniforms, go about their business.

The Archers walk to the reception desk. A very comely RECEPTIONIST talks on the phone. As soon as she finishes her phone conversation, she hangs up the phone and greets the Archers with a broad smile.

RECEPTIONIST

Good afternoon, Senator Archer.

Raymond seems a little consternated that he has been recognized as the Receptionist reaches for the phone.

RECEPTIONIST (CONT'D)

If you'll take a seat, I'll have someone come for you.

INT. HOLLY GROVE/HALLWAY

A NURSE leads the Archers towards an office. The name on the door reads: DR. MORTON GREEN.

NURSE

Dr. Green is expecting you.

HOLLY GROVE/GREEN'S OUTER OFFICE

The Archers sit and wait for Doctor Green.

RAYMOND

You'd better learn something here, young man. I can't keep helping you like this.

COLE

It's you you're helping by me being here.

RAYMOND

Now that's what I'm talking about, Cole.

LACY

Will you two please stop it!

TINA

Yeah, stop. She's getting a migraine.

LACY

That's enough, young lady.

The SECRETARY enters from Doctor Green's office.

SECRETARY

Dr. Green will see you now.

HOLLY GROVE/GREEN'S OFFICE

The Archers enter the office.

RAYMOND

Dr. Green?

Doctor GREEN, mid-forties, is a Wacky Professor-type. He closes his books, stands and greets the Archers warmly.

GREEN

Greetings to you, Senator, Mrs. Archer. Cole. You must be Tina.

Tina rolls her eyes judgementally.

GREEN (CONT'D)

Senator and Mrs. Archer, I think it prudent that Cole's therapy begin immediately. So if you'll please leave us.

RAYMOND

Doctor, I thought we'd discuss Cole's problem first.

GREEN

I'd rather discuss Cole's problem with Cole.

TINA

I like this head shrinker.

Doctor Green ushers Cole's parents out of the office over their vehement AD LIB objections.

GREEN

If you'll go to the admitting office, the people there will help you with the proper forms. Lots of places to sign.

Tina goes to Cole and hugs him hard. As she backs toward the door, she flashes him a thumbs up. He smiles and returns the salute.

The Archers continue their objections AD LIB, but Doctor Green ignores them and slams the door. Cole smiles as Doctor Green heads briskly back to his chair behind his desk.

GREEN (CONT'D)

Have a seat, Cole.

Cole takes a seat opposite Doctor Green.

COLE

That was pretty impressive, Doc.

GREEN

What was?

COLE

The way you handled the Senator. No one talks to him like that.

GREEN

Parents interfere.

COLE

My sentiments, exactly.

GREEN

You know, I have an interest in pyromania.

COLE

I didn't know that.

Doctor Green takes a pack of cigarettes from his pocket.

GREEN

I've written two papers on it.

He puts a cigarette in his mouth, then offers one to Cole, who takes the cigarette while noticing the "NO SMOKING" sign. Doctor Green flips the box of safety matches to Cole.

COLE

Thanks.

Cole lights his cigarette, then flips the matches back to Doctor Green, who is surprised to get them back.

GREEN

Why don't we get you settled in.

HOLLY GROVE/CAUSEWAY TO JUVENILE WARD

A sign on the wall reads; JUVENILE WARD. The ward gets darker as Cole and Doctor Green near the doors to the Juvenile Ward.

Doctor IAN FIRTH, who has a slight English accent, passes by. His cart is full of blood bags. Doctor Green eyes at him suspiciously.

GREEN

Good afternoon, Doctor Firth.

IAN

Dr. Green.

GREEN

What's this?

IAN

Samples.

Doctor Green attempts to continue.

IAN (CONT'D)

I'm late, Doctor. I have to go.

Ian moves on.

GREEN

Dr. Firth is one of our doctors.

COLE

Would never have known that.

Doctor Green places his code key into the electronic lock. The large, security doors open slowly, revealing a darkened, circular corridor.

COLE (CONT'D)

Forget to pay the electric bill?

GREEN

We practice what's call *Night Therapy*. It's Dr. Svenson's theory.

They come up to the nurse's station. Nurse CARMEN, post-middle-aged, curt glare.

GREEN (CONT'D)

This is Nurse Carmen. If you need anything, speak to her.

She hands some papers to Doctor Green.

GREEN (CONT'D)

The ward is circular. Patient rooms are on the outside; services and recreation rooms are in the center. At the hub is a garden courtyard. Gardening is my hobby.

COLE

I thought pyromania was your hobby.

GREEN

Pyromania's an interest; gardening is my hobby.

Doctor Green stops in front of an open door.

HOLLY GROVE/COLE'S ROOM

Doctor Green and Cole enter the plain room. It has a single bed, a closet a desk with a lamp on it, and a door to the bathroom, no windows. Even with the lamp lit, the room is very dark. Cole drops his bags and flops on the bed.

COLE

What's going on here?

GREEN

What do you mean?

COLE

This is a hospital, right?

Doctor Green nods.

COLE (CONT'D)

Where are the patients?

GREEN

Night Therapy.

Doctor Green's beeper BEEPS. He looks at it.

GREEN (CONT'D)

I have to go. Later this evening, Doctor Svenson will explain it to you.

Doctor Green stands and exits.

INT. U.C.L.A./CLASSROOM - DAY

Svenson continues his lecture.

SVENSON

Misconceptions abound about the true nature of vampires. Most of these may be attributed to Hollywood.

HARPER

Are you trying to tell us that vampires really exist?

SVENSON

That conclusion you'll have to make for yourself, Mr. Harper.

EMILY

I still don't understand.

SVENSON

Some of the observations -- those which were the genesis of the vampire legends -- were made in less enlightened times, when men could not explain what happened to a body postmortem.

CHRISSY

What do you mean?

SVENSON

Corpses do strange things after death.

HARPER

Rigor mortis?

SVENSON

The stiffening, rigor mortis, lasts for only a brief time. After that, the flesh becomes pliable again. Blood can appear at the mouth. This happens most frequently when the person died from tuberculosis. Common in past times.

Students seem disgusted by the descriptions.

SVENSON (CONT'D)

The eyes may open. The body may bloat several times larger than its original state due to the actions of bacteria. The gums recede, giving the appearance of fangs.

EMILY

So vampires aren't real.

SVENSON

I didn't say that. The first vampire of note was born in Rome.

Uneasy laughter rumbles through the class.

SVENSON (CONT'D)

I'm perfectly serious. About the legend, that is. His name was Guis Quintis.

(MORE)

SVENSON (CONT'D)

Mortally wounded in a battle against the Gauls in Northern Italy, he made a pact with the demons of the netherworld. He became a vampire.

Looks of uncertainty appear on the student's faces. Harper touches Chrissy on the neck. She jumps and screams, producing roars from the rest. Svenson looks on with a wry smile.

INT. HOLLY GROVE/COLE'S ROOM

Cole tries to turn the dim light up, but it will go no higher. He finds a map of the juvenile ward on the desk. He picks it up, and looks at it and heads off.

HOLLY GROVE/HALLWAY

As Cole makes his way through the hallway, he sees a scruffy old man, the janitor, ZEPHRAM HOBBS, in a janitor's closet, cleaning his tools.

ZEPHRAM

What'cha doin', kid?

COLE

Just getting to know the place.

Cole notices a drum of paint thinner at the far end of the closet.

ZEPHRAM

I'm Zephram. Zephram Hobbs. I'm the clean-up man around here.

COLE

Cole Archer. Pleasure to meet you, Zephram.

ZEPHRAM

Call me Zeph. You're the Senator's son.

COLE

Stepson.

ZEPHRAM

Got a thing for fire, huh?

Cole does not reply.

ZEPHRAM (CONT'D)

Well, Senator's stepson, I don't like cleaning. Especially after little psycho-monkeys like you. So keep this place clean. Y'hear?

COLE

Sure, Zeph.

ZEPHRAM

Now go away. I got work to do.

Cole shakes his head and leaves Zephram alone.

HOLLY GROVE/FARTHER DOWN THE HALLWAY

Cole finds a semi-open bedroom door. Sitting in a recliner, DOOBIE, a joint in his hand, watches MTV with the sound off, and at the same time, listens to his Mp3 player.

DOOBIE

Who are you?

COLE

Cole Archer.

DOOBIE

The Senator's son.

With a flourish, Doobie extends hand.

DOOBIE (CONT'D)

Greetings, dude. Jake Hanson.

They shake hands.

DOOBIE (CONT'D)

Most people call me Doobie. Wish I'd thought of torching my school.

COLE

Why are you awake?

DOOBIE

Insomnia. Haven't slept since I got here eight months ago.

COLE

Fucked up.

DOOBIE

So am I.

He tokes the entire joint in one shot.

COLE

How do I get to the recreation room?

Doobie laughs through smoke.

DOOBIE

End of the hall and turn left.

COLE
I get it. It's a circle.

Doobie laughs sarcastically.

HOLLY GROVE/RECREATION ROOM

Cole enters the room which is full of all sorts of electronic and other types of diversions: video games, pin ball machines with no coin slots; back gammon boards, pool and ping pong tables.

At one end of the room is a grand piano. Cole goes directly to it. He smiles as he strokes it gently with his hand. He then sits down and begins to play.

EXT. HOLLY GROVE/HOSPITAL GROUNDS

The sun begins to set.

INT. HOLLY GROVE/CORRIDOR - NIGHT

Around the ward, the patients begin to stir. Soon the halls fill with them. Kari exits her room. The MUSIC Cole is playing wafts through the air. The music attracts Kari.

HOLLY GROVE/RECREATION ROOM

Kari appears at the door and listens to the music for a moment before entering. She then takes a place next to the piano. Cole looks up and sees her. Chemistry begins immediately.

KARI
You must be Cole.

COLE
Looks like the Senator can't control
the press the way he thought.

KARI
Not much gets past us here. Kari
Robertson.

TONY WOODWARD, sticks his head in the door.

WOODY
Kari, Sebastian wants everyone in
the courtyard right away.

KARI
We'll be there in a minute.

WOODY
Welcome, Cole. I'm Tony Woodward.
They call me Woody.

Cole waves as Woody exits.

KARI

We don't want to be late.

INT. BEVERLY HILLS RESTAURANT

Raymond, Lacy, and Doctor Svenson finish their dinner.
Svenson sips some wine.

SVENSON

So you see, although Night Therapy
is rather new, we have had success
with it.

RAYMOND

Let me get this straight. All you
do is make them sleep in the day?

SVENSON

It sounds simplistic, but we find
that the night quiets them. It lets
them concentrate on the treatment.

LACY

Well, I guess it's all right.

SVENSON

It's based on centuries of
observations.

RAYMOND

Doctor, I have a very important
campaign to run. It's almost over.

SVENSON

Of course you do, Senator.

RAYMOND

I don't want any adolescent problems
interfering with my election to
president. I have to go to the
airport. Excuse me.

He stands and shakes Svenson's hand. Lacy stands.

SVENSON

We will do our best to bring Cole
back to you without matches.

The dessert tray arrives.

SVENSON (CONT'D)

Ah, good. They have a wonderful
chocolate mousse here. Too bad you
have to leave.

