

BLOODLINES

Written by
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INT. A LIBRARY IN AN EXCLUSIVE GIRLS' SCHOOL IN RHEIMS, FRANCE
- NIGHT

A thunderstorm in full fury illuminates the windows. The sound of great crashes of thunder and gales of wind are heard.

The camera cranes down from the ceiling as weird shadows dance across the room caused by the lightning. The camera passes a chandelier, unlit, as are all of the lamps in the room. The room seems empty of human habitation. There are large stuffed chairs, sofas, and tables all orderly and very proper.

Very softly under the sound of the storm, we hear a girl's hushed voice in French. The words are prayers, gasped out in terror. We can not see where the voice is coming from as the camera continues to descend. The dialogue is shown in English sub-titles.

YVETTE (O.S.)
Mary, Sweet Mother of Mercy, save
us. We are in your protection, we
beseech you to look over us....

A particularly loud peal of thunder interrupts her prayer.

YVETTE (cont'd) (CONT'D)
Mary, Sweet Mother of Mercy, save
us. We are in your protection...

The camera continues craning down and pans around from behind a winged-back chair to find Yvette, a dark-haired girl of eighteen, strikingly beautiful, dressed in a nightgown. She is huddled in the large chair with two other girls of the same age, similarly beautiful. Sian, an Asian girl, and Sophie a blonde. All are in a state of complete terror. Yvette holds a silver crucifix on a chain in her trembling hands. Her prayers continue.

YVETTE (cont'd) (CONT'D)
...we beseech you to look after us
in this our most urgent need. Mary,
Sweet Mother of Mercy....

A very high-pitched scream is heard from somewhere outside the room. The girls react.

YVETTE (CONT'D) (cont'd) (CONT'D)
Mary, Sweet Mother of Mercy...Mary,
Sweet Mother of Mercy...Mary, Sweet
Mother of Mercy...

The sound of a doorknob being rattled is heard from the far end of the room. The girls only dare to turn their eyes towards the left side of the chair.

The camera tracks right and as a flash of lightning blazes we see the double doors beyond.

The camera dollies out slowly from the doors. The sounds of forced entry are heard. The door cracks and splinters under the impact of an enormous force. The hardware breaks and the doors fly open. The camera continues back into the room. A flash of lightning from a window out in the hallway reveals, very vaguely, three figures, female, wild, and naked, entering the room.

In the chair, the schoolgirls are trying to remain unnoticed, but they can barely contain their terror. The camera slowly cranes up to look over the top of the chair. Another flash of lightning reveals the three figures very near now.

The schoolgirls can sense danger is near. A strange growling sound is heard.

A hand, very long-fingered and strange, reaches from off screen and grasps Sian around the neck and pulls her up out of the chair like a doll. The other girls scream in fright as they try, futilely, to keep their friend near them.

There is a sickening growl and a savage ripping sound heard. A spray of blood droplets shoots out from off-screen left and dot the girls' faces. They scream again. Another hand reaches in from off-screen right and removes Sophie violently. Yvette screams and again is unable to help her friend.

There is another growl and similar flesh-rending. Another fine mist of blood dapples Yvette's face. Yvette's eyes turn directly ahead and focus on something in front of her.

The diminishing lightning flashes reveal the figure of a tall, slender, naked form. She has a wild animal look about her. Her fingers are too long, and the nails look more like claws than anything else. Her eyes glow in the darkness. As she approaches, we see her mouth is blood-smeared and her teeth are long fangs. She reaches out for Yvette.

The hands reach in and grab the arms of the chair trapping Yvette. The figure crouches and moves close to Yvette.

The face of the woman comes closer to Yvette. Very close.

Yvette thrusts the crucifix between their faces defiantly.

The crucifix squarely in her face, the woman reacts very calmly, looks at the cross. The woman leans forward and kisses the crucifix.

THE WOMAN (IN FRENCH)
No, Yvette. No time for fairy tales
now.

She takes the crucifix and gently throws it away.

THE WOMAN (cont'd) (CONT'D)
You are special, Yvette. Very
special. No true harm will come to
you.

The sound of feeding from the creature to the right of the chair causes Yvette to look that way. The weak flashes of lightning show the crumpled form of Sian being drained of her blood by the creature. She turns to look at her other friend. That creature is holding Sophie's neck in her mouth like a cat does with a mouse, shaking her head back and forth to keep the blood flowing. The woman grabs Yvette's face and turns her gaze back to her own.

THE WOMAN (cont'd) (CONT'D)
Your friends, they were nothing.
Just food for the taking. The
headmistress, the faculty, the
other girls...sheep to be
slaughtered. But you, Yvette...

Their faces are very close now. Yvette is transfixed, hypnotised by the tone of the woman's voice.

THE WOMAN (cont'd) (CONT'D)
...you are going to become so much
more than you could ever dream
about.

The woman kisses Yvette on the lips. She caresses her face.

THE WOMAN (cont'd) (CONT'D)
You are so beautiful. So beautiful.
And your beauty will not fade. It
will last forever.

She kisses Yvette on the lips, then on her cheek, then on her neck. Tears streaming down her face, Yvette looks off into the distance, unfocused. Her head is rhythmically moving back and forth as her blood is being sucked from her neck.

2

INT. NIGHT. AN INTERNATIONAL AIRPORT IN FRANCE

2

Two young men are sitting waiting for a plane. College students. One looks up and is stunned by what he sees. He turns to his friend who is reading and directs his attention to the sights. What we see are four beautiful sets of female legs, in short skirts, and with high heels, walking towards the camera. There is luggage evident, enough for a long trip.

The two males are hooked. They smile. The camera tilts up and reveals four shapely figures to go with the legs. The figures move past the two males, out of focus. The duo grin widely.

The four females approach the ticket counter. We only see them from behind. One of them puts luggage on the baggage scale. One of the women puts her papers on the counter, followed by the others.

The watch this and they flirt.

The first woman in line, nearest the camera, turns to smile at the guys. Then the second nearest turns and does the same.

The counter attendant arranges the tickets and looks up at the two women who are looking at her and not the guys.

ATTENDANT (IN FRENCH)

Are you going to be staying in
London long?

She addresses the woman who attacked Yvette. She looks very normal and quite young.

GABRIELE

No, just a few hours. We'll be
transferring to another plane.

The attendant is shuffling the papers and picks them up to check them. The passports are blank, no pictures or information at all.

ATTENDANT

Where are you going from London?

She looks up at the Attendant. She smiles. She is very normal, calm, and composed.

GABRIELE

We're all exchange students.

She reaches over and puts her arm around Yvette's shoulders.

YVETTE
(In English) We are going to
America.

3 INT. JET PLANE. NIGHT

3

The passengers are all asleep. One of the flight attendants patrols the aisle looking for any opportunity to aid someone.

The camera tracks back preceding her. She looks up at the next row of seats out of the camera's view.

FLIGHT ATTENDANT
Aren't you tired? You should get
some sleep, it's a long trip.

The two girls who were flirting with the college boys, DANIELLE & MARIA, are sitting in their seats but very restlessly. They are glowing with energy and excitement, and a bit of animal tension.

DANIELE (IN ENGLISH, WITH ACCENT)
Oh, no! We're much too excited to
sleep.

They both look over across the aisle and smile. The flight attendant turns to look where they are looking. The two college guys are seated further back in the plane. One is awake, the other sleeping soundly. The conscious one is totally captivated by the girls. He smiles back at them.

FLIGHT ATTENDANT
It's nice to be young and so full
of energy.

She shakes her head in bemusement. She moves past them down the aisle. The camera pans over to the girls. They laugh to each other and Maria rises. Maria walks over to the seat where the college guy is grinning widely. She leans over and whispers something in his ear. He blushes. She moves away towards the tail of the plane.

Maria slinks towards the washrooms, checks the occupancy sign, and enters the first empty room. After a slight pause the college guy practically leaps up and moves quickly to the same washroom and, briefly looking around to see if anyone is watching, goes in. After another moment, Daniele gets out of her seat and heads towards the washrooms. As she passes Gabriele's seat, Gabriele takes her hand and holds her up.

GABRIELE
We don't want any trouble. Not
here.

DANIELE

Just a little fun. We won't leave
any marks...that you can see.
(laughs)

GABRIELE

Make sure.

Daniele leaves Gabriele and goes to the washroom. She enters.

4

INT. THE AIRPLANE WASHROOM

4

Maria has turned her head towards the door and smiles at Daniele as she enters. The college guy is also looking at the door but is flustered. He is shirtless.

COLLEGE GUY

I didn't think...I mean...oh,
God, both of you?

Maria strokes his chest seductively.

MARIA

That makes it so much more fun,
don't you think?

Daniele moves into the shot. She is evidently topless. She moves up against the guy's chest and fondles him, kisses him. Maria takes off her shirt and joins in. The college guy removes Maria's skirt and underwear. The girls remove his pants and shorts. (all this is MPAA PG-13) Danielle's skirt and underwear are removed. Maria kisses him passionately. The college guy's hands stroke down her back to her butt. Maria kisses him and takes his chin in her hand and stares into his eyes. He is totally in their control. Maria pulls back from him, staring directly into his eyes. As she then moves nearer, her eyes change into those of an animal, wild and hypnotic.

He is lost in a dreamstate of pleasure. The three naked bodies are writhing in ecstasy.

Daniele's hand, now long-fingered and clawed, opens a shallow wound across his stomach. She bends and begins drinking the blood flowing from the cut. Maria does the same thing at his hip.

He is still in a world of pleasure, not perceiving what is being done to him. Daniele moves to his thigh and makes another cut. Maria's lips and canine teeth drink heartily.

The two vampires are drinking at their most recent wounds. The college guy is still enjoying his imagined sexual encounter. The camera tilts up slowly revealing this bloody tableaux.

COLLEGE GUY
Ooohhh!...my God, yes!

The flight attendant is walking by with a blanket for one of the passengers when she hears the moan from inside. She smiles a tolerant smile and moves on. The camera pans and follows her, and we watch as she checks out the rows of passengers.

The girls are finishing dressing. The college guy is dressed and exhausted, he can barely keep awake. The girls straighten his hair and check to make sure there is no outward sign of their activity. Maria kisses him demurely.