EXT. HOLLY GROVE/COURTYARD

A party takes place at the center of the courtyard where a large bonfire burns brightly. The patients dance to the blaring techno music as Kari leads Cole through the crowd. Two young girls, SARAH T. and FLAPPER, come up to them.

SARAH T.
Hi, I'm Sarah T.

FLAPPER
They call me Flapper.

Other patients greet Cole. Everyone, including Kari, seems much paler than Cole.

Sebastian sits atop his throne. He holds a gold chalice in his left hand, and a black cane, which has a silver cap and tip, in his right.

Sebastian locks his gaze on Cole and Kari as patients gather around the new-comer. Kari leaves Cole and heads directly for Sebastian.

KARI
He's empty inside.

SEBASTIAN
He has no choice.

KARI
Are we going out tonight?

SEBASTIAN
It's not your first, Kari.

Kari nods slowly, then moves off towards Cole. The others fade away as she approaches. She looks back at Sebastian, then takes Cole away.

EXT. HOLLY GROVE/GROUNDS

Cole and Kari walk together outside the hospital.

COLE
Where are the doctors and nurses?

KARI
Around.

COLE
We're allowed outside?

She tries to kiss him. At first he resists a little, but soon he gives in. The kiss is long and salacious.

She ends up kissing him on the neck, and exposing her fangs, but she does not bite.

HOLLY GROVE/COURTYARD

Svenson marches up to Sebastian.

SVENSON

Where is he, Sebastian?

Sebastian looks at him condescendingly for a moment as he shrugs his shoulders.

SVENSON (CONT'D)

Tell me what I want to know now.

SEBASTIAN

Are you threatening me, Erick?

SVENSON

Yes, I am.

SEBASTIAN

He and Kari went for a walk outside.

SVENSON

He's a senator's, perhaps president's, son. Leave him alone.

Sebastian smiles with faux honesty.

SEBASTIAN (CONT'D)

Doctor Svenson, he liked her. She liked him. That's all.

SVENSON

I want to see him before midnight.

Sebastian salutes, impertinently. Svenson turns and leaves.

SEBASTIAN

Hey, Doc, how're the experiments going.

SVENSON

When they're finished, you'll be the first to know.

HOLLY GROVE/GROUNDS

Cole and Kari lie on the grass together and share a cigarette.

COLE

So many questions. What are you, a psychiatrist?

KARI

I'm nineteen. How could I be a psychiatrist?

They both laugh. Kari puts the cigarette out and rolls on top of him.

KARI (CONT'D)

Do you trust me?

He nods. Soon, they start kissing again.

INT. HOLLY GROVE/GREEN'S OFFICE

Svenson enters with some papers in his hands.

GREEN

How was dinner?

SVENSON

Mollified the Archers. Might even be able to get a grant out of them.

GREEN

He's going to be the next president. Polls say that. What do you want to do about Cole?

SVENSON

If those vultures get to him before... I don't even want to think about it.

GREEN

He should have been sent to another facility, Erick.

SVENSON

I've considered that.

Green closes a book he was reading, throws off his glasses and rubs his eyes.

SVENSON (CONT'D)

You look exhausted, Morton. Go home and get some sleep.

Svenson scans the report but sees nothing of interest.

GREEN

Don't mind if I do. I have the reports on Cole. He's a case.

He stands, heads for the door and exits.

HOLLY GROVE/HALLWAY

As Green passes through the hallway towards the exit, he sees Firth pushing a cart with bags of blood on it. Doctor Green looks at the bags, smiles, and heads away.

EXT. HOLLY GROVE/GROUNDS

Woody runs up to Kari and Cole.

WOODY

Cole, Dr. Svenson wants to see you
A.S.A.P.

COLE

Am I in trouble?

KARI

Doc's cool. See ya when you're done.

Cole looks at Kari for a second, then heads off with Woody.

INT. HOLLY GROVE/SVENSON'S OFFICE

Cole sits across the desk from Svenson, who drinks a red liquid from a wine glass.

SVENSON

I spoke to your parents tonight.
They are very concerned about you.

Cole rolls his eyes.

SVENSON (CONT'D)

You understand that what you did was
wrong?

Cole laughs a little.

SVENSON (CONT'D)

That sort of attitude is not conducive
to a healthy recovery. Your father...

COLE

Stepfather.

SVENSON

Your stepfather and your mother
expressed concerns about your therapy.

COLE

My stepfather's concern extends to
keeping me out of the public eye
until he can get to the White House.

SVENSON

You don't seem to get along well
with the Senator.

COLE

Now what made you think that?

SVENSON

Cole, I'm on your side. Besides, I
don't think I'd get along with him
either.

COLE

We have something in common.

SVENSON

I'm not going to feed you a lot of
psychiatric babble. I want you to
relax tonight. Get to know some of
the patients. I'll explain your
therapy at your session tomorrow
night. As for now, stay up as late
as you can. Adjust. That's all.

Cole nods and leaves.

HOLLY GROVE/FIRTH'S LABORATORY

Bags of blood lie on the examination table. Ian looks through
a microscope. Svenson stands behind him. Ian makes some
notes, rubs his eyes and sits back.

IAN

I don't know about this. How long
are you going to keep them in the
dark, so to speak?

SVENSON

As long as it is prudent to do so,
Ian. Look, we've had this
conversation almost every night for
the last sixty years. If we tell
them, then they'll be free from us.
Now we can't turn a hundred and fifty-
three juvenile blood-suckers loose
on Los Angeles, can we?

IAN

I think Sebastian suspects.

SVENSON

Sebastian is an infant with far too
much power. As long as they think
we're trying to find a way to let
them go into the sun...

IAN

But they can go into the sun. We both know that.

SVENSON

Yes, they can. But we must keep them ignorant of that. The experiments?

IAN

As far as they're concerned, Erick, I've studied this every day for over a century, and I cannot find a biological reason for what we are. Perhaps it's not biological. Maybe there's something in the blood that I can't see under a microscope. I still don't know why the drugs we use work on them. It doesn't make sense. No other chemical affects us the way these do.

SVENSON

Just keep giving them the drugs.

IAN

They mock you behind your back.

Svenson takes a test tube full of blood, downs it in one gulp, then heads for the door.

SVENSON

As soon you find a way to free us from the need for human blood, I'll dethrone him. You worry far too much, my young friend.

IAN

Things were so much simpler when we began. Elyse, she was a beguiler.

SVENSON

She took you from all of your Puritan Cromwellians. I can't believe you fell for all that.

IAN

Oliver was quite the orator. Very convincing. I oftentimes wish I could go back to Oxford. Listen to all the fights between the Round Heads and the Loyalists. Do you remember the laughs we had when Stoker published Dracula?

SVENSON

We were very popular then. Ian, you've not been this morose in years.

IAN

I see us traveling down a very dangerous path. I never feared mortals. But I fear them. The children.

SVENSON

I'll take care of it. I always have. Fear not.

EXT. HOLLY GROVE/GROUNDS

Cole goes up to Kari and plops down next to her.

KARI

How was your meeting?

COLE

Wonderful. I couldn't find you.

KARI

I had to think. It's nice out here.

Cole kisses her soulfully as they both recline. Kari looks at him reluctantly.

KARI (CONT'D)

Cole, I have something to tell you.

COLE

You have some kind of social disease?

Kari pushes him back down and crawls on top of him.

KARI

Cole, I like you. I really do. But I have to do this.

COLE

Do what?

Kari pulls her hair back, and stretches out on top of him. She bares her sharp fangs, and kisses his neck.

COLE (CONT'D)

What the fuck?

Cole struggles, but he cannot fight her strength.

KARI

This won't hurt. Much.

Cole is in disbelief as Kari sinks her fangs deep into the flesh of his neck. Blood drips from her mouth.

Cole struggles and whimpers. She drinks from him like a ravenous animal, then stops. Cole's eyes glaze over and he stops breathing for a moment. He struggles for breath.

KARI (CONT'D)

Cole, do what I say! There's not much time. If you die now, I can't help you!

Kari takes her sharp fingernail and slices a long red line between her partially covered breasts. The blood flows profusely. She places the wound at Cole's lips.

KARI (CONT'D)

Drink quickly.

At first he does not respond. She shakes him.

KARI (CONT'D)

Do it!

He drinks slowly at first, but soon his thirst builds. He is still joined to her when she pushes him away. Her eyes dart to the eastern horizon. Fingers of sunlight begin to trace their way over the mountains.

KARI (CONT'D)

Shit!

COLE

What?

KARI

We have to go inside. Now!

INT. HOLLY GROVE/COLE'S ROOM

Cole and Kari slip under the covers. Cole revives fully, but Kari begins to get sleepy.

COLE

What's going on?

KARI

I can't tell you now.

COLE

Tell me about what?

She lapses into unconsciousness, leaving Cole consternated as he lays his head down to sleep.

EXT. BEVERLY HILLS HIGH/CAMPUS - DAY

Tina and Morgan get out of the limousine. The secret service remain at a respectful distance, but they're not invisible.

TINA

It's going to get worse when he gets elected. Christ, I'll have the fucking Secret Service on me twenty-four seven, Morg. You see how it is on the West Wing reruns? That poor girl can't take a crap without the Secret Service up her ass.

MORGAN

Life suck so bad, little girl. Strap on a pair! It's not like being the President's daughter wouldn't come with some advantages.

TINA

Name one.

MORGAN

Living in the White House?

TINA

Oh, yeah, that's great. Re: earlier paragraph.

MORGAN

Yeah, but the Secret Service can't narc on you.

TINA

What do you mean?

MORGAN

I watched it on the West Wing. To gain your trust -- so they make sure that they protect you -- they cannot narc on you to the President. It's like you boss them around.

TINA

Hmmm, that could be highly profitable.

They wander by a covey of cool girls, led by MCKENZIE STEBBINS.

MACKENZIE

And they shuffled the little prick away in some nut hospital. Wait till the papers get a hold of that. His father'll never get into the White House.

TINA

Wanna make book on that, bitch?

MACKENZIE

Oh, Tina, high, how are you?

TINA

I'm just fine. How are you,
Mackenzie?

MACKENZIE

Just peachy.

TINA

You know, you must spend so much
money on makeup, being so two-faced.
Why don't you just keep your gossip
to yourself. Bitch!

Without saying another word, Tina drags Morgan into the school, leaving McKenzie and her friends sitting in a puddle of fear and embarrassment.

INT. BEVERLY HILLS HIGH/HALLWAY

Tina and Morgan roll down the hall.

MORGAN

You know, the day would not start
out right without a latte and without
bitch-slapping McKenzie.

Both girls giggle their way down the hallway.

MORGAN (CONT'D)

So, what are you going to do? Thought
about going up there?

TINA

Thinking about it. Just have to
figure a way to ditch daddy's eyes.

Someone slaps a piece of paper in her hand and she reads it.

TINA (CONT'D)

What the fuck is this?

Morgan snatches the paper from her hands and read it.

MORGAN

Rave party! Must be there.

TINA

You know, I do need some recreation.
(MORE)

TINA (CONT'D)

I'll deal with the Cole factor tomorrow. I don't think he'd mind his little sis having a bit of fun.

Quickly, she snatched a little kiss from Morgan as they both head into a classroom.

INT. U.C.L.A./CLASSROOM

Svenson opens an antique, hand-written, leather-bound book.

SVENSON

Do vampires exist? This book, one of many volumes, was begun in A.D. 1002, shortly after the Irish, under their leader, Brian Boru, defeated the Vikings at the battle Clontarf.

CHRISSY

Where's Clontarf?

SVENSON

Just outside present-day Dublin.

HARPER

Who wrote it?

SVENSON

His name, at that time, was Lars Nyman. A Viking warrior. And a vampire.

HARPER

Wait a minute. Vikings fought in the daytime. Vampires can't go in the sun?

SVENSON

At first the sun bothered him, but he soon adjusted. His vampiric powers diminished in day time. But he could walk in the sun. Which made him all the more dangerous. He could be standing right next to you.

INT. HOLLY GROVE/COLE'S ROOM

Kari sleeps. Cole, also asleep, tosses and turns in the bed. He rolls on top of her. She does not stir. Cole wakes, slightly and contorts in pain.

INT. U.C.L.A./CLASSROOM

CHRISSY

How do you become a vampire?

SVENSON

You must drink the vampire's blood.

EMILY

That's disgusting.

CHRISSY

I'd do it.

Svenson nods with a twisted smile as Harper whispers to another student.

HARPER

He really believes this shit.

SVENSON

I do, indeed, Mr. Harper.

With an evil look in his eyes, Svenson bears down on Harper.

SVENSON (CONT'D)

This shit, as you call it, is quite real to me.

Harper shrinks back as Svenson bears down on him.

SVENSON (CONT'D)

The new vampire must be transformed. The vampiric blood ravages the body's cells for some time. A fever ensues. Chills. Body aches.

INT. HOLLY GROVE/COLE'S ROOM

Cole shakes and quivers. He is drenched in sweat and he tosses and turns in bed. Again, he flops on top of Kari, but she does not wake.

INT. U.C.L.A./CLASSROOM

HARPER

Sounds like the flu.

SVENSON

In some ways it's exactly like the flu, Mr. Harper. Becoming a vampire is not altogether painless. It's especially painful when the canines enlarge for the first time.

INT. HOLLY GROVE/COLE'S ROOM

Cole screams an inhuman scream and writhes in pain as his canines enlarge as we HEAR Svenson in VOICE OVER.

SVENSON (V.O.)

Then the new vampire must die. The human and vampire aspects cannot coexist.

Cole tears at his skin and the bed. Finally, after an exhaustive struggle, he falls silent on the bed. His eyes fix, and his pupils dilate. His breathing stops.

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

But even this death is not without pain. The pain is that which no mortal could imagine.

INT. U.C.L.A./CLASSROOM

Svenson stands in front of the class. He stares off into the distance.

HARPER

Doc, you okay?

Svenson turns slowly and goes to lectern.

SVENSON

I get a little melodramatic at times. I had intended to read from the vampire's diary. However, time seems to have caught up with us. We'll save the good stuff for next time.

Svenson gathers his things and exits quickly. The students display their reactions to the lecture as they exit the class.

EXT. U.C.L.A./CLASSROOM - DAY

Svenson walks with a brisk stride towards his car. Ian catches up to him.

IAN

How was class? Do you really think it wise to tell them of us. Of our true nature?

SVENSON

Minds of mush.

IAN

If any of this got back to Sebastian...

INT. SVENSON'S CAR

He stops the car at a stop light.

SVENSON

Sebastian... He has no concept of the depth of my power. There is no way he could challenge me.

IAN

Does he know that?

SVENSON

Have you ever known me to underestimate my enemies?

The light turns green. Svenson steps on the gas.

SVENSON (CONT'D)

Regarding the experiments, work harder! Hire more people!

IAN

Oh, I'll go and put an ad in the paper. Vampire researchers wanted.

SVENSON

What is bothering you, Ian?

IAN

Cole Archer became one of us last night.

Svenson slams on the breaks and flashes an angry look at Ian.

INT. HOLLY GROVE/COLE'S ROOM - SUNDOWN

Cole's eyes remain open, but his pupils are fixed and dilated and his face is blank. On one temple, a single vein begins to pulse. Cole wakes violently in a cold sweat. Kari grabs onto him and restrains him.

COLE

What the fuck was that?

KARI

I should've told you.

Shaken, Cole nods. Gazing into her eyes, he calms.

KARI (CONT'D)

Sebastian will want to see you.

EXT. HOLLY GROVE/COURTYARD - NIGHT

Kari leads Cole into the courtyard. The others greet him with more affection than they did before as Sebastian swoops in and takes Cole from Kari.

SEBASTIAN

Good evening, comrade. Welcome to the Asylum.

COLE

Asylum?

SEBASTIAN

What we affectionately call our lovely home. How was your transformation?

Cole just shakes his head.

SEBASTIAN (CONT'D)

Kinda like getting your balls run over by a train. Time to go out.

INT. HOLLY GROVE/JUVENILE WARD

Svenson rips through the ward, and stops at the desk, shocking Nurse Morris, instilling her with fear.

SVENSON

Where is he, Nurse Morris?

NURSE MORRIS

He's gone, Doctor. They've all gone out for the night. They didn't say where.

Svenson storms off.

INT. BEVERLY CENTER/SECOND FLOOR - NIGHT

Vampires swarm into the center. Sebastian, Cole, and Kari lead all the juvenile vampires. Sebastian turns to Cole.

SEBASTIAN

Nothing mortal can hurt you now.

Sebastian jumps over the guard rail. The others, except the stunned Cole, and Kari, jump over the rail. Other shoppers pass by, shocked as the group jumps the rail like lemmings.

KARI

Let's go.

Reluctantly, Cole jumps.

BEVERLY CENTER/FIRST FLOOR SOFA AREA

He and Kari bounce into a sofa.

COLE

Okay, that's weird.

SEBASTIAN
Cole. Ask your question.

COLE
Dr. Svenson's one of us?

Sebastian nods.

COLE (CONT'D)
He runs the Asylum. Doesn't he get
upset about us going out like this?

SEBASTIAN
Svenson runs the Asylum, but I run
us.

BEVERLY CENTER/CINEPLEX ODION MOVIE THEATER

Like a swarm of killer bees, the vampires take over almost every seat in the theater, filtering in among them mortals.

Sebastian, Cole and Kari sit next to each other. Behind them, two teenage girls and one teenage boy sit.

SEBASTIAN
Aside from the fact that you can't
get a good tan, it's wonderful.

KARI
I haven't had a tan in years.

COLE
Tanning can give you skin cancer.

Kari and Sebastian laugh a little.

KARI
I'd just like to see the sun in front
of me. Not just in pictures, y'know?

SEBASTIAN
As soon as Ian is done with his
research, we'll be able to go into
the sun again.

The boy behind them, *LESTAT*, leans forward.

LESTAT
I'm Lestat. This is Claudia.

CLAUDIA, leans forward and smiles.

LESTAT (CONT'D)
This is Gabriel.

GABRIEL leans forward, obviously high. The vampires look at each other with knowing smiles. Sebastian smiles broadly, exposing his fangs, at the impostors.

SEBASTIAN

Really, That's funny, because I know
Lestat.

All three of the kids sit back, looking as if they wished they could disappear.

SEBASTIAN (CONT'D)

Let me introduce you to him.

Cole smiles, exposing his fangs.

SEBASTIAN (CONT'D)

She's Claudia.

Kari bares her fangs.

KARI (CONT'D)

Hi, kids. Had a nice life?

*

The kids turn white as sheets.

SEBASTIAN

Gabriel's gone to get pop corn.

The kids get up and move to other seats. Sebastian, Cole and Kari break into laughter. As the house lights go down, Cole puts his arm around Kari. Sebastian eyes them with jealousy.

Big red lips, SHHHHHHHING appears on the screen. In the front rows of the theater, a group of college-aged kids, most of them jock football players, shout out AD LIB barbs towards the screen.

The hecklers continue their crap and really piss Sebastian off. He nods to Woody. Nonchalantly, Woody walks to the front of the theater and stands in front of the Hecklers, a typical, California, muscle jock in a college football jersey.

HECKLER

What do you want, punk?

WOODY

I really think you should keep quiet.
We came here to watch the movie.

The heckler stands slowly, revealing that he is a lot taller than Woody.

HECKLER

Is that so?

Woody nods confidently as the Heckler pokes him in the chest.

HECKLER (CONT'D)

Well, what are you going to do about
it, Tiny?

Woody waits a beat, then lays him out with one shot to the heart.

Cole, in shock, eyes Sebastian, who smile as Woody climbs back into his seat.

The kids who thought they were Lestat, Claudia and Gabriel, look at each other, then quickly leave the theater.

BEVERLY CENTER/TOP OF ESCALATOR

The vampires stand at the top of the escalator leading to the street level.

SEBASTIAN

Time for a snack.

Sebastian jumps up to the middle of the escalator hand rail. He runs/flyes down the middle all the way to the bottom as the rest of them follow in a huge wave.

INT. CAR - MOVING

The convertible carrying Sebastian, driving, Woody in the passenger's seat, and Kari and Cole sitting in the back seat, blasts down the highway at breakneck speed. Sebastian throws his arms up in the air and screams with joy.

EXT. FREEWAY

The car bullets through traffic, nearly missing cars as it goes. Other cars, driven by other vampires follow behind him like a giant serpent.

INT. CAR - MOVING

Cole holds onto Kari, who has a smirk on her face, for dear life.

COLE

Where are we going?

KARI

Party. A rave. You'll love it.
Techno Pop bullshit. Loud music.
Lots of drugs. Sex.

COLE

I know what a rave is, Kari.

Kari nearly drives her tongue down Cole's throat.

Sebastian glares at them in the rear view mirror.

EXT. PARKING LOT

Sebastian does a three-sixty in the parking lot and slams the car into a space without hitting anything. He leaps from the car without opening the door.

The others follow behind and soon the parking lot is filled with the kids from the Asylum. They mix in with the ravers.

As the vampires make their way to the door, drug dealers breezes past them.

DRUG DEALER

X, doses, shrooms.

Sebastian ignores them and leads the vampires past the line to the doorman who lets them in without question.

INT. OLD WAREHOUSE

Deafening music. Flashing lights. Libidinous writhing bodies. Drug-crazed Ravers gyrate en masse in the middle of the floor. Naked couples copulate in the middle of the dance floor.

Sebastian, Cole and Kari stand in the middle of the crowd as the other vampires fan out.

KARI

It's not that difficult to get mortals to do what you want.

SEBASTIAN

You could make them without breaking a sweat.

WOODY

Pretty nuts, huh?

Woody blends into the rave as Sebastian notices Chrissy dancing in the mélange of bodies. She flashes a furtive glance in Cole's direction. Sebastian points to Chrissy.

SEBASTIAN

She's yours.

COLE

What do I do?

KARI

It'll come to you.

SEBASTIAN

Control yourself. Don't kill her.

Sebastian fades into the crowd.