MARIA
I hope you enjoyed it as much as we did. (the girls laugh)

COLLEGE GUY
Uh, huh. It was fantastic...

DANIELE
Time to go back to your seat now.
You need to get some rest after all your hard work.

They turn towards the door escorting him out. The three exit. The girls gently help the college guy to walk.

5 INT. THE AIRPLANE. SAME NIGHT

5

The girls get the college guy to his seat. The other more fortunate guy is still asleep. The girls ease the college guy into his seat and he, smiling self-satisfied, drifts off to sleep. The girls go to their seats and whisper to each other.

GABRIELE
You would think that after all this time they'd have more self-control.

YVETTE
How long has it been for them?

GABRIELE
Maria has been with me for thirty years, Daniele only ten. They still act like the schoolgirls they once were.

YVETTE

Then we don't just feed to survive?

GABRIELE

The blood is our life, without it we wither. But feeding...

GABRIELE (cont'd) (CONT'D)

...brings more than life, it brings youth, beauty, strength, and pleasure...pleasure greater than any we experienced as humans.

YVETTE

Will the pleasure fade over the years?

GABRIELE

No. It grows stronger. Your need for it becomes more and more a part of you...

GABRIELE (cont'd) (CONT'D)

...until, after three thousand years, it all but consumes you.

6 EXT. HIGHWAY. NIGHT

6

A long dissolve of Gabriele's face to a highway at night. Road signs pass by indicating the area is that of upstate New York.

7 EXT. NIGHT. A LARGE SCHOOL BUILDING, VERY UPSCALE.

7

A taxi approaches the driveway. The camera tracks in on the building. The taxi's headlights illuminate the sign reading: Grafton Liberal Arts College for Women, Est. 1887. The taxi pulls up. The driver gets out and opens the trunk to remove the girl's luggage. The girls get out of the cab and start towards the door.

The girls approach the door. Gabriele looks up at the building and catches sight of something. Several young female students dressed in nightgowns are looking out the window at the new arrivals. She smiles a very warm smile towards the window.

The girls in the background laugh embarrassed laughs and move away from the window. One girl, THERESE, does not move.

Gabriele stands there looking up.

Therese looks for a moment, then lets the curtains fall over the window.

The three girls are waiting at the front entrance, Gabriele joins them. Daniele rings the bell. Almost immediately the door opens and a middle-aged woman, MISS BRANDT, appears.

GABRIELE (IN FRENCH)
Hello. We are the exchange students
from Lyons.

They all smile at the woman.

MISS BRANDT (IN BAD FRENCH)
My goodness! We've been expecting
you! Come in, come in!

INTERIOR. THE GRAFTON SCHOOL. NIGHT

The girls grab their luggage and enter the foyer. They look around.

MISS BRANDT (cont'd) (CONT'D)
We really hope that you...had...an
enjoyable trip. (struggling with
her French)

GABRIELE
Please, it would be better if we
spoke English. We must get used to
it.

The other girls try to hide their laughter at this slam on Miss Brandt's fractured French.

MISS BRANDT
Yes, of course. You're right.
Welcome to Grafton. Leave your
things here for now. You must come
meet the Headmaster.

She leads the way down the hall indicating various things of interest along the way.

MISS BRANDT (cont'd) (CONT'D)
I'm sure that you will find things
here at Grafton very interesting.
We pride ourselves at sport. Are
any of you interested in
gymnastics, we have an award
winning team...

The camera, following them, pans right and reveals someone at the top of the stairs watching them.

Therese looks down at the group intently.

MISS BRANDT (cont'd) (CONT'D)
...there are some of our many
trophies...

First Gabriele, then Yvette look up at Therese watching them as they proceed.

MISS BRANDT (cont'd) (CONT'D)
...we have a top-rated archery
squad as well, if I do say so
myself...

Therese stares very intently at the two.

MISS BRANDT (cont'd) (CONT'D)
...I'm the coach. A long time ago,
I was state champion, but we can
talk about that later.

Gabriele and Yvette are trying to pay attention to Miss Brandt, but can't evade Therese's gaze. Miss Brandt knocks on the Headmaster's door. Gabriele looks away, but Yvette does not.

HEADMASTER (UNSEEN)
Come in!

Miss Brandt opens the door and ushers the group in. Gabriele moves towards the door. She realizes that Yvette is not following.

GABRIELE (IN FRENCH)
Yvette! Come away from there. Come
here to me.

MISS BRANDT
Oh, my dear. English. Remember?

GABRIELE
Yes, of course. Yvette, the
headmaster is waiting.

She breaks away from Therese's gaze and walks towards the door. Yvette joins Gabriele and they enter. Miss Brandt follows them in and shuts the door behind her.

INTERIOR. NIGHT. THE HEADMASTER'S OFFICE

The headmaster is sitting very straight, writing notes precisely and efficiently. He is an ass. His character is that of a over-bearing, overly-officious jerk. He keeps them waiting. The girls wait patiently. Miss Brandt fidgets.

MISS BRANDT
(coughs) Headmaster....

He ignores Miss Brandt. Miss Brandt is embarrassed. Gabriele's demeanor turns dark.

MISS BRANDT (cont'd) (CONT'D)
Umm...Headmaster...the exchange...

He barely looks up at her.

HEADMASTER
Miss Brandt. (sternly) I'll be with you in a moment, if you please.

Miss Brandt is even more embarrassed. The camera rack focuses to Gabriele. Her eyes turn very dark as she glares at the Headmaster.

The papers the Headmaster has been working on shoot up into the air as if a blast of wind had caught them.

HEADMASTER (cont'd) (CONT'D)
Damn! What in hell...

He struggles to collect them. Miss Brandt comes to help him.

HEADMASTER (cont'd) (CONT'D)
Brandt, you would really be of more help if you would just shut the window!

She turns to do so and stops.

MISS BRANDT
Headmaster, I....

HEADMASTER
Well, Brandt is it too much to ask...

MISS BRANDT
Headmaster. The window is shut.

HEADMASTER
Don't be stupid, of course...

The window is firmly closed, there is no wind. The headmaster has his hands full of papers. He looks at the window more annoyed than incredulous.

HEADMASTER (cont'd) (CONT'D)
What in hell? That's a damned
strange thing...

MISS BRANDT
Headmaster. (cutting him off from
more swearing) The girls?

He turns from the window and sees the girls. Puts the papers down.

HEADMASTER
Yes, the girls. You all come to us
highly recommended. I dare say that
it will be very difficult for you
to live up to your sterling
references.

Gabriele steps forward and extends her hand across the Headmaster's desk. She stares at the Headmaster with her hand outstretched. He seems reluctant to take her hand. She holds her hand out farther. She stares at him intently. He is transfixed. He cannot move or take his eyes off of her.

Gabriele's eyes change slightly to those of a wild animal.

He is sweating and has a look of growing horror about him. The camera starts a move on Gabriele's face which is now half-animal, swings with a blur to Maria's face even more transformed, then to Daniele's face that is entirely wolflike, then to Yvette's - who is not transformed, but who does have two large wounds on her neck that stream blood. They seem to be standing in a forest, a dark, overly theatrical one. The sound of a wolf howling is heard.

MISS BRANDT
Headmaster!?!...

She is heard but not seen, as she tries to get his attention.

MISS BRANDT (cont'd) (CONT'D)
...Headmaster are you all right?

He turns and looks at her, shaken.

HEADMASTER
I...yes, I'm fine, Miss Brandt.

He looks at the girls. They are perfectly normal. Gabriele drops her hand.

HEADMASTER (cont'd) (CONT'D)
Perhaps you had better show the
young ladies to their room. It's
gotten quite late.

Miss Brandt moves towards the girls.

MISS BRANDT
Yes, of course, Headmaster. Are you
sure you're all right?

HEADMASTER
Yes, we'll talk more in the
morning.

They all move to the door at Miss Brandt's direction. She
ushers them out. Gabriele is last. She turns just she is
about to go out the door and addresses the headmaster.

GABRIELE (IN FRENCH)
Good evening, Headmaster. I hope
you sleep well.

He looks puzzled.

HEADMASTER
I...I don't...understand..

GABRIELE (IN FRENCH)
Sometimes, it is much better not to
understand. (then in her other
voice) Much better.

She smiles and leaves closing the door behind her. The
headmaster sinks slowly into his chair a deflated individual.

INT. THE SCHOOL. NIGHT

Miss Brandt and the girls are walking up the stairs. The
girls have their luggage. They reach the top of the stairs.
The group heads down the hallway the camera preceding them.
Miss Brandt, Maria, and Daniele keep walking, but Gabriele
and Yvette pause at the second closed door they come to. They
both turn and look at the door.

Inside the room, Therese sits up in bed. Her eyes wide with
alarm.

Outside the closed door, Gabriele's look is that of joy,
Yvette's that of concern.

Miss Brandt and the two girls have reached the fourth door.
They stop and wait for the others.

MISS BRANDT
 Here we are. Just in here. I'm sure
 you'll find things quite
 comfortable.

She opens the door and switches on the light. Miss Brandt,
 Maria, and Daniele enter. Yvette and Gabriele move away from
 the Therese's door and approach the open one.

8

INTERIOR. NIGHT. A ROOM AT THE SCHOOL

8

The room has four single beds, two desks, chairs, tables,
 etc., a typical boarding school room. The girls spread out
 and view their surroundings. Maria checks the closet. Daniele
 goes into the adjoining bathroom.

MISS BRANDT
 If there's anything you need, just
 let me know. Plenty of towels in
 the bathroom. We have breakfast at
 8:15am sharp. Of course,
 (conspiratorially) if you girls
 would like to sleep in after your
 long trip...that would be fine.

GABRIELE
 No, 8:15 will be fine.

She starts to leave. Gabriele walks up to her.

GABRIELE (cont'd) (CONT'D)
 Miss Brandt...thank you for being
 so kind.

MISS BRANDT
 You're welcome my dear. All of you,
 welcome to Grafton.

Miss Brandt leaves. Gabriele closes the door. She turns to
 the others.

GABRIELE
 About Miss Brandt...

MARIA
 What about the silly old fool?

GABRIELE
 I like that silly old fool. No one
 bothers Miss Brandt.

They are amused by Gabriele's reaction.

DANIELE
Whatever you say.

MARIA
Yes, of course. But I would never
have thought you'd have a
sentimental streak.