KARI

Take only what you need. No more.

COLE

I don't know if I can do this.

KARI

Everybody feels this way at first.

Kari turns and looks into the crowd. Cole looks at Chrissy, then slowly moves her way.

OLD WAREHOUSE/NEAR THE DOOR

Sebastian slips out of the party.

OLD WAREHOUSE/IN THE CROWD

Kari dances in an overt, sexual way toward Tina and Morgan. The three of them seem to blend into one body.

INT. GREEN'S APARTMENT

Green sleeps on the sofa. The television is on, and a magazine is draped over his chest. Sebastian enters, and views the decorations in the apartment. Green wakes, puts on his glasses, and realizes that he is not alone.

GREEN

Sebastian? What are doing here?

SEBASTIAN

What's up, Doc?

GREEN

Get out of here!

Sebastian pushes him back down onto the sofa with the end of his cane.

SEBASTIAN

The Inquisition's returned.

GREEN

What're you talking about? Does Dr. Svenson...

SEBASTIAN

Shut up, Morton.

Green reaches for the phone. But with a lightening-fast move, Sebastian smashes Green's hand with his cane. Green writhes in pain. Sebastian shakes his head and sits next to Green.

GREEN

What do you want?

SEBASTIAN

I want to know what Dr. Svenson and Dr. Firth are up to. And you're going to tell me?

EXT. ALLEY OUTSIDE RAVE PARTY

Cole and Chrissy make out.

CHRISSY

You X-ing?

COLE

Yeah, you?

CHRISSY

So hard! I like you, Cole.

She devours him. Cole trails his way down her neck. She moans in ecstasy. Cole hesitates for a moment, smiles, then plunges his fangs into her neck. Chrissy whimpers as Cole drinks.

CHRISSY (CONT'D)

Cole, what are you doing?

Chrissy begins to swoon. Cole stops drinking, seeming to be high, then lets her drop. She continues to bleed.

Kari enters the alley, runs to Chrissy and places her fingers on her wounds.

KARI

Sometimes the bleeding doesn't stop by itself. If you're not going to kill them, you have to make sure to stop the bleeding. It only takes a second.

COLE

Is she all right?

KARI

Next time don't take so much.

Sebastian, angered, swoops into the alley.

SEBASTIAN
God, she's turning blue.

KARI
What do you want me to do?

SEBASTIAN
Do what you have to and bring her
with us.

Kari rips open the veins on her wrist and pours some blood into Chrissy's mouth. As soon as she's able to get up, they exit the alley, taking Chrissy with them.

Once they have departed, Tina and Morgan, dazed and drained, exit the party.

TINA
Kari, where are you?

She catches a glimpse of Cole.

TINA (CONT'D)
Cole?

Both Tina and Morgan have bite marks on their necks.

MORGAN
I feel like shit. Let's go home.

INT. HOLLY GROVE/SVENSON'S STUDY

Svenson reclines on a leather chair reading his diary and smoking a pipe. Ian enters.

IAN
What are you reading?

SVENSON
My first diary. Original Latin.
I'm using the actual edition in my
class.

IAN
I still think it unwise.

SVENSON
They think it's a fairy tale. No
harm will come of it.

IAN
Perhaps, we should just end this.
Go off somewhere.

SVENSON
What do you mean?

IAN

I'm tired of California. I'm tired of looking into microscopes every day. Seeing nothing come of it. Milking the adults for blood to drug the children.

That's odd to say since some of the children are decades older than those in the adult ward.

SVENSON

Perhaps you should take a sabbatical. Get away. Then, if it suits you, come back.

IAN

I haven't had a wife in a century. Perhaps I could make one.

SVENSON

If you wish. I would miss you, my friend.

IAN

And I you.

Svenson demeanor alters. He Slams the book closed and flashes at the door.

HOLLY GROVE/HALLWAY

Sebastian, Cole and Kari bounce down the corridor. In a lightening-fast move, Sebastian disappears. The door to Holly grove/svenson's study closes before Cole and Kari know what happened.

HOLLY GROVE/SVENSON'S STUDY

Svenson launches Sebastian across the room, nearly knocking Ian off his feet. Sebastian lands on one of the sofas.

SVENSON

You impertinent little troll! How dare you disobey me!

SEBASTIAN

Good morning, Doc?

SVENSON

You little shit! You let Kari turn Cole Archer. Do you have the slightest idea how serious this is?

Sebastian shakes his head impertinently.

SVENSON (CONT'D)

He's a Senator's son, for Christ's sake! In a few days, Senator Archer will be president!

SEBASTIAN

I had nothing to do with that.

Svenson flashes an exasperated look at Firth.

SEBASTIAN (CONT'D)

It was Kari's idea.

SVENSON

Don't lie!

SEBASTIAN

She likes him.

SVENSON

Sebastian, your position here is tenuous at best. I will crush you like the insignificant gnat you are if you disobey me one more time. Now get out. The sun's almost risen.

Sebastian, exiting, never takes his eyes from Svenson's.

SVENSON (CONT'D)

Don't test me, Sebastian.

SEBASTIAN

Wouldn't think of it, Erick.

As Sebastian exits, Svenson, livid, slams the door behind him. He twirls small stake between his fingers.

SVENSON

We may have to get rid of him like I did his friend.

IAN

You made the monster.

HOLLY GROVE/COLE'S ROOM

Cole and Kari prepare to go to bed. They can hear Sebastian ranting and raving in a nearby room.

COLE

What a temper.

KARI

I think he'd kill us all if he ever got really mad.

Kari rolls down the sheets.

COLE
This isn't really mad?

KARI
The sun's almost here. He'll fall
asleep when it does.

COLE
I don't feel tired.

She pulls him into bed.

KARI
You will. Don't fight it.

She kisses him very gently, then turns off the lights as
Sebastian's tirade abates.

Kari's eyes close. Cole's do not. Cole eyes Kari, then
feels his teeth. His fangs are gone. He opens her mouth.
Her fangs are missing also.

He lays back down, and closes his eyes. A moment passes,
and he opens them.

INT. ARCHER ESTATE/TINA'S ROOM - DAY

Tina and Morgan stagger into her room. Bite marks clearly
show on their necks. Morgan staggers into the bathroom.
Tina takes off her clothes, then stumbles into the bathroom
and turns on the shower as her father enters without knocking.

RAYMOND
Tina! Where have you been?

ARCHER ESTATE/TINA'S BATHROOM

Rapidly, Tina dons a robe and wraps a towel around her neck.

TINA
Knock much?

Morgan gets into the shower as Tina goes to her father.

ARCHER ESTATE/TINA'S BEDROOM

RAYMOND
What makes you think you can just
waltz in here at seven-thirty in the
morning?

She becomes con artist.

TINA

Daddy, I was with Morgan and some friends. We watched a movie, and I fell asleep. I'm sorry. I won't do it again.

RAYMOND

Tina, you're sixteen years old. I worry about you. I don't want you to become like your brother.

Wraps her arms around his neck. Frowns.

TINA

Daddy, I won't embarrass you and your campaign. But I need to take a shower. I reek.

RAYMOND

All right, but this is not over, young lady. I want to see you later.

She kisses him on the cheek.

TINA

Of course, daddy.

Raymond exits the room and Tina heads into the bathroom.

ARCHER ESTATE/TINA'S BATHROOM

Tina leaps up to the mirror, pulls the towel from around her neck and looks at the wounds on her neck.

TINA

Morg, how we gonna cover this?

MORGAN

Heavy foundation. Hey, bitch, I say, after we recover from this, we go to see your bro.

TINA

I don't even know where the place is.

MORGAN

Dipshit. Internet search. GPS locator. Let's go.

INT. HOLLY GROVE/SVENSON'S STUDY

Svenson downs a large glass of blood as Ian enters with a computer printout. Ian tosses the printouts to Svenson, who examines it.

IAN

I can't figure it out.

SVENSON

You're inventive, my friend.

Svenson picks up the readouts. Ian takes a drink of blood.

IAN

Two Centuries of work. I have computers now, and even with them I'm no closer to an answer than I was when I began.

SVENSON

Ian, you're a wonderful doctor. You'll find an answer.

IAN

Maybe there is no answer, Erick.

SVENSON

There is an answer. You'll find it. Where's Morton?

IAN

I don't know. They said he didn't come in.

SVENSON

He didn't call?

IAN

I'll call him.

Svenson rises and picks up his brief case.

SVENSON

I'll be at the university. Call me if there's a problem.

Ian dials the phone. The answering machine picks up.

GREEN (V.O.)

Hello. This is Dr. Green. Sorry I can't answer the phone. Please leave a message after the tone, and I'll call you right back.

The machine BEEPS.

IAN

Morton, this is Ian. Do call me at the hospital as soon as you can.

INT. SVENSON'S CAR - MOVING

As Svenson moves down the small, winding drive, he heads into the sun. His car hits a bump, and his sunglasses jump off his face. A dagger-like beam of sunlight blasts through his eyes.

EXT. THE NETHERWORLD - NIGHT

In a swirling mass of evil, Svenson stands before a legion of demons. Fear seems to grip him as the Demon speaks.

UNDERWORLD DEMON

Why have you abjured us, Quintis?

SVENSON

What are you talking about? Why have you brought me here?

UNDERWORLD DEMON

You have attacked us.

SVENSON

I have been your faithful servant.

UNDERWORLD DEMON

You have our servant seeking a way to break our covenant.

SVENSON

We simply...

UNDERWORLD DEMON

Stop what you are doing and reaffirm your oath.

The struggle reads on Svenson's face.

UNDERWORLD DEMON (CONT'D)

Beg our forgiveness and reaffirm your oath, or die as you would have died in that field on that day.

SVENSON

I reaffirm my oath to you, and your minions. I swear it!

EXT. U.C.L.A./PARKING LOT - DAY

Shaken, Svenson stands next to his car. Feebly, he puts his sun glasses back on and makes his way toward the school.

INT. U.C.L.A./CLASSROOM

Chrissy slips into her seat next to Harper. The fang marks are visible on her neck as Svenson breezes into the classroom.

SVENSON

Ladies and Gentlemen, today I will read to you from the diary of the oldest vampire. Take your seats. No interruptions, please. I will translate the Latin text whilst reading.

My name is Guis Quintis. My birth took place in the time of Julius Caesar, in Rome. I was born of a Patrician family of great wealth and station. The spring, it was, when I took my first mortal breath.

At adulthood, I became a Legatis of Rome. I led my own Legion. And by the time I was in my thirtieth year, I rode into battle next to Julius Caesar in his campaigns against the Gauls.

Svenson seems to be reliving his experience.

EXT. BATTLEFIELD NEAR PLACENTIA (FLASHBACK) - DAY

Torrential rains pelt the battlefield; dead and dying soldiers litter the area. A much younger Svenson, GUIIS QUINTIS, lays in the mud. The shaft of an arrow protrudes from an area just above his heart.

SVENSON (V.O.)

The battle was near Placentia. I never felt the arrow that felled me.

A large, black and white stallion gallops away towards the sounds of the battle that has passed him by. Quintis crawls to a safe place away from the fighting. Under a large rock overhang, he seeks refuge from battle.

Quintis struggles against the pain. He pulls at the arrow shaft, but quickly stops as the pain becomes too intense. Water starts filling the depression.

QUINTIS

Help me! Don't let me die here! I want to live! I want... Let me live! I beg all the powers, both dark and light!

Quintis loses strength.

QUINTIS (CONT'D)

Let me live.

Blood pours from his mouth. Life begins to leave him. He tries to crawl out from under the rock, but cannot find the strength. He lets out a blood-curdling cry and falls dead.

NETHERWORLD

Quintis tumbles into a vortex of energy. Demons taunt him and lead him towards a great, dark tower. A larger, nebulous, black demon appears before Quintis and forces him to lay prostrate on the ground.

UNDERWORLD DEMON

Guis Quintis, why dost thou call upon us?

QUINTIS

Who is it you are?

UNDERWORLD DEMON

That is of no importance. What is it you want of us?

QUINTIS

Black demon, whomsoever you may be, I want to live. Grant me this.

UNDERWORLD DEMON

It is within our power. But what will you give to us in return?

QUINTIS

Whatsoever you may desire of me, I will do that for you.

UNDERWORLD DEMON

Let it be, then, that you will be condemned for all eternity to walk amongst Mankind, yet be you separate from them.

You must be our servant, a servant of darkness. Mortal in the light; one of us in the night. You will feed from the blood of man. Do you accept our conditions?

QUINTIS

I will live once more?

UNDERWORLD DEMON

You will exist.

QUINTIS

I accept! Willingly!

INT. U.C.L.A./CLASSROOM (END FLASHBACK) - DAY

The students are transfixed as Svenson moves out among them.

SVENSON

When I awoke, it was night, and I was still in the place under the rock. A strange sensation I felt in my mouth. My teeth were enlarged, and quite sharp.

I thought I had dreamt the entire incident, but the insatiable desire to consume human blood proved me wrong.

Now I am immortal, except that one way has been left to end my existence: A wooden stake driven through my heart will kill me.

The wood used must be the same ash which composed the arrow that caused my death.

Svenson stares at the faces of his students.

EMILY

That's pretty intense, Doc.

HARPER

That can't be real.

Though she tries to hide them, Svenson notices that there are two, almost healed puncture wounds in Chrissy's neck.

CHRISSY

Sounds like it's real to me.

Svenson looks hard at her and he grows concerned.

CHRISSY (CONT'D)

Real exciting life you've led, Doc.

SVENSON

Yes, it is. We will continue the story next session.

INT. GREEN'S HOUSE

Green's body lies in the center on the floor of the living room. He has a neat, round puncture wound in his chest.

Detectives go over the scene and police photographers shoot photographs of the body from every angle. The phone RINGS. The answering machine picks up.

GREEN (V.O.)

Hello. This is Dr. Green. Sorry I can't answer the phone. Please leave a message after the tone, and I'll call you right back.

IAN (V.O.)

Hello, Mort...

A police detective, BARNES, picks up the receiver.

BARNES

This is Detective Barnes, L.A.P.D.
Who's this?

IAN (V.O.)

I'm Dr. Ian Firth. I work with Dr. Green.

BARNES

Doctor, I hate to tell you this.

INT. HOLLY GROVE/FIRTH'S LAB

Ian sits at his desk, the phone to his ear.

IAN

Thank you, Detective.

Ian nervously dials the phone.

IAN (CONT'D)

Erick, get back here now.

HOLLY GROVE/COLE'S ROOM

Slowly, Cole rises from his bed. He looks at the digital clock on the desk which reads: 4:00 PM. He looks at Kari for a moment, then gets out of bed and heads for the door.

HOLLY GROVE/FIRTH'S LAB

Svenson blasts the door open, shocking Ian from his chair.

SVENSON

Where is that Son-of-a-bitch?

IAN

Don't you ever knock?

SVENSON

Where is he, Ian?

IAN

Where do you think he is?

Piano music wafts through the air.

SVENSON
What's that?

IAN
What's what?

SVENSON
Listen.

HOLLY GROVE/RECREATION ROOM - DAY

Svenson finds Cole playing the Moonlight Sonata. Cole stops playing when he sees that Svenson is there. Svenson sits next to the piano.

COLE
Dr. Svenson.

SVENSON
Please continue.

Svenson raises a questioning eyebrow as Cole resumes.

COLE
I can't sleep. Everyone else is asleep. I'm not. You're not. Why?

SVENSON
I am very old. But you, my young friend, are an enigma.

COLE
I don't like the sound of that.

SVENSON
I haven't heard Beethoven played that well in some time.

COLE
I wish I could've met him.

SVENSON
He was quite the eccentric. Stayed up late into the night. Composing.

COLE
You met him?

SVENSON
I thought of turning him. But he was too eccentric. He would have gone truly mad. I don't think it would be wise for you to reveal your freedom to the others.

COLE

Freedom?

SVENSON

From the night. They might become envious. Go back to your room, to your bed, so no one becomes suspicious.

Cole heads for the door.

SVENSON (CONT'D)

I'd love to hear you play another time.

Cole nods and exits. Svenson looks worried as he closes the keyboard cover.

HOLLY GROVE/HALLWAY

Cole passes Doobie's room as he makes his way towards his own. Doobie makes lines on a mirror.

DOOBIE

Want a line, Dude?

COLE

Gotta go to bed.

DOOBIE

That'd be cool.

HOLLY GROVE/SVENSON'S OFFICE

Svenson enters and goes behind his desk.

RECEPTIONIST (V.O.)

Dr. Svenson, there's a call for you on line two.

SVENSON

Who is it?

INT. SENATOR ARCHER'S OFFICE - DAY

The office overlooks the downtown Los Angeles area from Beverly Hills. Archer loosens his tie and takes a drink from his Martini glass.

He picks up a copy of the L.A. TIMES. The headline reads: ARCHER NEXT PRESIDENT. Other Titles reflect the passing of HALLOWEEN. The phone rings. Archer's practiced smile appears instantly as he picks up the phone.

RAYMOND

Dr. Svenson.

INTER CUT - Doctor Holly grove/svenson's office and Senator Archer's office.

SVENSON

Hello, Senator. What can I do for you today?

RAYMOND

I just wanted to inquire about Cole.

SVENSON

He's only just beginning his treatment and getting used to his new...

RAYMOND

Of course. We -- my wife and I -- had planned to see Cole soon. After the election, that is. When would it...

SVENSON

Senator, it is not advisable for you to come out until we've had time to work with Cole for a while. Now, I have some very important issues with which to deal. We'll have to discuss this at another time.

Curtly, he hangs up the phone.

INT. HOLLY GROVE/SEBASTIAN'S ROOM

Sebastian sleeps in a room, the photograph of Rose in his arms still.

HOLLY GROVE/COLE'S ROOM - NIGHT

Kari wakes instantly. She looks at Cole, who appears to be asleep. She shakes him.

KARI

Wake up. Sun's down. It's time to go out.

HOLLY GROVE/SEBASTIAN'S ROOM

As Sebastian rises from his bed, his eyes fill with anger.

HOLLY GROVE/CORRIDOR OUTSIDE SEBASTIAN'S ROOM

Ian and three large, muscular ORDERLIES walk to Sebastian's room.

IAN

He's much stronger than he looks. Don't forget that!

ORDERLY ONE

We know, Doctor. I knew I shouldn't have come to work today.

ORDERLY TWO

Can I leave early?

HOLLY GROVE/SEBASTIAN'S ROOM

Sebastian HEARS Ian admonishing the orderlies. With lightening speed, he ducks into a trap door in the wall. Ian and orderlies blitz kreig into the room and find Sebastian gone. A look of rage and fear fills Ian's face.

HOLLY GROVE/HALLWAY

Kari, Cole, and other patients roam around the halls, searching for Sebastian. Woody and Doobie approach Cole and Kari.

KARI

Where's Sebastian?

WOODY

M.I.A.

DOOBIE

We ain't seen him nowhere.

WOODY

We're going to look for him.

Woody and Doobie head off. Cole and Kari look at each other for a moment. Without a word, Cole and Kari take off, but Flapper and Sarah T. come up to them.

FLAPPER

Your sister called a little while ago, Cole.

COLE

Tina? Why didn't you get me?

SARAH T.

We were asleep. The Nurse took the message.

FLAPPER

Said she wants you to call her. She needs to see you.

COLE

Shit.

Kari holds up a cell phone.

KARI

You can call her on the way, Cole.

EXT. SUNSET BOULEVARD

Kari, with Cole as passenger, recklessly drives a convertible sports car down the street. Rock `N Roll blares from the stereo.

INT. SPORTS CAR - MOVING

Cole holds the cell phone to his ear.

COLE

Shit. She's not answering.

KARI

What about her cell?

COLE

She forwards to it. She'd pick up.

As they drive down the road, Tina passes them in her car. Kari motions over to a couple of kids hitch hiking.

KARI

We need them.

EXT. SUNSET BOULEVARD

Kari pulls over to the side of the road.

KARI

Where ya heading?

BOY TEENAGER

Coast.

GIRL TEENAGER

Malibu.

Kari motions for them to get in and the two teenagers hop in the back seat. Kari instantly blasts into the street, cutting off other cars.

INT. HOLLY GROVE/LIBRARY

Sebastian crawls out of a hidden trap door in the wall. He goes to the shelves and examines the titles. He finds one that interests him.

The book is titled: "The Worlds Oldest Vampire: A Biography." It is a copy, in English, of the original that Svenson took to class. He takes the book, and its companions, to one of the tables.

EXT. SANTA MONICA BEACH/PARKING LOT

Kari and Cole get out of the car. The two hitch hikers sleep in the back seat. Alive, but barely.

KARI

See, it gets easier the more you do it.

Cole just sits back, silent.

KARI (CONT'D)

I need some French fries.

SANTA MONICA PIER

Cole and Kari share a bag of French fries.

KARI

The ocean's so beautiful at night. So romantic. I tried to get Sebastian to bring us here more often. Says it has too many bad memories.

They stop in front of a long, glass-encased bulletin board full of photographs of the history of the Pier.

COLE

With his attitude, I can't imagine why.

They scan the pictures, but don't really look that hard.

COLE (CONT'D)

We can eat food?

KARI

Only the blood will nourish you. You have to have it. Nothing affects you but the blood. It's the source of the power. I just haven't lost the taste for mortal food.

COLE

What about Doobie?

KARI

What about him?

COLE

I saw him smoke a whole joint. And today I saw him do a line of coke.

KARI

That wasn't dope and that wasn't coke.

Cole looks at her questioningly.

KARI (CONT'D)
Dried blood.

Cole is shocked slightly.

KARI (CONT'D)
He was a junkie when he was alive.
Never broke the habit.

COLE
Shit. Wait. If you follow that
logic, I'll be a pyromaniac the rest
of eternity?

Kari laughs at him as she motions him toward the end of the pier. After they leave, we can see the photographs more clearly. One of them is a copy of the one in Sebastian's bedroom.