GABRIELE
My interests are not sentimental. I
don't want any trouble here. Keep
your *activities* far from this
house.

DANIELE
We will do as you say.

MARIA
As always.

GABRIELE
How reassuring.

She looks at Yvette. Yvette tries to avoid eye contact with
Gabriele. Gabriele walks over to Yvette, who is obviously not
pleased by the action.

GABRIELE (cont'd) (CONT'D)
Yvette...Yvette!

Gabriele, standing behind Yvette, takes her by the shoulders
and embraces her.

GABRIELE (cont'd) (CONT'D)
What is wrong my sweet? Something
is bothering you. You're so quiet.

YVETTE
No...nothing. I'm tired.

GABRIELE
Don't try to lie to me!

She tightens her embrace.

GABRIELE (cont'd) (CONT'D)
You felt it, didn't you? You can't
understand what it is you sensed,
but you feel it even now.

YVETTE
No...there's nothing...

They look at each other in puzzlement.

Gabriele's embrace is both loving and controlling.

GABRIELE

Yes, you feel it. (looks at Maria and Daniele) They don't. Even though they've been with me much longer, they don't feel it.

Maria and Daniele stop what they're doing and look at Gabriele and Yvette.

MARIA

What? Feel what?

GABRIELE

Yvette, tell them what you felt in the hallway...what you're feeling now.

YVETTE

So quiet...so bright...no shadows, no screams...just warm and safe.

MARIA

Can she really feel it? (to Gabriele) Can you?

GABRIELE

Yes. More powerful than I've ever felt before.

DANIELE

A pure host?

GABRIELE

Yes. And innocent.

YVETTE

No. We can't!

MARIA

We could all live a thousand years!

GABRIELE

Or *another* thousand years.

YVETTE

We would be damned.

GABRIELE

We are.

There follows a very rapid series of shots of all four undressing and then changing, nothing overt or seen clearly.

A succession of shadows, close-ups, blurred images. Then we see the room is empty, the four girls are gone. The windows are open and the curtains blow gently in the wind.

9 EXT. NIGHT. CITYSCAPE

9

A wide shot, perhaps a helicopter shot, of lighted streets and traffic.

10 EXT. NIGHT. AN ALLEYWAY NEAR A MODERN MUSIC CLUB

10

Two couples are on their way home for the evening. They head down the alleyway. They are intoxicated, but not overly so. They laugh and kiss as they walk.

The camera cranes down to reveal two long shadows stretching out on the asphalt ahead of them. They stop and are puzzled by what they see. They are standing and laughing both derisively and nervously at what they see. In the glow of streetlights at the end of the alleyway, Daniele and Maria are standing, silhouetted, blocking the way. They are naked and only their fingers are obviously abnormal.

The two couples are amused and slightly freaked out by the girls, especially by their nudity.

The vampires start towards the young people. Slowly.

They get rattled by this strange scene and decide to retreat. As they turn, they find that Yvette and Gabriele have appeared behind them blocking their exit. They start to panic. They have no way to escape. They huddle together. Maria stretches out her arm and bids one of the young men to come to her. Her eyes glow wildly.

One of the males starts to move towards her. His friends try to hold him, but he pushes them away and walks towards Maria transfixed. Daniele reaches out to one of the females and beckons. The young woman pulls away from her friends' grasp. Gabriele bids the other male to approach. The male struggles mightily to free himself from his partner's grip. He does so and moves off.

The last young woman looks one way to see her girlfriend in Daniele's embrace. She turns another way to see the other boy in Maria's embrace. She turns to see her boyfriend enjoying the attentions of Gabriele. She then turns to see Yvette reluctantly approaching her. She screams and runs away down the alleyway.

Gabriele looks up from her victim and growls at Yvette.

GABRIELE

She's yours. Don't let her get away!

Yvette reluctantly pursues the girl.

The young girl in her panic has run down a dead end. She looks around in panic. Searches for a way out. She runs wildly around looking for a door, or stairway, or exit of some sort. She stops and sees the blank wall ahead of her with no exit. She freezes and turns...

Yvette is standing there with her arms almost lovingly stretched out to the young girl. Yvette's eyes glow wildly. She falls to the ground and pleads, begs, for her safety. Yvette approaches the young girl. Yvette strokes the girl's hair, soothes her. She stares deeply into her eyes, calming her. She is transfixed now. Resigned to whatever fate may befall her. Yvette's face has half changed to that of an animal.

YVETTE

I'm sorry...I'm sorry...

She moves in very close now. Yvette kisses the girl much as Gabriele had done earlier to her.

YVETTE (cont'd) (CONT'D)

...I'm sorry...I'm sorry.

Yvette puts the girl down on the ground and then eases the girl's skirt up revealing her thigh. She opens a wound on the thigh and moves to drink the cascade of blood.

11 INT. NIGHT. THE SCHOOL. THERESE'S ROOM

11

The camera cranes down slowly on Therese in bed. She is crying.

FADE TO BLACK.

FADE IN:

ASSIMILATION MONTAGE

A series of shots in classrooms, at exercise, social gatherings, all kinds of things that nineteen-year-old girls do at a private school. The difference here is that the exchange students are always in the shade when outside and heavily covered. They are on the outside of activities, but not remote. They are different, but friendly. They are a source of fascination to the American girls.

All seem to accept them, except Therese. She looks upon them with suspicion and caution.

12 INT. THE SCHOOL GYMNASIUM. LATE AFTERNOON 12

Several girls are finishing a volleyball practise including Therese. They all head for the showers. As Therese walks towards the doors, she turns and notices someone sitting far off away from the court. She looks up and realizes it is Gabriele sitting alone, watching her.

She looks up from a book she has been reading and stares at Therese. She smiles. Therese looks away and moves quickly to the doors. Therese exits. Gabriele silently returns to her book.

13 INT. THE GIRL'S LOCKER ROOM. LATE AFTERNOON 13

Therese comes in quickly, looking behind her to see if she has been followed. She moves through the groups of girls who are either going to the shower, or coming back from the shower. Therese goes to her locker and starts to undress.

In the gym, Gabriele closes her book and slowly rises. She walks unhurriedly down the bleachers, her footsteps echoing.

Therese wraps a towel around herself and heads for the shower. She passes several girls returning from the shower.

In the gym, Gabriele walks lazily out the doors.

She enters the shower, there are three other girls in there. She hangs up her towel and starts to bathe. One of the other girls turns off the showerhead she has been using, towels herself slightly, wraps a towel around herself and leaves.

Gabriele stands waiting in the hallway outside the locker room.

Therese is bathing as the last of the other girls leaves the shower room.

Gabriele still waiting. She turns to look down an adjoining hallway. Daniele and Maria are standing in the other hallway, waiting.

Therese is finishing her shower, when she realizes that the only sound she hears is the running water. No sounds of her classmates at all. She wonders about this and turns off the water. Still no sounds. She grabs her towel and starts to move towards the locker room. As she gets to the door, she realizes that there is no one around.

Her fear growing, Therese moves quickly to her locker. She dries herself and reaches for the locker door. As Therese opens the door, she sees that the locker is empty. Her clothes are gone. She steps back from her locker to consider the situation. Revealed beyond her in blurred semi-silhouette is Gabriele.

GABRIELE

You're quite lovely, Therese.

Therese stifles a scream and looks at Gabriele. Therese tries to cover herself with her towel as best she can.

THERESE

Where are my clothes? What have you done with them?

GABRIELE

You don't need to be modest on our account.

Standing on either side of Therese are Maria and Daniele.

MARIA

Let me dry your hair.

She tugs at Therese's towel. Therese stifles another scream.

DANIELE

You seem quite nervous.

Daniele strokes her fingers up Therese's back. Therese jumps at her touch, but tries to remain composed.

THERESE

What do you want?

GABRIELE

I want to know what you see in your dreams.

Gabriele walks slowly over to Therese. The others tease her by touching her and making sensual movements.

GABRIELE (cont'd) (CONT'D)

I want to know how much you know...about us.

The vampires surround Therese. She is aware that she is helpless in their midst.

THERESE

About you...I...I know all about you.

GABRIELE

All, I doubt that. But at least you're honest. Tell us what you see...at night...in your mind.(she is hypnotising Therese)

THERESE

I see people who are dead, but they still walk, searching the earth. They are searching...for me.

GABRIELE

These people, do you recognize them?

THERESE

They have many faces. Often more than one. Sometimes young and beautiful, sometimes cruel and horrible.

Maria's face has transformed about halfway to that of her vampire form, Gabriele is only slightly transformed. Gabriele strokes Maria's face tenderly.

GABRIELE

Which face is which I wonder? When beautiful and when cruel?

Daniele has transformed the most and her hot breath is warming the blood in Therese's neck. She sniffs at Therese's flesh.

DANIELE

Of what use is youth and beauty if they don't last?

GABRIELE

What do you see about yourself in your dreams, Therese?

THERESE

I am alone...they come for me. They want my blood. They want my soul.

MARIA

Is it possible she knows what she is?

GABRIELE

Just a vague sense of being...special. You are special Therese. More special than you could ever imagine.

MISS BRANDT'S VOICE

Therese?

Miss Brandt and Yvette are standing by the locker room door looking at Therese.

MISS BRANDT

Therese?

Therese is alone. Standing with her towel covering her. She looks over at Miss Brandt in a confused way.

YVETTE

I'll see to her, Miss Brandt.

Yvette crosses to Therese and starts to help her get dressed. Her clothes are in her locker where they have been all along.

MISS BRANDT

Are you sure she's all right?

Therese is still dazed as she gets dressed. Yvette gently helps her.

YVETTE

She'll be fine I promise. We'll both be at dinner in a minute.

Very curious and somewhat worried, Miss Brandt leaves the room.

As Yvette finishes helping Therese get dressed, Therese begins to come out of her daze. She pushes Yvette away from her.

THERESE

Get away from me! You're one of them!

YVETTE

Yes...I am.

She is frightened, but also defiant again.

THERESE

What do you want from me?

A look of horror spreads across Therese's face, as Yvette's face has changed slightly.

YVETTE

I *am* one of them, but I'm not like them.

Yvette draws very close to Therese. She embraces her shoulders gently.