INT. HOLLY GROVE/LIBRARY

Sebastian reads voraciously, ripping the volume to pieces with his eyes. He flips through the pages at lightening speed. Suddenly he stops reading and flashes a knowing smile. His eyes fill with fire.

SEBASTIAN
Ash. Thank you, Chrissy.

He puts the volume back and retrieves another. He begins to read. As he reads page after page, his face contorts in pain and anger. A nauseous look fills his eyes.

His first instinct is to tear the book, and the library, to pieces. But he regains his control, even though the pain is still etched into his face.

SEBASTIAN (CONT'D)
Rose.

The emotion drains from his face, replaced by determination.

EXT. SANTA MONICA PIER/END

Cole and Kari stare out over the water.

COLE
My real dad was sort of hippie. He
was at Woodstock. Got hijacked by a
bunch of hippies and ended up in San
Francisco.

KARI
Then he became a Senator?

COLE

Raymond Archer is my stepfather.

KARI

Oh, yeah. My bad.

COLE

My real father was Clayton W. Staves.
He was an artist.

KARI

What kind?

COLE

Painter. Never had a lesson, but he could duplicate any of the masters from all the centuries. It was like they were standing over his shoulder telling him what to do.

KARI

You miss him?

COLE

I never met him.

She flashes a questioning eye his way.

COLE (CONT'D)

My mom came to an exhibit of my dad's stuff. She was a business major at the university. Very prim and proper.

KARI

They fell in love and got married?

COLE

He wasn't into it. Wasn't hip to get married. But she was pregnant and insistent.

Kari moves closer to him.

INT. HOLLY GROVE/LIBRARY

Sebastian sits at one of the tables. He has a large piece of wood in his hands, which he has whittled down to the shape of his cane. He takes some paint and colors it black.

He blows on the cane to dry the paint, then places a silver ball, like the one his own, on the handle of the cane, then puts a silver piece on the other end. He checks to make sure it is dry, then twirls it between his fingers.

EXT. HOLLY GROVE/FIELD (FLASHBACK) - NIGHT

Rose waits for Svenson as he approaches. She seems angry.

SVENSON
What do you want?

ROSE
Is it true?

SVENSON
What?

ROSE
You're using us?

Svenson moves off and turns his back to Rose. He pulls the dart-like piece of wood from his pocket and begins to play with it.

ROSE (CONT'D)
Erick, talk to me. Please don't
tell me you're lying to me. To us.

SVENSON
Why would I lie to you?

Rose moves closer and places her hand gently on his shoulder.

ROSE
Erick? Can we go in daylight?

SVENSON
I'm sorry.

Swiftly, Svenson pivots and thrusts the dart into Rose's chest. She writhes in pain as Svenson pushes the dart deeper into her chest.

Rose stares deep into his eyes as she falls to the ground dead. Svenson pulls the dart from her chest then looks around to see if anyone has seen them.

INT. HOLLY GROVE/LIBRARY (END FLASH BACK)

Sebastian silently screams in emotional agony as he almost tears the book to pieces. As the door opens, Sebastian wipes the tears from his eyes.

Darkness greets Svenson as he enters with Ian and the three orderlies. Sebastian re-shelves the volumes of Svenson's journals and he sits in the shadows with his new cane in his hand. Svenson looks in Sebastian's direction.

SVENSON
You've been a naughty boy, Sebastian.

Anger spreads across Sebastian's face. Svenson touches the book.

SVENSON (CONT'D)

This is truly the last place in the Universe I'd think to look for you.

Sebastian seethes with controlled anger.

SVENSON (CONT'D)

Intelligence was never your forte. Sebastian, I think we ought to have a chat.

Sebastian sits, impishly and waits. Svenson looks at the others and, without a word, they withdraw. Svenson sits.

SVENSON (CONT'D)

You know, Sebastian, I do admire you in some small way. Your little attempts to oppose me. Your impudent jibes, your impertinence in front of the others. Your defiance in the face of overwhelming odds when you know there is no way in hell that you could ever hope to defeat me. You killed Green, didn't you?

SEBASTIAN

Morton's dead? How sad.

SVENSON

I had great hopes for you. You've disappointed me.

SEBASTIAN

Bullshit!

SVENSON

What did you say?

Sebastian stands to confront Svenson, who does the same.

SEBASTIAN

It's bull shit, Doc! I know what's been going on around here. I know so much.

With murderous intent, Sebastian twirls the cane between his fingers.

Svenson grows concerned.

SVENSON

What do you mean?

SEBASTIAN

Why can you walk in daylight?

SVENSON

What are you talking about?

SEBASTIAN

I know what you are, Doc.

Svenson tries to control his anger and fear as he retrieves his little wooden stake from his pocket.

SVENSON

Sebastian, what makes you think you can defeat me?

As Sebastian moves closer to Svenson, his cane is at his side.

SEBASTIAN

Because I read your diary, you fuck.

Before Svenson can react, Sebastian thrusts the cane into stunned vampire's heart. Blood gushes from the wound as a look of horror spreads across Svenson's face as he realizes what has happened.

SEBASTIAN (CONT'D)

You killed my Rose! I loved her and you killed her!

Svenson grabs at the cane and fights against Sebastian who forces him to the ground.

SEBASTIAN (CONT'D)

Before you die, tell me why you did it?

Sebastian pushes the cane deeper into Svenson's chest as the dying vampire attempts a scream. Svenson struggles to speak, but cannot. Sebastian pulls the cane out of his chest as Svenson dies.

SEBASTIAN (CONT'D)

Tell me!

Sebastian looks into Svenson's lifeless eyes. He touches his face. The victory is hollow.

Suddenly, Ian and the orderlies burst into the room. In a flash, Sebastian grabs the volume and disappears into his trap door. The others attempt to follow him, but they are too large for the trap door.

Ian goes back to his old friend. Tears well up in his eyes. He quickly rubs them away.

EXT. SANTA MONICA PIER/END

Kari and Cole stand arm in arm together on the end of the pier.

KARI
What happened to him?

COLE
He died when I was a year old. Heart
attack. He was only thirty-six.

Kari strokes his face, compassionately.

COLE (CONT'D)
My mom met the Senator a year later.
He was a Congressman then. Don't
get me wrong, being a senator's
stepson has its advantages. But
he's not my dad.

Kari cuddles next to him.

COLE (CONT'D)
Then they had my sister, Tina, almost
right away.

He pulls out a picture of her and shows it to Kari. As soon as she sees her image, a look of remembrance covers her face. Quickly, she controls herself.

KARI
She's really pretty, Cole.

COLE
She's my best friend.

She smiles awkwardly, then looks towards the mountains.

KARI
We better get going. We might get
caught in traffic on the way back.

COLE
What's the rush?

KARI
The sun?

COLE
I think there's something strange
going on.

KARI
What do you mean?

EXT. HOLLY GROVE/FRONT GATE - NIGHT

Tina rolls the car up to the front gate.

MORGAN
This place is creepy.

TINA
Want out?

MORGAN
Not sure. Tina, we can't go in the
front gate, right?

TINA
Yeah.

MORGAN
What about the back? Wouldn't you
love to have the SS now?

TINA
You know, I love my brother, but
this is nuts. We don't know what's
back there. There could be snakes
and shit there. Poisonous bugs.
Tigers.

Morgan pops two cigarettes in her mouth, lights them, and
hands one to Tina.

TINA (CONT'D)
I really wish this wasn't tobacco.

Morgan pulls out a fatty and holds it up.

TINA (CONT'D)
You're a lifesaver.

HOLLY GROVE/FOREST

Sebastian mills about, shafts of moonlight stabbing the ground
around him like giant, heavenly daggers. A solo voice shoots
out of the darkness.

TINA (O.S.)
Fuck!

Two shadowy forms, Tina and Morgan, head in his direction.

TINA (CONT'D)
I can't believe I let you talk me
into this.

MORGAN

Hey, princess, we're here for your brother, not mine.

TINA

You could've picked a more pleasant route. I'm not a girl scout.

MORGAN

No duh. Me either.

TINA

Jesus, this insane! We're never going to find the hospital.

SEBASTIAN

If you're looking for Holly Grove, you're not that far away.

MORGAN

Jesus fucking Christ! Who the fuck are you?

SEBASTIAN

Sebastian. You look very familiar.

TINA

Read the papers much. I'm the next first daughter.

SEBASTIAN

Yes. Yes. You're Cole's sister. Tina? You know, if you're trying to see Cole, I can help you.

INT. HOLLY GROVE/ENTRANCE TO JUVENILE WARD

Frantic, Woody rushes up to Kari and Cole.

WOODY

Where the hell've you been?

KARI

What's wrong?

Woody leads them towards the door and opens it.

WOODY

Where'd all that sand come from?

KARI

Santa Monica. What's going on?

WOODY

We're not sure, but we think Sebastian killed Dr. Svenson.

KARI

Fuck!

Sebastian, full of himself, appears at the door, twirling his cane. The others recoil from him.

SEBASTIAN

Don't be afraid, children. You are my children. Woody, go tell the others there's an assembly in the Courtyard in ten minutes.

WOODY

Yes, Sebastian.

Woody exits quickly. Sebastian draws Kari close to him.

SEBASTIAN

Kari's mine. I gave her to you, Cole, for a while to let you get used to all this.

COLE

Excuse me?

KARI

Please, Cole. Do what he says.

SEBASTIAN

Yes, Cole, do what I say.

COLE

She can do what she wants.

SEBASTIAN

She was never yours in the first place, Cole. She was your teacher. Class is over. You've graduated.

Sebastian deftly places the point of his cane in the middle of Cole's chest, stopping him. We can see that Kari loves Cole, but fears Sebastian.

KARI

Sebastian, stop!

SEBASTIAN

I killed Svenson with this cane.

Defiantly, Cole presses his own chest against the cane.

KARI

Cole, stop!

SEBASTIAN

You'd be surprised how easy it was
to drive the cane into his chest.

KARI

Cole, I'm not worth it. Let it go.

SEBASTIAN

You're still one of us.

Seething with anger, Cole pulls a pack of cigarettes from his pocket, lights one with a safety match, takes a big drag, then returns the pack to his pocket.

SEBASTIAN (CONT'D)

When you're ready, come to the
Courtyard.

Sebastian and Kari enter the building.

HOLLY GROVE/HALLWAY

Cole walks the empty corridor. Out of the shadows, Ian appears. He grabs Cole by the arm and clamps his hand over Cole's mouth.

IAN

Please, don't scream.

He removes his hand when he is sure that Cole won't scream.

COLE

Dr. Firth.

IAN

There's not much time to tell you
what you have to know.

Ian hands a piece of folded paper to him.

IAN (CONT'D)

Take this.

COLE

Why me?

IAN

Because you're the only one I think
I can trust. If I'm not completely
wrong, I'll be dead before the next
sunrise.

COLE

Why don't you run?

IAN

That is my intention. However, I'm
only one. You're our only hope.
Good luck.

Ian disappears in a flash. Cole opens the note. He reads
it quickly, then heads towards the Courtyard.

EXT. HOLLY GROVE/COURTYARD

Sebastian, with Kari at his side, stands on the stage as his
flock gathers. Cole stands off to one side. Sebastian
motions for Woody.

SEBASTIAN

Get Ian in here. Take as many as
you need. Makes sure our guests are
kept out of sight.

WOODY

Okay. What about the orderlies?

SEBASTIAN

They're only human, Woody.

Woody nods, then motions for Cole.

SEBASTIAN (CONT'D)

Not him!

Woody nods, heads away, picking help as he goes.

HOLLY GROVE/PARKING LOT

Ian fumbles for his keys. Before he can get them into the
door lock, Woody, and a group of others surround him.

WOODY

Going some place, Doc?

IAN

I have an appointment.

WOODY

Cancel it.

He attempts a struggle, but they quickly subdue him.

HOLLY GROVE/COURTYARD

Sebastian sits on his throne. The fire burns hot and shines
brightly on the face of the others. Chrissy sits next to
him.

Cole and Kari exchange glances. Sebastian ignores their
interplay.

On the other side of the Courtyard, Woody and his aides appear with Ian between them. Sebastian rises.

SEBASTIAN

Now that we've all assembled, I have some very interesting news for you.

A murmurs RUN through the crowd.

SEBASTIAN (CONT'D)

Our illustrious Dr. Svenson, and his handmaiden, Dr. Ian Firth, have been lying to us about the true nature of what we are!

The crowd's interest is piqued. Doobie enters.

SEBASTIAN (CONT'D)

The sun is not our enemy! Dr. Svenson and his cronies, they are our enemies!

Shock registers on the faces of the vampires. Sebastian glares at Ian. Doobie seems amused.

DOOBIE

Oh, this is too cool.

Sebastian holds up a bottle of the drugged blood.

SEBASTIAN

The blood Firth supplied us to keep us from killing mortals on the outside was drugged. The drug made us allergic to the sun.

SARAH T.

Drugs can't affect us.

SEBASTIAN

This one can.

FLAPPER

How can you be sure, Sebastian?

SEBASTIAN

It made us sleep when the sun rose, and wake when the sun set.

SARAH T.

I'm scared, Sebastian.

SEBASTIAN

Doobie, you never sleep. Why?

DOOBIE

I never drank the shit Firth gave us. Couldn't stand the taste of that bottled stuff.

SEBASTIAN

You don't drink Firth's shit, you never sleep.

FLAPPER

What if you're wrong, Sebastian?

SARAH T.

We could die.

IAN

Not everyone's with you, Sebastian. What are you going to do now?

Sebastian turns to the others.

SEBASTIAN

Why don't you ask Dr. Firth. Tell them, Ian.

IAN

He's lying!

SEBASTIAN

Really?

He slashes Ian's face with end of cane. Blood flows from the wound. Sebastian back to the vampires.

SEBASTIAN (CONT'D)

I found out that Dr. Svenson is a full, teaching professor at U.C.L.A. He teaches during the day. Chrissy here is one of his students. Now tell them the truth, Ian.

IAN

Fuck you, you little shit!

Sebastian launches a series of forceful blows at Ian's head and upper torso. The end of the cane breaks off under the force of the blows. Everyone recoils from the scene. Sebastian stops for a moment.

IAN (CONT'D)

I'll tell you nothing! You can beat me for all eternity!

Sebastian places the tip of the cane at the middle of Ian's chest.

SEBASTIAN

You don't have that long.

Sebastian plunges the cane into Ian's chest, and breaks into laughter. Blood gushes from the wound as Sebastian pulls the cane away.

The blood sprays on Sebastian. He touches it with his finger, and slurps it into his mouth. Ian collapses, and falls to the ground. The crowd recoils in horror as Sebastian recovers and turns to the crowd.

DOOBIE

That was way cool.

FLAPPER

What if we can't go into the sun?

SARAH T.

What if it kills us?

SEBASTIAN

It doesn't matter. We're all staying here till the sun rises.

WOODY

I'm not sure about this, Sebastian.

Sebastian points the tip of his cane at Woody's chest.

SEBASTIAN

Don't you turn against me, Woody!

Woody backs down. The rest of them remain silent. Only Cole and Doobie seem confident that the sun will not hurt them.

Fingers of sunlight crawl across the horizon. Some of the vampires cover their eyes, or try to shield themselves from the light. They grow more fearful and uncertain. No blisters appear on their skin. Some of them even look at the light.

Sebastian senses that the sun will not hurt him. He smiles broadly, but as the sun rises higher in the morning sky, all the vampires, with the exception of Cole and Doobie, grow tired and weak.

They all begin to fall to the ground. Sebastian tries to fight the lingering effects of the drugs, but it is no use. Rage fills him as he falls to the ground.

Cole stares at Doobie, who smiles back at him. Doobie's fangs vanish.

SEBASTIAN (CONT'D)

Doobie, you're fangs are missing.

DOOBIE

It's always been like that, Dude.

Sebastian fades into his drug-induced death.

COLE

Why didn't you tell anybody about this?

DOOBIE

They would've made me drink that shit if they knew. I just kept out of sight during the day. They left me alone.

COLE

I'm getting out of here. You want to come?

DOOBIE

Sebastian would find me. He'll find you too.

COLE

I'll take that chance.

Cole picks Kari up.

DOOBIE

Wouldn't do that, Dude.

COLE

Why not?

DOOBIE

He loves her. He'd never let you keep her. He lost Rose. He won't lose her.

Cole exits with Kari in his arms.

DOOBIE (CONT'D)

I'm telling, Dude, Sebastian...

COLE

Fuck Sebastian!

INT. HOLLY GROVE/HALLWAY - DAY

Cole walks past the library. Zephram is cleaning up the mess left by Svenson's murder.

ZEPHRAM

I wish you guys would start cleaning up the blood around here.

COLE

Sure, Zeph.

He walks away, leaving Zephram to finish his work.

ZEPHRAM

Never seen so much blood in all my
days.

EXT. HOLLY GROVE/PARKING LOT

Cole puts Kari in the passenger's seat of the car they rode in the night before. Cole blasts out of the parking lot.

EXT. SANTA MONICA BEACH

Cole cradles Kari in his arms. He covers her face to guard her from the sun. The letter Ian gave him is in his pocket. He pulls the crumpled paper out and unfolds it. He reads it with dread in his eyes.

IAN (V.O.)

Cole, there's little time. You must know that the drug we used on the others will wear off in about three days from the last dose.

Cole looks down at Kari for a moment.

IAN (CONT'D)

Sebastian will be vulnerable during the day until then. After that, he will be very dangerous. Also, in Svenson's library, there are many books which contain the whole of his preternatural life. Acquire them if you can. Best of luck. Dr. Firth.

A great look of foreboding appears on Cole's face.

The sun begins to set over the western horizon. Kari begins to stir.

EXT. HOLLY GROVE/COURTYARD - NIGHT

Slowly, the vampires wake. Firth's partially decomposed body remains where it was when Sebastian killed him. Sebastian looks around the courtyard.

SEBASTIAN

Where's Kari?

Sebastian fully regains his wits and looks at the group. They still look worried.

SEBASTIAN (CONT'D)
I didn't lie to you.

SARAH T.
We couldn't stay awake.

SEBASTIAN
You didn't die. We were in the sun
all day long. It didn't kill us!

WOODY
Why couldn't we stay awake?

SEBASTIAN
It was the drug. We were awake a
little before the sun rose. It must
take a little time for it to wear
off.

That seems to placate the others. Doobie raises his hand.

SEBASTIAN (CONT'D)
You don't have to raise your hand,
Doobie.

DOOBIE
Well, it's like this, Dude, Cole
took Kari this morning.

Sebastian begins to seethe with anger.

DOOBIE (CONT'D)
He said, and I quote, "Fuck
Sebastian."

SEBASTIAN
Where'd he go?

WOODY
I think I know.

Sebastian flashes an evil glare at Woody.

EXT. SANTA MONICA PIER/ENTRANCE

Cole and Kari walk towards the end of the pier, which is
almost empty. Kari looks distant, lost, frightened.

KARI
He'll find us.

COLE
Maybe we can go to Transylvania.
He'd never think to look for us there.

KARI

Be serious.

COLE

I am serious.

KARI

He'll kill us both.

COLE

Do you love him?

She smiles a little, shakes her head, then caresses Cole.

KARI

Sebastian just gets what he wants. He's like a brother to me. I mean, we had our time together, but that's been over for almost two decades. I think I remind him of Rose. He can't get that out of his mind.

COLE

Rose?

KARI

She was his girlfriend. Before he came over. We met for a little bit, then she disappeared.

COLE

What happened to her?

KARI

No one knows. Doc said she stayed in the sun and died.

COLE

Seems like Svenson lied about a lot of things. So, tell me the real story about why you're here at the Asylum.

KARI

I was fifteen. Nineteen forty-two. I met this guy, a sailor. Georgie Robertson. He was so cute. Joined the Navy at seventeen. My mom and dad loved him right away. When he got orders to shove off, they let us get married. I was fifteen.

COLE

Damn.

KARI

Things were different then. Georgie was on the Indianapolis.

COLE

The A-Bomb.

KARI

Yeah. He survived the sinking of the ship, but a shark took his arm off. He felt like he was less than a man. Began to drink. But things were getting better. He worked at his dad's auto parts store. Some asshole shot him. For money.

COLE

I'm sorry.

KARI

Me too. His family took care of me. But it really messed me up. I mean, we were beginning to get together again. He was starting to be happy.

COLE

So they parked you away in the Asylum?

KARI

No. Not at all. I used to wander the sea wall, over there. I met Rose -- Sebastian's girlfriend. She took me to an apartment. I had never been with a girl. Never thought of it. Next thing I know, she's biting me.

COLE

I think I know how that feels.

KARI

Sebastian blasted into the apartment. It was almost sunrise. He was freaked. She had turned me. I ran out into the street. Rose had been away from the Asylum for a while. She went into the sun. Didn't fall asleep. Didn't burn. I should have seen it then, but I couldn't even believe what was going on. It all makes sense now.

Cole looks at her with a strange look.

KARI (CONT'D)

What?

COLE

You're like in your seventies.

KARI

They say women peak later than guys.

Kari looks at him gravely.

SANTA MONICA PIER/END

Cole and Kari sit together on a bench.

KARI

We can't just sit here. The sun's down. He's awake.

COLE

If we do get out of this alive, what do we do with the rest of our lives?

KARI

I'm not really thinking that far ahead. You know you can't kill him.

COLE

Why not? He killed Svenson. That means he can die too.

KARI

I don't want to talk about... About killing him.

He nods and holds her closer. They stare out over the water for a moment.

COLE

What's with Sebastian?

KARI

What do you mean?

COLE

Why does he rule you? Them?

KARI

He just is.

EXT. SUNSET BOULEVARD

Sebastian blasts down the Sunset, then turns onto the Pacific Coast Highway. He drives up to the pier, and screeches to a halt. He leaps from the car and heads for the pier.

EXT. SANTA MONICA PIER/END

Kari and Cole stand at the end of the pier. Kari becomes alarmed and stops laughing.

COLE
What's wrong?

Kari extends her senses.

KARI
He's close.