YVETTE (cont'd) (CONT'D)
I must feed like they do, but I've never killed. I cannot change what I am now, but I will not let it rule me.

THERESE
You're a monster.

Yvette bares her fangs and threatens Therese. Then draws back having made her point.

YVETTE
Yes, I'm a monster...but if you value your own soul, you'll listen to me.

THERESE
How can I possibly trust you?

YVETTE
Because I'm the only creature alive that can save you.

14 EXT. DAY. A SOCCER PRACTICE FIELD

14

Several young men are playing an impromptu game. All are healthy and handsome. The camera pans over to a set of bleachers where Gabriele, Maria, Daniele are watching the men with interest. They are heavily covered and wear scarfs and sunglasses.

The males run about and make flashy moves as they are well aware of their audience. The girls are watching the performance with pleasure.

MARIA
I think I'm in love.(sarcastically)

They all laugh derisively.

A particularly handsome blond athlete runs and stops the soccer ball out of bounds, kicks it up in the air, and catches it. He turns to give the girls a dazzling smile. He throws the ball into play and runs off after it.

DANIELE
Yes, me too. I definitely think it's love I'm feeling.

They all laugh again.

GABRIELE

Well, there's a very real
possibility of that over there.

She indicates something to their right. Off to the side of the field, Yvette is also watching the game. She is particularly interested in a dark haired guy. He is very skilled, and unaware of being watched. She watches the young man with a sense of longing, but not hunger.

DANIELE

What's the matter with her?

MARIA

She's been acting pretty strangely,
even for her.

GABRIELE

Yvette still thinks of herself as
one of them. She stills feels the
old emotions...love...affection.

DANIELE

I think she needs a lesson in the
meaning of loss.

MARIA

Maybe she needs more than one
lesson.

GABRIELE

May I assume you are referring to
our Therese?

MARIA

Yvette seems eager to deny us our
prize.

DANIELE

What will you do if she interferes
with our plans for our Therese?

Gabriele takes off her sunglasses. Her eyes are jet black.

GABRIELE

I love Yvette as much as any of my
companions.

They look at Gabriele intently.

GABRIELE (cont'd) (CONT'D)
...as much as either of you...
...but if she chooses to stand
against me I will destroy her.

She turns and looks in Yvette's direction.

Yvette turns and looks at the girls on the bleachers.

The three are staring at Yvette. Maria waves in mock
friendliness.

Yvette looks at them and turns to go.

The guys are breaking up the game. Several are hanging around
the bleachers. Yvette heads out across the park into some
trees. The dark haired guy, KYLE, is getting his gym bag as
he watches Yvette walk away.

EXT. DAY. AN URBAN PARK

Yvette is walking along when she hears a voice behind her.

KYLE
Hello! Yvette?...

She stops and turns. She realizes who it is and has very
mixed emotions about stopping.

KYLE (cont'd) (CONT'D)
Wait a minute.

KYLE (cont'd) (CONT'D)
I asked the others what your name
was. So...I...uh, you're French,
right?

Yvette starts walking again. Kyle follows.

YVETTE
(Coldly)Yes, I am French.

KYLE
So, you like soccer? I should say
football, that's what they call it
in France, don't they?

YVETTE
(Not as cold)Yes. I like football
very much.

KYLE

We've got a game this Friday night
and I wondered if you weren't doing
anything...

She stops and looks at Kyle.

YVETTE

Look, it's very nice of you to
invite me, but...

He looks so earnestly at her. There's not a trace of anything
but genuine affection. She looks directly into his eyes and
sees all of her past life there. She reaches out with her
left hand to touch his cheek. Yvette's hand strokes his
cheek. He is surprised by the gesture, but hopeful.

KYLE

You'll come to the game?

She starts to pull her hand away from Kyle's cheek, he takes
her hand in his own. She looks both ashamed and fearful of
his contact.

KYLE (cont'd) (CONT'D)

Please say you will.

YVETTE

I can't come to the game...

Obvious disappointment flashes across his face. He starts to
speak, but Yvette removes her hand from his and touches her
index finger to his lips to prevent this.

YVETTE (cont'd) (CONT'D)

...but I will meet you after the
game.

Yvette looks at him for a moment and then leaves quickly.
Kyle starts to pursue, but thinks better of it and goes off
in a different direction.

The camera tracks back from a high view of Yvette walking off
in one direction and Kyle in the other, to reveal Maria and
Daniele in Medium CU on either side of the screen.

DANIELE

Don't they make such a lovely
couple?

MARIA

I do hope Yvette plans to share
with her sisters.

GABRIELE

Patience, patience. We'll let things develop a little further. That way we'll have something to use...should we need it.

Gabriele smiles a very cold smile.

15 INTERIOR. LATE AFTERNOON THE SAME DAY. THE SCHOOL LIBRARY 15

Therese sits reading a book at one of the tables. She is alone. On the table in front of her are several other books. Therese is reading intently. It is a book of mythology and legend. In particular, vampires and other supernatural creatures. She is fascinated by the descriptions and the illustrations. There is a particularly appropriate one about feeding on the living. She is worried by the image. She turns the pages. The next one shows the creatures hunting in a group and slaughtering their victim. She is even more concerned by this last image.

YVETTE

You *should* believe, Therese.

Therese looks up in shock at the sound of the voice. Yvette sits directly in front of Therese. She did not make a sound in entering or sitting at the table.

YVETTE (cont'd) (CONT'D)

You should believe everything that these books tell you. But they can only tell you part of what really exists.

THERESE

I want to know. I want to know what you are...and the others.

YVETTE

You've read about the terrible tragedy at the girls' school in France? About how the school burned down and all of the students and staff died in the fire?

THERESE

We had fire drills every week after we heard...you were there?

YVETTE

I was one of the students. The fire was deliberately set, to cover the evidence.

THERESE

Evidence...of what?

YVETTE

Of murder. They savaged all of them. They drank their blood...hot and sweet...right from their freshly torn throats. All of my friends, my friends...

As Yvette speaks a small torrent of tears begins to streak down her face, but they are blood not water.

YVETTE (cont'd) (CONT'D)

...they killed them right in front of me.

THERESE

Why didn't they kill you?

YVETTE

They did.

Yvette leans forward and leafs through the book in front of Therese. She finds the page she wants. Yvette points to the page in the book. As she does, her index finger enlongates and becomes claw-like. She taps the book to indicate the illustration to Therese, who looks aghast at the transformation and the illustration.

The illustration is of a woman vampire initiating another woman into the cult.

YVETTE (cont'd) (CONT'D)

If the blood is taken slowly, carefully...without violence...

YVETTE (cont'd) (CONT'D)

...the victim dies, but is re-born as one of the undead.

THERESE

A vampire.

YVETTE

Yes. I live on the blood of the living because that is my nature now. But I do not want to hurt you, or anybody. You must believe that.

THERESE

What about the others?

Yvette stands and takes a step or two. She is trying to explain the unexplainable.

YVETTE

Maria and Daniele were once very much like me, but time and distance have made them hard, and vicious. They only remember being human as being weak and helpless. They have come to hate humans and so they have no conscience when it comes to killing.

THERESE

And Gabriele ?

YVETTE

She is one of the old ones. Ancient beyond comprehension...

The camera slowly tracks along a row of books. We see Therese and Yvette talking from between the stacks.

YVETTE (cont'd) (CONT'D)

she has gathered hundreds of disciples to her side, to her bed. She has lost most of them to fire, to the stake, to the consecrated blade.

Yvette moves to the table and fixes her gaze on Therese.

YVETTE (cont'd) (CONT'D)

Many others she destroyed herself, because they were weak and a danger to her, or because they needed to be sacrificed to save her from destruction.

Therese looks intently at Yvette as she continues. Yvette puts her hands on the table and leans toward Therese as if to drive home a point.

YVETTE (cont'd) (CONT'D)

But a few, the ones she has loved and then found disloyal... who challenged her will...

THERESE

Like you are now, by being here?

YVETTE

Yes, like I am now...for us she reserves her most terrible vengeance.

Yvette's head lowers, she is fearful and tired. She has taken a terrible chance and she knows it. Therese reaches slowly out and places her hands on Yvette's gently. She looks up into Therese's eyes with a sense of relief. Tears run down her cheeks, but this time they are water.

Therese manages a faint smile.

YVETTE (cont'd) (CONT'D)

You must listen to what I have to say. More than your life is at stake, more than your own immortal soul.

THERESE

I...believe you.

YVETTE

Every so often, more frequently than anyone imagines, something special comes into the world...children born with a purity and an innocence that make them powerful even if they never realize it. Therese, you are one of these spirits.

Therese starts to speak.

YVETTE (cont'd) (CONT'D)

No. Don't speak.

YVETTE (cont'd) (CONT'D)

You are special and that's why we've come here. Gabriele could sense your spirit from thousands of miles away.

She is terrified and puzzled by all of this.

YVETTE (cont'd) (CONT'D)

We are drawn to you, like insects to a flame. We want your power. It would make us strong...it would keep us young. With your blood coursing through her veins she would live another thousand years.

THERESE

She would live...what about the others?

YVETTE

Gabriele will never share you with them.

YVETTE (cont'd) (CONT'D)

She never intended to. I think she might have shared you with me...but now...she'll destroy all of us.

THERESE

What can we do?

YVETTE

We may have some time. There's something special about *when* it's to be done and where. Otherwise, you'd be dead already. I don't know exactly what she's waiting for. And first, Gabriele will have to find a way to rid herself of Maria and Daniele, and that won't be easy.

THERESE

What about you? You can't stand against them.

YVETTE

I know. At least not *alone*. We'll meet again tomorrow during the day. Watch for me when the others aren't around.

They get up and leave together. Their dialogue continues after they have left the scene.

THERESE

Yvette, I'm so scared. I don't know what to do.

YVETTE

I felt that way, too, not so long ago.

THERESE

Should I pray?

YVETTE

If you want. But don't expect an answer.

The camera tracks in on the books on the table where Therese had left them. A shadow falls over the books. The book is lifted up and the pages are turned. The camera tilts up to reveal Miss Brandt reading. She looks up from the book very distressed, and gazes off toward where the girls had exited.

16

EXT. A LIGHTED SOCCER PLAYING FIELD. NIGHT

16

The game has just ended and the crowd is breaking up. Kyle is standing, with his gym bag and cleats, looking everywhere for Yvette. The camera cranes down and tracks in on Kyle.