SANTA MONICA PIER/ENTRANCE

Sebastian, with a devil's face on, heads for Cole and Kari. Three beggars approach. One, he punches. The second he backhands; the third he throws over the side of the pier.

SANTA MONICA PIER/MIDDLE

At that moment, Cole and Kari turn and see Sebastian coming and they see the fire in his eyes.

KARI
Run, Cole. Run!

COLE
What?

KARI
Run! Just run. I'll talk to him.

SEBASTIAN
Hell, my dear.

KARI
Stop, Sebastian!

SEBASTIAN
Get out of my way!

Sebastian pushes Kari to the floor as he tracks the now invisible Cole. Sebastian stops and turns back to Kari. She grows fearful. Death drips from every one of Sebastian's words.

SEBASTIAN (CONT'D)
Why did you go with him, Kari?

KARI
He took me when I was sleeping.

SEBASTIAN
Sebastian is not appeased, my dear.
Go back to the Asylum.

SANTA MONICA PIER/END

Sebastian searches for Cole.

SEBASTIAN
Come out, little one. We need to
talk. Ollie, ollie, oxen free.

From behind a small building, Cole makes a mad dash for the end of the pier. He leaps about twenty feet into the air and out into the water. Sebastian shakes his head.

Nonchalantly, Sebastian trots down the steps to the lower level at the end of the pier.

SEBASTIAN (CONT'D)
Cole! Cole! Come on! Listen!
It's not that bad! I'm not angry
anymore! I just want to talk! I
won't hurt you!

Sebastian turns his back to the water, and leans against the rail and chuckles a little.

SEBASTIAN (CONT'D)
You know, Cole, it's really a big
misunderstanding. I'll let you spend
time with Kari if you want. You
just have to come home... Please
don't make me have to find you, Cole.
Come out now!

Abruptly, Sebastian reaches between his legs, and tears the floor of the pier. Cole hangs from the I-beam.

SEBASTIAN (CONT'D)
Got'cha.

Sebastian reaches for Cole, who lets go of the I-beam, and falls into the ocean.

SEBASTIAN (CONT'D)
I wasn't in the mood for a swim.

Sebastian climbs over the rail. He dives in.

UNDERWATER

Sebastian searches for Cole. He quickly finds him, and snatches him by the back of the neck.

OCEAN SURFACE

When they reach the surface, a brutal fight ensues. Cole quickly tires and gives up.

SEBASTIAN

I'm much stronger than you are! You
can't fight me!

Sebastian drags Cole through the surf to the beach.

EXT. HOLLY GROVE/THE COURTYARD

The vampires gather. Sebastian paces silently from side to side on the stage. Off to his left stands Kari, looking terribly frightened.

To Sebastian's right, stands a bare-chested Cole. Woody runs up to Sebastian.

WOODY

We're all here, Sebastian.

Sebastian nods and smiles.

WOODY (CONT'D)

Sebastian, what if you're wrong?

SEBASTIAN

Wrong? You question me now, Woody?

WOODY

No, Sebastian, I ...

Without a word, Sebastian thrusts the cane into Woody's chest. Shocked and mystified, Woody slumps to one knee.

Horrorified, the rest of the crowd backs off. Cole and Kari flash shocked looks at each other. Doobie's smile slowly vanishes.

Woody tries to speak through the pain.

WOODY (CONT'D)

Why?

SEBASTIAN

You don't go against me, Woody.

Disheartened, Woody closes his eyes and dies. Sebastian stands and turns towards Cole. He holds the tip of his bloody cane at Cole's chest. He pokes at him a little. Blood begins to flow from the wounds in Cole's chest.

SEBASTIAN (CONT'D)

How dare you go against me.

Sebastian thrusts the cane a little deeper.

KARI

Sebastian stop!

SEBASTIAN

Shut up! Cole, you know what's really amusing? In all the excitement, I forgot that someone came to see you.

Cole looks at him questioningly. Some of those still loyal to Sebastian bring Tina, dazed, weak from loss of blood, into the courtyard. Cole's eyes go wide as he attempts to go to her.

COLE

Tina!

TINA

Cole!

KARI

You know her?

Cole attempts to go to Tina, but others restrain him.

COLE

She's my sister.

A look of realization appears on Kari's face as she looks at Tina.

Sebastian pokes the point of the cane into Cole's chest to stop him.

SEBASTIAN

I could've killed you many times before, Cole.

COLE

You stay away from my sister!

SEBASTIAN

You took Kari from me. I think it's only fair. Don't you?

Sebastian turns to the other loyalist.

SEBASTIAN (CONT'D)

Hold him.

They instantly take hold of Cole as Sebastian, twirling his cane as he goes, moves toward Tina.

KARI

Stop him! He doesn't care about any of us!

SEBASTIAN

Et tu, Kari? Nobody can stop me!

Kari under her breath

KARI
Don't bet on it.

Sebastian reaches Tina and strokes her hair with his free hand.

SEBASTIAN
What shall I do with you, you sweet thing?

He notices the small almost healed wounds in her neck next to the fresh ones.

SEBASTIAN (CONT'D)
Ah, it seems that someone has already been here. You love your dear sister, don't you Cole?

COLE
You stay away from her.

SEBASTIAN
Or what? What will you do?

Sebastian moves closer to Tina. Fear fills her face. Sebastian runs his fingers through her hair.

TINA
Cole?

Cole struggles to get free, but more of the loyal ones restrain him.

KARI
Let her go, Sebastian.

SEBASTIAN
Watch what you say, Kari.

With lightening speed, Sebastian sinks his fangs into Tina's neck and drains her nearly to the point of death in an instant.

Cole breaks free and ferociously launches toward Sebastian.

COLE
You son-of-a-bitch!

Sebastian drops Tina to the ground like a rag doll and turns to face the enraged Cole, who knocks the cane out of his hand and blasts him back, head over heels.

The others gather around as the battle ensues. Blow after blow leaves both combatants bloody and weak, but anger and hatred drives them.

With a mad cry, Sebastian slams a chair over Cole's head and knocks him down. Weak and battered, Sebastian staggers toward the cane. Blood drips down his hand and onto the cane as he picks it up.

Cole rolls over and slowly gets back to his feet. With the cane pointed forward like a matador, Sebastian, charges Cole, whose back is against the wall.

Cole backs up for a few paces, then slaps the cane from Sebastian's hand.

The cane rolls on the ground and stops at Kari's feet. She instantly picks it up and clutches it to her chest.

Cole and Sebastian trade blows. Neither one gains the advantage at first. Sebastian, in a maniacal rage, his eyes filled with animalistic fury, pounds Cole to the ground. Sebastian stands and points to Cole.

SEBASTIAN

Look at this fucking guy.

He turns back to Cole.

SEBASTIAN (CONT'D)

Tina's mine. Svenson took Rose from me. You took Kari from me. I'll take Tina from you. And I'll take Kari too.

Cole seems spent. Blood flows from open wounds on his face. He struggles to get to stay on his feet. He looks to Tina who lies dying on the ground.

SEBASTIAN (CONT'D)

My cane, Kari! Bring it to me!

Kari, cane in hand, slowly walks towards Sebastian. She puts the cane out in front of her.

SEBASTIAN (CONT'D)

Kari! Now!

Cole sees Kari coming. He feels betrayed. With his eyes, he pleads her to stop.

SEBASTIAN (CONT'D)

Don't you betray me again!

Frightened and uncertain, Kari stands back with the cane still in her hand.

SEBASTIAN (CONT'D)

Give me the cane!

They lock eyes.

KARI

Forgive me.

Kari slams the cane into Sebastian's chest and out the other side. Sebastian rears up in pain, clutching at the cane that protrudes through his chest and out of his back.

Blood pours from both wounds. Soon, weakened from the battle and the stab wound, he falls to the ground.

Cole and Kari, in tears, kneel beside him.

KARI (CONT'D)

I'm sorry, Sebastian.

Anger pours from Sebastian's eye. His eyes wander as his life drains away. He becomes lucid for a moment. Struggles to speak. Looks off into the crowd.

A jolt of pain seizes Sebastian for a moment. He struggles to control it, but cannot. He reaches for Cole. Sebastian looks over Cole's shoulder. His eyes clear and a faint smile comes to his face.

What he sees in the crowd is Rose. She looks almost angelic as she moves close to Sebastian.

ROSE

You said we'd be together forever,
Sebastian. Come with me now. It's
time to come home.

Sebastian, the smile even larger, slips away.

KARI

That was strange.

COLE

Yeah.

The rest of the vampires move closer to see Sebastian. Cole looks back to where Tina is.

COLE (CONT'D)

Oh my god.

Cole, with Kari in tow, races over to Tina. He finds her barely alive, the life ebbing from her by the moment.

KARI

You have to do it or she'll die,
Cole.

Cole's mind races with the decision.

KARI (CONT'D)

She's going to die, Cole. You can
save her.

TINA

Cole.

With no more hesitation, Kari pushes Cole aside, rips open the veins on her wrist and pours her blood into Tina's mouth.

INT. HOLLY GROVE/HALLWAY

Cole and Kari walk hand in hand through the hallway of the Juvenile Ward.

COLE

Go to your room. Get what you need.
We're not coming back.

She kisses him, and walks away as Doobie enters with a penitent look in his eyes.

DOOBIE

I got all the books from Svenson's
library, Dude. Loaded them into the
van like you said.

Cole nods solemnly as Doobie wanders away.

HOLLY GROVE/COLE'S ROOM

Cole gathers his things together, some sheet music, pictures of Beethoven. The television is on. The morning news starts.

On the screen, Senator Archer, his practiced smile filling the screen, and Mrs. Archer, standing proudly next to her husband stand amidst a group of political well-wishers.

RAYMOND (V.O.)

I have to thank all of you who voted
for me. I'll endeavor to make my
efforts worthy of your confidence.

Cole just shakes his head and heads out the door. Tina, who looks much better than before, Morgan and Kari come to the door. Tina gazes at the screen.

TINA

I guess daddy won again.

Cole just nods as he then sees a box of matches on the bed.

HOLLY GROVE/CORRIDOR

Cole stands outside janitor's closet with a single match in his hand. Kari comes up to him with her things in her hands.

KARI

We're ready. He's going to shit
when he takes you to the dentist.

Cole strikes the match on his teeth, and tosses it into an open container of paint thinner, which...

Bursts into flame. After a moment, Cole and Kari exit.

EXT. HOLLY GROVE/GROUNDS

The juvenile ward of the Asylum slowly becomes engulfed in flames. Cole, Kari, Tina, Doobie, and the other's watch as the building goes up in flames. Then they slowly turn and walk away.

EXT. SANTA MONICA BEACH - DAY

The flames become the sun, rising over the mountains, shining over the beach where the former residents of the Asylum lay in repose on the beach.

Cole and Kari sit on a blanket. Even with the intensity of the light, Kari continues to look at the sunrise.

KARI

What are we going do now?

Tina and Morgan come up beside them. Cole looks up at his kid sister.

COLE

Try to figure out how to explain
this to the Senator.

TINA

President.

Cole kisses Kari and marvels at the sunlight. They embrace as Tina and Morgan slide down next to them.

FADE OUT.

THE END