A car pulls up next to him and several teammates and their girlfriends call out to him. He waves them off, in a friendly fashion. They leave expressing their disappointment that he won't join them. The parking lot is now empty and he is alone. He reaches down and picks up his stuff and turns to go.

YVETTE

Kyle...?

Kyle turns around sharply to see Yvette standing very close. He is startled.

KYLE

I...I didn't hear you...

YVETTE

I am sorry I'm late. I was afraid
you wouldn't be here.

She moves very close to him. As it is night, she is dressed very differently than in the park. This does not escape his notice.

KYLE

You look so...you look great.

She moves closer still.

YVETTE

Thank you. It's so warm and still
tonight...it's wonderful to be
outside in the night air.

She moves up against him. He takes her in his arms.

KYLE

You're so beautiful.

She positions her lips near his and lightly touches them several times.

KYLE (cont'd) (CONT'D)
...so beautiful.

They kiss passionately.

YVETTE
Kyle, I realize we don't know each other, that we've just met...but I need you to be with me.

KYLE
I want to be with you more than anyone I've ever met. That seems so strange, but I do.

They kiss again, even more deeply.

YVETTE
Kyle, if I told you to leave here now...to run away and not look back, would you do as I say?

KYLE
I don't think I could.

They kiss again.

17 INT. NIGHT. THE SCHOOL. THE HALLWAY OUTSIDE THERESE'S ROOM 17

The Headmaster walks down the hall towards Therese's room. He is distracted, nervous. He approaches the door and knocks.

She is in bed. She sits up, very alert now to danger.

THERESE
Who's there? Who is it?

HEADMASTER
It's the Headmaster, Therese. I'm afraid there's been some trouble.

She gets out of bed and starts for the door.

THERESE
Just a moment. I'll be right there.

She goes to the door and opens it. The Headmaster stands outside.

HEADMASTER
I'm afraid something very bad has happened with one of the foreign girls. She's asking for you.

THERESE

Which one? Who's asking for me?

HEADMASTER

Uh...Yvette. The young one.

Therese comes out of her room and shuts the door.

THERESE

What's happened? Is she all right?

HEADMASTER

I...don't know. There's something wrong...very wrong.

THERESE

Take me to her!

The headmaster leads off down the hallway. Therese follows.
He leads Therese down the stairs.

HEADMASTER

She seems to be having some kind of fit. I've never seen anything like it.

THERESE

Did you call 911?

HEADMASTER

No, I thought it might be better if we found out what was wrong before calling anyone.

THERESE

Yes, that's good...I mean we should see what we can do first.

Therese turns at the bottom of the stairs to go to the Headmaster's office. He stops her.

HEADMASTER

No, she's in the cellar.

THERESE

The cellar?

HEADMASTER

I saw the light on under the door and I wondered who would be down there at this time of night. When I went down, I found her lying there on the ground. She had blood all over her face.

THERESE
Was she attacked?

HEADMASTER
No. I don't think the blood was
hers.

They proceed to the cellar door. It is open. The stairs are dimly lit and quite steep.

The Headmaster takes a flashlight from his pocket and turns it on. He points it down the stairs.

HEADMASTER (cont'd) (CONT'D)
She's over by the furnace.

They start down, Therese leading the way.

INT. NIGHT. THE SCHOOL CELLAR

Therese and the Headmaster come down the stairs and move towards the area by the furnace. The pool of light from the Headmaster's flashlight moves from the furnace to the floor near it. There is nothing there. Therese is puzzled and turns to speak.

The Headmaster smashes the flashlight against Therese's head. Therese's head recoils from the blow. She crumples to the ground unconscious. The camera tilts up to the Headmaster. He shakes the flashlight which does not function anymore. He tosses it on the floor and reaches into another pocket and pulls out a short length of rope. He crouches down and pulls Therese's feet together and starts to bind them.

INT. SAME NIGHT. THE HALLWAY OUTSIDE KYLE'S DORM ROOM

Kyle and Yvette enter from the stairs and approach his room. As they reach the door Kyle's roommate comes out of the room in an obvious hurry. Vince is an oddity, definitely not a jock like Kyle.

VINCE
Hey! I thought you were meeting
that babe...(realizes Kyle is not
alone)...and I see you have. (to
Yvette) Hello.

YVETTE
(trying to be pleasant) Hello.

VINCE
(waits for intro, doesn't get one)
I'm Vince. Kyle's roommate.
(another pause) And I'm just
leaving.

He stares at Yvette in awe, scoping her out intently.

VINCE (cont'd) (CONT'D)
You are the luckiest guy I've ever
known.

KYLE
Weren't you in a hurry?

VINCE
Not as much as you are.

KYLE
Goodbye.

Vince awkwardly moves pass Kyle and takes another look at Yvette as the two enter the room.

VINCE
Nice to meet you!

The door closes.

Vince lingers a moment and with a deep sigh turns and goes out the exit. After a moment we hear an exclamation of complete sexual frustration and envy echo up the stairwell.

INT. SAME NIGHT. KYLE'S DORM ROOM

Yvette and Kyle stand in the center of the room staring at each other. Yvette, with incredible grace, unhooks her dress and it *literally* slides off her body onto the floor. She is naked. She moves to Kyle, embraces him, and kisses him.

The camera tracks very slowly towards the two. They continue to kiss. Yvette pulls Kyle's shirt off up over his head and kisses him again. Kyle takes off his pants and shorts and they embrace again. Kyle picks Yvette up in his arms and moves towards the bed.

Kyle places Yvette on the bed and slides in beside her. They continue to fondle and kiss.

YVETTE
Kyle. (he does not respond as he is
totally lost on her beauty) Kyle...
(MORE)

YVETTE (CONT'D)
(he looks at her)...there's still a
chance for you. If you tell me to
leave right now!

KYLE
(he kisses her passionately) I
don't want you to leave...ever.

YVETTE
(she is actually surprised) You
don't know what you're saying!

Kyle takes her face in his hands and stares deeply into her
eyes. Yvette is the one who is afraid.

KYLE
I do know. I know that when I look
at you, I see there's no way back.
It's everything or nothing at all.

YVETTE
Then you want to be with me of your
own free will?

KYLE
Fully...completely. No regrets.

YVETTE
You'll have more than a lifetime of
those.

Yvette rolls over on top of him. They kiss and move against
each other sensuously.

Slow dissolves reveal several shots of Yvette and Kyle making
love. In each successive shot, Yvette changes slightly,
becoming more and more feral. Kyle has given himself over to
whatever she is and accepts it.

In the throes of passion, Yvette is riding Kyle. She draws
her arms back against her sides, and, as she raises them up
into the air in sexual pleasure, we see that she has grown
wing-like veined membranes that extend between the length of
her arms and her upper body.

Yvette, her wings outstretched, silhouetted against the light
coming from the window, arches her back and has the vampire
equivalent of an orgasm. Kyle moans both in pleasure and
trepidation. Yvette opens a wound on Kyle's side, a flow of
blood starts. He looks at the wound and then up at Yvette.
She looks at Kyle sadly.

YVETTE (cont'd) (CONT'D)
This will be painful...very
painful.

KYLE
Am I...going to die?

YVETTE
Yes, and after that, we can be
together...forever.

KYLE
Then, I'm ready.

YVETTE
Please don't hate me. (she lowers
herself on him) Please don't hate
me.

He winces as Yvette starts to feed on him.

KYLE
I don't hate you, I love you...
I...love...I love you.

INTERIOR. NIGHT. THE CELLAR OF THE SCHOOL

Therese is tied to a support post in the cellar. She is just
regaining consciousness. She starts awake and looks around.

Therese looks around for any sign of the Headmaster. There is
none. She struggles to loosen the ropes binding her. She
can't loosen them. She starts looking around for something to
use to free herself. She notices something on the ground near
her. There is a broken window, the glass relatively intact
but cracked into long shards. Therese tries to bring her legs
back behind her to drag a piece of the broken glass towards
her. There is a loud sound of a door opening. Therese looks
up at the stairs. The Headmaster comes down the stairs
dragging a section of canvas behind him. He comes over
towards Therese. She watches as he moves towards her. He
looks at Therese.

HEADMASTER
I'm glad to see you're awake. They
told me not to harm you.

The Headmaster starts to spread out the canvas.

THERESE
They told you? *Who* told you not to
harm me?

HEADMASTER

They said that I'd need something to wrap the body in after they'd finished with you. So I got this.

He continues to spread the canvas out.

THERESE

Headmaster, you're not well. You need to call someone who can help you.

HEADMASTER

They said they'd spare me, and the other girls, if I would help them.

THERESE

They lied to you. They'll kill everyone no matter what happens. Just like they did at that French school. Do you remember that? They'll kill us all.

HEADMASTER

No. They gave me assurances. They won't hurt anyone if they get what they want.

THERESE

You mean if they kill me. (she looks over at the stairs and sees something) Is that what you mean? (stalling)

HEADMASTER

Yes! Is that so much to ask, one life for so many?

THERESE

(she is trying to keep his attention) But it won't be like that. After they kill me they'll have to eliminate anyone who saw them here.

A shadow falls across the floor heading towards the Headmaster.

THERESE (cont'd) (CONT'D)

You don't understand what you're dealing with. They're heartless... they can't be trusted.

We see a shovel leaning against the wall. The shovel is lifted up off the ground slowly. The Headmaster has finished with the canvas and is wiping perspiration from his face with a handkerchief.

HEADMASTER

I know exactly what I'm dealing with, my dear. They won't waste a moment after they get what they want. They're too afraid...of the other one.

THERESE

What other one?

HEADMASTER

The one they want to destroy...

He hears a noise behind him. He turns to look and has a moment of surprise and shock. There is a loud metallic thud as the shovel connects with the Headmaster's skull. He goes down in a heap, hard. Therese both surprised and relieved to see Miss Brandt standing with the shovel firmly in her hands.

MISS BRANDT

Now, that felt just about right.

She puts the shovel up against the post. She moves to release Therese.

MISS BRANDT (cont'd) (CONT'D)

Are you all right?

She starts to untie Therese.

THERESE

I'm fine. How did you know...?

MISS BRANDT

The Headmaster has been acting very strangely...even for him. I've been keeping an eye on him.

Miss Brandt finishes untying Therese, and helps her up.

THERESE

Thank you. We must get out of here. They'll be coming for me.

Miss Brandt grabs Therese by the shoulders.

MISS BRANDT

You *do* know why they want you so badly?

THERESE

I don't know what you're talking about...

MISS BRANDT

Don't lie to me, Therese. You can't cover for Yvette anymore. I know what the others are, and that she's one of them! My God, a vampire! I can't believe it when I say it myself, but I know it's true.

THERESE

I don't know what you mean...

Miss Brandt shakes her, as if to instill some sense into her.

MISS BRANDT

No. Therese! You must think of your own safety, you are in mortal danger. They need more than your blood, they need...

MARIA'S VOICE

...we need your soul.

Therese and Miss Brandt turn sharply. Maria and Daniele are standing a few feet away, blocking any escape.

MARIA

You belong to us now.

DANIELE

To do whatever we want with.

THERESE

What about Gabriele? What will she do to you if you betray her like this?

DANIELE

After we devour you, what can *she* do? We'll be twice as powerful as she is.

MARIA

Besides, we knew she'd never share you with us. She...

Miss Brandt is reaching for the shovel that is leaning against the post behind them.

MARIA'S VOICE

...meant to betray us and leave
with Yvette, and both of them would
live a thousand years with your
blood in their veins.

DANIELE

But now, it will be us that live to
see the dawn of the fourth
millennium.

They start their approach. As Maria makes a move to grab
Therese with her clawed fingers, Miss Brandt swings her
trusty shovel and catches Maria a devastating blow to the
side of the head. Anything less than a supernatural creature
would be killed. She recoils and feels the gash on her head.

MARIA

What have you done, you bitch!?

Miss Brandt swings at Daniele's head. Daniele catches the
shovel in her powerful grip halting the swing. Daniele takes
the shovel away from Miss Brandt, and with a vicious swipe of
the back of her other hand she sends Miss Brandt flying into
some bookshelves and falls crumpled to the floor. Daniele
hurls the shovel away with tremendous force.

The shovel flies straight against the post with such force
that it shatters in two, sending splinters of wood all over.

MARIA (cont'd) (CONT'D)

Look what she did! Look at me!

Maria touches the huge gash on her feral, but beautiful face.

DANIELE

Don't worry about that! It will
heal. We have the antidote to all
of our ills right here.

They approach Therese again. Therese looks to her right. Miss
Brandt lies motionless on the floor. She is desperate now,
there seems to be nothing she can do to prevent her death.

Now fully in bloodlust, the two vampires descend towards
Therese, nothing to stop them from taking their prey. Therese
backs up and falls against the post she was tied to. She
slides down the post and sits on the ground crying. She puts
her hand down on the ground to prevent herself from falling
over. She has put her hand down on a broken pane of glass.
Therese picks up a long, nasty-looking shard. She holds the
shard up as if to defend herself. Maria and Daniele are not
the least concerned.

Therese swiftly puts the razor-sharp shard against her own neck, very tightly against her carotid artery. She means to deny them her life.

The vampires draw away.

MARIA

What are you doing!?

Maria starts to reach for the glass. Daniele stops her.

DANIELE

Don't be a fool! She's no use to us
dead!

Therese then realizes that she has a chance to survive. She pushes the glass even more tightly against her neck.

THERESE

I'll do it! I'd rather kill myself
than let you have me.

Maria makes another move towards Therese in frustration. Daniele grabs her arm and pulls her away.

DANIELE

If she dies, her blood is nothing!
Less than nothing. If we despoil
her blood, Gabriele will certainly
kill both of us, and we'll be
powerless to stop her!

MARIA

What are we going to do?!

DANIELE

We have to think! We have to...

She stops abruptly. Her whole body jerks forward violently. A look of surprise, followed by terror, comes over her face. She looks at Maria for help. Her body spasms again, and, as she and Maria watch, a long, sharp piece of wood bursts through her chest and extends out about a foot. Blood sprays out over both of them. Daniele screams. Maria cries out in agony at the sight. Daniele falls to one knee. Behind her we see a very disheveled, but very determined Miss Brandt. Daniele gasps and moans in death throes. Maria stoops to give some futile support. Very swiftly Daniele's body corrupts, shrinks, and turns to dust and bones.

Therese almost looks sorry, but she still holds the glass tightly against her neck. Miss Brandt is shocked by all she has seen but not panicked. Maria rises from the ground. She is consumed by sorrow and hatred. Her eyes burn bright red.

She obviously means to kill both humans. Miss Brandt moves to Therese's side. Maria starts towards them, but stumbles. She seems weak, shaken. She tries to regain her strength but weakens more. They watch in wonder at this latest development.

She has changed back to her human form, unable to maintain her feral shape. She looks at herself and then up at window on the far wall. The first rays of dawn are breaking, sapping all vampires of their strength and powers.

Miss Brandt and Therese turn to look at the window and the sunlight now streaming across the room. Maria stands there motionless, confused. She doesn't have the strength to overcome both humans and she knows it. Therese lowers the glass from her neck. Miss Brandt picks up the shattered shovel handle from amongst Daniele's remains.

Maria sees the weapon and prepares to defend herself.

MARIA

Do you think I'll turn my back for you? Or can you look someone in the eyes and still murder them?

MISS BRANDT

This isn't murder, not this. It's a reprieve.

Her eyes glow fiercely. She summons all the power she can

MARIA

You can't do it, you're not strong enough.

She begins to unfocus as a result of Maria's influence.

MARIA (cont'd) (CONT'D)

Too weak, too old...too tired, your strength is leaving you.

Her arm begins to lower, she is succumbing to Maria's will.

Maria is winning the battle of wills when her head is jerked backwards and sharply to one side as Therese grabs her hair and pulls mightily. As she does that, Therese swings the glass shard up to Maria's neck very near her carotid artery.

THERESE

I'm not too old, or too weak.

MARIA

Go ahead Therese, kill me. You'd better get use to it, your going to get lots of practice. Go ahead!

THERESE

What do you mean? (no answer) What do you mean by that!?

Therese pulls harder and pushes the glass tightly against Maria's throat.

MARIA

You are marked. You can kill me, but what about Gabriele? Or if not her, then one of the hundreds, the *thousands* that roam the earth in search of your kind. What chance do you have?! You be better off letting me finish you here and now.

THERESE

You're right. I'd better get used to it.

Therese slices Maria's neck open. Blood cascades down her neck and across her body in a torrent. Therese releases her grip and Maria starts to fall. She tries to staunch the flow with her hand but to no avail.

Maria falls to her knees. She struggles to stop the flow of blood. She puts one hand down on the ground in order to balance herself. She tries to scream, or curse, but she cannot make anything but a gurgling sound. Miss Brandt raises the shovel handle high and plunges it into Maria's back directly between the shoulderblades. The splintered shaft pierces Maria's chest and buries itself in the crumbling cement floor of the cellar.

Maria struggles to lift herself off of the shaft. She has lost too much blood and the wound through her heart is a fatal one. She loses her battle with death and her impaled body *slides down the wooden shaft*.

Maria continues to slide down the shaft and crumples to the ground. She exhales one last blood-choked breath. She is still. Her body disintegrates exactly as Daniele's had earlier.

Miss Brandt takes Therese by the shoulders and leads her towards the stairs.

MISS BRANDT
We'd better get you cleaned up and
then I'll come down and take care
of things.

Therese looks back behind them. The body of the Headmaster is
sprawled on the floor, the remains of the vampires lie in two
ashen heaps. As they walk to the stairs, Therese looks at
Miss Brandt and almost manages a smile.

THERESE
We'd better think of a good story.

Miss Brandt almost manages a smile.

MISS BRANDT
I think the young ladies decided to
return to France.

THERESE
And the Headmaster?

Miss Brandt and Therese get to the base of the stairs.

MISS BRANDT
These stairs are very treacherous.

They both start up the stairs.

THERESE
Do you think anyone will believe
us?

MISS BRANDT
Not if we tell them the truth.

THERESE
I can barely believe it myself.

MISS BRANDT
We're not out of danger yet.
There's still the two of them out
there, somewhere.

They stop at the top of the stairs.

THERESE
You don't think that Yvette
would...

MISS BRANDT

Therese, you can't trust her. She's one of them, no matter how much we might want to think she's different. She's a demon, just like the others.

THERESE

No, I don't believe that. I can't.

MISS BRANDT

The time may come when we have to destroy Yvette. Will you be strong enough to do it?

They exit. The camera tracks backwards down the last few stairs and pans over to the cellar. The camera tracks over the floor to the piles of remains of the vampires. An ancient, shriveled, claw-like hand reaches down and sifts through the ashes. The camera tilts up and reveals an incredibly aged Gabriele, who has a satisfied smile on her face.

18 INTERIOR. DAWN. KYLE'S DORM ROOM

18

The camera pans to reveal Yvette, sitting just out of the direct sunlight, looking out the window. Her face is still quite monstrous, but she is very sad, not ferocious. She leans forward and as she nears the light her face changes to fully human. She cries. Yvette sits on the bed, naked, crying. Under a sheet, covered up to his neck, facing the wall, is Kyle. He is motionless. The sound of the door being opened is heard. Yvette tries to wipe away her tears quickly. Vince sneaks in, hoping either to not interrupt something or to interrupt something. He catches sight of Yvette. Yvette makes no effort to hide her nakedness. She smiles at Vince.

VINCE

Oh, God. I'm sorry. I thought...I'll come back later. (he really cannot take his eyes off her)

YVETTE

No, no. Don't bother I was just leaving.

Yvette gets up and picks up her dress from the floor and slinks into it. Vince watches intently.

VINCE

Should I wake him up for lunch?

YVETTE
No, I don't think you could anyway.
He'll probably sleep right through
until tonight.

Yvette has dressed completely. She stands next to the head of the bed, which is below our view.

VINCE
You two must have had quite a
night.

YVETTE
Yes. (she looks down at Kyle) It
was quite a night.

Yvette crosses to the door. Vince holds it open for her.

YVETTE (cont'd) (CONT'D)
You look pretty tired too.

She stares intently into his eyes.

VINCE
Yes, those couches in the lounge
aren't very comfortable. I...

He starts to defocus. She reaches up and strokes his face.

VINCE (cont'd) (CONT'D)
...you're so beautiful...so very...

He starts to fall asleep. Yvette kisses him on the lips gently.

YVETTE
Go to sleep now.

VINCE
Yes. I will.

She smiles at him and leaves. Vince closes the door. He is practically falling into bed.

VINCE (cont'd) (CONT'D)
That is the hottest girl I've ever
seen. (to Kyle) You are the
luckiest guy ever!

Vince crashes into his bed. The camera cranes down to reveal Kyle's face. His eyes are open, but his pupils are totally dilated, his skin blanched, and he is not breathing.

19

EXTERIOR. DAY. THE SCHOOL

19

An ambulance sits in the driveway, lights flashing. The medical attendants are bringing the Headmaster's body out of the school. There is also a police car. Two officers can be seen talking to Miss Brandt and taking notes. Several of the students are standing around gawking.

OFFICER ONE

You say that you found him at the bottom of the stairs when you couldn't find him in his office. What made you think he was down in the cellar?

MISS BRANDT

I looked all over. But when I saw the cellar door was open and the lights were on, well...

OFFICER TWO

Was he dead when you found him?

MISS BRANDT

Oh, quite dead. I *am* a qualified nurse, so I immediately checked his pulse, but...

OFFICER ONE

I think that's all we need for now. We will need you to come downtown and make a complete statement for the record.

MISS BRANDT

Of course.

OFFICER TWO

You have our condolences. How are you and the students taking it?

MISS BRANDT

Oh, we're holding up.

The officers leave. Miss Brandt looks on quite calmly as they go.

20

INT. THE SCHOOL. THERESE'S ROOM

20

Therese is in her bed, restless and anxious in her sleep. Two hands reach in and caress her forehead and her shoulder. She starts, awake but barely so. She looks up at the source of this comfort and she gasps, and draws away.

Yvette is startled and concerned by Therese's reaction. She tries to reach for Therese again, but gets a similar reaction.

YVETTE

What's the matter? I just wanted...

THERESE

Wanted what Yvette? To finish what your *sisters* tried to do last night?

YVETTE

What happened, Therese? What did they do?

THERESE

You know what they *wanted* to do, the same

Yvette grabs Therese and holds her arms, she draws close to her.

YVETTE

Yes! Yes, Therese, I want you too! I want your blood and I want your soul!

Yvette kisses Therese hard on the lips. Therese recoils, but cannot break her hold.

YVETTE (cont'd) (CONT'D)

But not for the reasons that the others do. I *need* you, Therese. I did something terrible last night, something I can never do again.

THERESE

What...what did you do?!

YVETTE

I killed. For the first time...I killed.

THERESE

Oh, my God! Who...who did you...?

YVETTE

I can't go on like this, being what I am. I'd rather die than do that!

THERESE

Do you think I want to spend the rest of my life being *hunted*?

(MORE)

THERESE (CONT'D)

I don't want spend every night in fear.

YVETTE

I can save you, Yvette. I can save you and myself.

THERESE

How, Therese? By making me one of your kind? Is that my only choice?

Yvette moves closer to Therese. She strokes her hair and looks deeply into her eyes.

YVETTE

No. That is not your only choice. But you will have to choose. Only if you come to me of your own free will can we survive.

They kiss again. They hold each other tightly.

THERESE

Is it fear that will bind us?

YVETTE

Fear? I hope it will be...love.

They continue to comfort each other.

21 INTERIOR. DAY. THE HEADMASTER'S OFFICE

21

Miss Brandt sits behind the desk. She has been named temporary headmaster of the school. She is on the phone with one of the school trustees.

MISS BRANDT

Yes, that's what I thought. Having the students take the long weekend in this time of distress. (listens) Well, they're taking it rather better than expected. (listens) It probably hasn't hit them fully. Yes.

There is a knock at the door.

MISS BRANDT (cont'd) (CONT'D)

Excuse, me. There's someone at the door. (in response to the knock) Come in!

Therese enters and smiles faintly at Miss Brandt. She nods and motions for Therese to enter.

MISS BRANDT (cont'd) (CONT'D)
Well, that's very kind of the
trustees to make the arrangements
for the holiday. The girls...

Therese enters but leaves the door open behind her.

MISS BRANDT (cont'd) (CONT'D)
...are very appreciative as am I.
Uh, huh. Yes...

Therese is a few feet inside the room. Yvette enters and steps forward towards Therese's side. A look of dark anger and fear crosses Miss Brandt's face.

MISS BRANDT (cont'd) (CONT'D)
...Yes, well I must go now, the
girls will be leaving soon and I
must make sure everything is ready.
Thank you. I'm sure it will,
Goodbye.

Miss Brandt hangs up the phone and glares at Yvette.

MISS BRANDT (cont'd) (CONT'D)
What are you doing here?

Yvette pushes the door closed. Miss Brandt reaches for something down behind the desk. Yvette moves to Therese's side.

YVETTE
Miss Brandt, we have to talk to
you. We need your help.

She raises the blood-stained shovel handle into sight.

MISS BRANDT
Step away from her, Therese and
we'll talk.

Yvette moves and embraces Therese, who partially shields her.

THERESE
No! She isn't one of them!

Miss Brandt raises the handle like a weapon.

MISS BRANDT

Of course she's one of them! Now
move away from her, Therese and
we'll sort this out.

THERESE

(crying) No, please. You don't
understand. We need each other.

MISS BRANDT

I know what she needs, and what she
will do to get it. Now...move away!

Yvette steps around Therese. Therese tries to hold her back.

THERESE

What...what are you doing?

Yvette holds Therese's shoulders.

YVETTE

Why should Miss Brandt believe us?
(she looks at Miss Brandt) After
all that has happened, why would
anyone believe that I mean you no
harm?

She moves away from Therese. Yvette moves slowly towards the
desk. Miss Brandt readies the stake. Yvette walks right up to
the desk and reaches out with her hand open. Therese runs to
the corner of the desk.

THERESE

No, please don't...

Yvette looks at Therese, then reaches for the end of the
stake. Yvette grabs the stake firmly. Miss Brandt strengthens
her grip. Yvette pulls the stake towards her and places the
bloodied point exactly over her heart. She lets go of the
stake. The camera pans up to her face. She is resolute, but
fearful that Miss Brandt will strike.

Miss Brandt is now uncertain, she hesitates. Therese is
crying and her eyes plead with Miss Brandt not to strike.
Yvette is completely at Miss Brandt's mercy. The point of the
stake moves a short distance from her heart.

Miss Brandt pulls the stake away and seems somewhat convinced
of Yvette's intentions. Therese moves to Yvette's side and
embraces her.

THERESE (cont'd) (CONT'D)

(to Miss Brandt) Thank you.

MISS BRANDT

I'm going to give you the benefit of the doubt, because I frankly don't know what else to do.

YVETTE

Right now Therese's life is the most important thing. Gabriele is patient, but she won't wait for long, now that Maria and Daniele are out of her way.

THERESE

What is she waiting for? Why hasn't she...

MISS BRANDT

I may have the answer to that.

She takes out one of the books that was in the library and puts it down on the desk. Therese and Yvette circle around to look with her.

MISS BRANDT (cont'd) (CONT'D)

I been reading some of the mythology about these creatures...(awkward reaction from Yvette and Therese)...I'm sorry...

YVETTE

No need to be.

MISS BRANDT

It seems that everything about them is somehow in conflict with life on this world.

YVETTE

Gabriele only told me what she wanted me to know, about myself, and the others. But I do know that she has lived over *three thousand years*.

MISS BRANDT

That's possible, this race has been with us for a long, long time. Myths and legends about them come from across the globe, and date back as far as records were made.

YVETTE

You said we were in conflict with life, what does that mean?

MISS BRANDT

Well...everything about you is...
contrary. Instead of deriving
strength from the sun, daylight
weakens you and could destroy you.
You have human emotions and
characteristics, but when needed
you can discard them,
and...shift...into other forms. You
have no relationship with any other
form of life but humans.....and
you either hunt us, or use us
to...reproduce yourselves.

Therese gently squeezes Yvette's arm as if to reassure her
that she is not afraid of what is being discussed.

MISS BRANDT (cont'd) (CONT'D)

As to the origin of your
species...that is uncertain. But
one thing I can say with complete
certainty...humans and...

YVETTE

Vampires.

MISS BRANDT

...humans and vampires are,
literally, blood enemies. The only
thing that can come from contact
between us is death.

Therese and Yvette look distressed. They look at each other
for reassurance that this pronouncement is not always true.

YVETTE

I'm not going to let that happen.

MISS BRANDT

You may not be able to stop it, you
won't be able to resist your own
instincts.

YVETTE

I know that. But I have a way to
keep things...in balance.

Miss Brandt looks dubious at best.

THERESE

What about Gabriele? You said you
knew something.

Miss Brandt picks up one of the books from the pile. She flips through the pages as she speaks.

MISS BRANDT

In order to take full advantage of Therese's blood, Gabriele has probably been fasting, starving herself for the past twenty-six days.

YVETTE

But I've seen her feed.

MISS BRANDT

No, I'd say you saw her pretend to. She can't allow any other blood to dilute Therese's when she drinks.

THERESE

How much longer do we have?

MISS BRANDT

Two days. Tomorrow night is the new moon, total darkness. She needs complete darkness or the blood would be tainted. She will need an isolated place, far from any human interference.

THERESE

She'll come for me then?

YVETTE

No. She won't be able to. She will bring you to her, by your own free will.

THERESE

Never.

YVETTE

She will give you a choice, either submit, or watch someone you love die.

THERESE

What are we going to do?

YVETTE

We are going to prepare for tomorrow night, that's when she'll call to you. We'll have to be ready by then.

MISS BRANDT

It will take more than a broken handle to deal with her.

YVETTE

Yes. You'd better keep reading. Maybe you can find something we can use against her. Don't let Therese out of your sight at any time!

THERESE

Where are you going?

YVETTE

There's someone who can help us, but right now he's the one who needs my help.

22 INTERIOR. DUSK. KYLE'S DORM ROOM

22

It is just about sunset. The room is just as it was, with Kyle unmoved from before. Vince quietly comes eating a candy bar. He looks at the bed where his roommate has been all day.

VINCE

Hey, Kyle. Com'on man, you've been sleeping long enough. You missed lunch, and now you'll miss dinner!

There is no reaction from Kyle. Vince walks over towards the bed,

VINCE (cont'd) (CONT'D)

Kyle! Hey, man come on. She couldn't have taken that much out of you!

He looks worried now. There is something definitely wrong with his roommate and he is beginning to realize it.

VINCE (cont'd) (CONT'D)

Kyle...wake up...wake up...

Vince leans down and shakes kyle's shoulder.

VINCE (cont'd) (CONT'D)

Hey, man...wake up...

Vince pulls back the sheet to reveal Kyle's motionless form on a terribly blood-stained sheet. Vince recoils in horror. Vince bolts across the room and out the door.

VINCE (cont'd) (CONT'D)
Oh, Jesus! Help! Someone...help!

Vince comes out the door yelling. There is no one around as most everyone else is at dinner. He runs down the hall looking for someone.

The camera pans right to reveal Yvette waiting at the stairwell entrance. She watches Vince go out of sight, then quickly moves to the room.

INT. NIGHT. THE FRONT DESK OF THE DORM

Two student attendants are sitting at the desk. Vince runs up to them shaken and panicked.

VINCE
Quick! Call security! I think he's dead!

The two students are caught in bewilderment for a moment.

VINCE (cont'd) (CONT'D)
Hurry up! Call them! He's dead!

One of the students picks up the phone and calls security.

STUDENT #1
Security? Get over here...to Hayes Hall immediately, there's been...something's happened
(continues talking)

VINCE
(to the other student) Come on!
Come with me!

They both run out towards the room as the other student stays on the line. Vince and the other student run down the hallway. Vince and the other student burst into the room. They freeze.

Kyle and Yvette are standing near the bed, in an embrace, kissing. They stop and turn to look surprised at the intrusion. Kyle is fully dressed.

KYLE
What's the problem?

VINCE
What's the problem?! You were lying there dead, in bed, in a pool of blood!

KYLE

Okay. I don't get it. What's the joke?

VINCE

There's no joke...I saw you right there...

Vince looks at the bed. The bed is neatly made. Vince looks confused. He and the others hear footsteps coming fast down the hall. They look at the door and two security officers rush in.

SECURITY #1

What's the problem? Who's been hurt?

VINCE

I...guess, no one.

SECURITY #1

Look son, tell me what happened and I don't want to hear that this some kind of prank.

VINCE

When I came back from dinner, my roommate there, was lying motionless on his bed and there was blood all over the sheets. I tried to wake him, but he wasn't breathing...and he was cold...

The two officers look at Kyle. Their gaze starts at the couple's knees and goes up their two attractive forms to their faces.

SECURITY #1

Well, son. He looks like he's doing just fine right now.

SECURITY #1 (cont'd) (CONT'D)

I don't know whether you had a bad dream, or if this your idea of fun...but, don't ever call us again under false pretenses. Understand?

The officers leave.

STUDENT #2

Yeah, thanks for scaring the crap of us, man.

The student leaves. Vince looks at the couple, still unconvinced.

KYLE
Look, there's an explanation for
all of this...

VINCE
I know what I saw...

He notices something under the bed. It's laundry bag partially hidden there.

VINCE (cont'd) (CONT'D)
What's in the bag, Kyle?

KYLE
My sheets, covered with blood.

VINCE
Then..what the hell is going on?

Kyle and Yvette break their embrace and Kyle turns to face Vince.

KYLE
Look, I can't explain. I don't even
know that much myself.

Yvette moves past Kyle and towards Vince.

YVETTE
Vince, you don't want to know
what's going on here. It would be
better if you forgot all about
this.

Yvette moves close to him. He is nervous as she comes close. She puts her hands on his shoulders. He stares into her eyes.

YVETTE (cont'd) (CONT'D)
You must forget about everything
you've seen...

Her eyes are wild, compelling.

YVETTE (cont'd) (CONT'D)
...here tonight. You must forget
everything about me. You have
never...seen me. You will forget
about me. You tell anyone who asks
that Kyle went home. You saw him
pack and leave for home.

Kyle moves up to Yvette.

KYLE

(to Vince) I'm sorry this had to happen to you. I'm actually going to miss you.

YVETTE

Now, go to sleep. When you wake up in the morning, everything will be fine.

She kisses Vince again, this time firmly on the lips. Vince dutifully goes and lies down on the bed. He falls instantly asleep. Kyle goes and grabs a travel bag full of clothes, and the laundry bag containing the bloodied sheets near the bed. He and Yvette move to the door.

KYLE

I thought I'd be afraid...to leave everything behind.

YVETTE

And you're not afraid?

KYLE

No, I'm excited. I want to know what I've become. I want you to teach me.

YVETTE

Teach you? What I have to teach you in the next twenty-four hours...

KYLE

Twenty-fours hours? We'll have an eternity like you said.

YVETTE

By midnight tomorrow night, we'll either be destroyed, or we'll still exist to live out this curse I've shared with you. Which would be worse, I wonder?

They embrace and kiss.

24 INTERIOR. THE BUILDING

24

The interior of the building is in shambles, unused for decades.

Very faintly, a chanting sound can be heard in the distance. As the camera prowls the hallways, the chanting sound becomes louder. The words are ancient and unintelligible to modern ears. The sound gets louder and more distinct.

A cloaked figure is revealed in a large room. The sound emanates from the figure. This is Gabriele, and she is moving rhythmically and unsteadily as she chants.

The camera begins to move to show Gabriele's face. It is older and more desiccated than before. She begins to shout out the words.

As the camera cranes upwards, Gabriele lifts her arms up and opens them. She looks up at the ceiling, but we get the sense that she is looking beyond this room to somewhere else. Abruptly she stops chanting, and looks up in wonder.

25 EXTERIOR. A STAR-FILLED NIGHT SKY

25

The camera cranes down to reveal the three great pyramids of Ancient Egypt.

Walking into frame are several military-looking men, some with torches, lead by a figure of some obvious authority. Held in place between two of the guards is Gabriele, young and beautiful. She is bound and gagged. They force her along on a quick pace. The whole group is nervous, and look about cautiously as they walk. The camera pans left and follows them as they head into the sands.

EXT. NIGHT. A CAVERN OPENING IN THE DESERT

The group, now terrified, pushes Gabriele ahead of them towards the mouth of a large cave. They prod her with spears. She wants to run, but knows she will be killed if she tries to retreat.

The guards move Gabriele farther towards the cave. She unwillingly obeys and approaches the opening.

Gabriele approaches and two, young attractive women step into the torch light. They start to remove Gabriele's restraints. Gabriele is confused, and still terrified.

The men retreat slightly at the sight of the women.

HIGH PRIEST
(in an ancient tongue which is sub-
titled) Remember, we have fulfilled
our part of the bargain!

CUT TO:

MEDIUM SHOT. GABRIELE AND THE WOMEN

Gabriele's back is to the men. The two women who are releasing her hear the exclamation of the high priest and look directly at him. Their eyes glow with an unholy light. They smile, and return to their work.

CUT TO:

MEDIUM WIDE SHOT. THE MEN

The group recoils at the sight of the women's eyes. The guards begin to break ranks and back away.

HIGH PRIEST (cont'd) (CONT'D)
Tell your masters that we have done
as they demanded. The sacred one is
yours! Tell them to abide by the
agreement!

CUT TO:

MED. CU. GABRIELE AND THE WOMEN

The two women, now half-changed into the familiar feral form of the vampire, show their fangs and taunt the men.

CUT TO:

MEDIUM WIDE SHOT. THE MEN

Panic ensues as the guards bolt and run. The high priest speaks as he withdraws.

HIGH PRIEST (cont'd) (CONT'D)
Tell your masters that they made a
bargain! They must leave our people
in peace! They must...

A strange sound, like something swooping down over the high priest's head is heard. He stops talking and starts running.

CUT TO:

MEDIUM SHOT. GABRIELE AND THE WOMEN. REVERSE

The women, now returned to normal, turn back to Gabriele and gently lead her into the cave.

FIRST WOMAN

(in an ancient tongue which is subtitled) No need to fear now, special one. You are highly favored.

SECOND WOMAN

You are destined to live forever!

They lead Gabriele, almost lovingly.

CUT TO:

26 EXT. NIGHT. THE DESERT

26

WIDE SHOT. TRACKING

The group of panicked men run towards their home. They hear strange sounds all around them.

CUT TO:

MONTAGE

A series of very rapid cuts as the men are destroyed by an unknown number of vampires. We only see claws ripping, torches being brandished and then dropped. Screams and nasty slashing sounds are mixed with growls and death throes. The last shot is the body of the High Priest, face up to the stars, being drained by a number of creatures.

CUT TO:

27 INT. NIGHT. A PASSAGE IN THE CAVERN

27

MEDIUM SHOT. TRACKING

The two women lead Gabriele down the passage way. As they move along a great number of other vampires are visible lining the passageway. Almost an honor guard.

CUT TO:

MEDIUM CU. GABRIELE. TRACKING SHOT

She is not as afraid as before. The two women back off. Gabriele moves forward. The camera does a 180 degree turn and tracks back to reveal the group of vampires with their hands upheld and outstretched, practically willing Gabriele onward.

CUT TO:

WIDE SHOT. HIGH ANGLE. INTERIOR OF GROTTA

Gabriele steps into the light of two small torches in the grotto. She stops and stands as if in trance. The sound of something struggling to move is heard. There is scrapping and heavy grunting. A large clawed hand moves into the light, Followed by something very large and very ugly. It struggles to approach Gabriele, who does not move.

ANCIENT ONE
(in an unintelligible tongue which
is subtitled) You...you are the
perfect one! The saviour. The blood
in your veins...

CUT TO:

MED. CU. GABRIELE

She is emotionless. The clawed hand caresses her beautiful face.

ANCIENT ONE (cont'd) (CONT'D)
...will sustain us for a thousand
years! We will live forever...

CUT TO:

MEDIUM SHOT. REVERSE ANGLE CRANE. GABRIELE

The camera cranes up and we see the true nature of the creature. Even heavily shadowed, it is bigger and more terrifying than anything we've seen before.

ANCIENT ONE (cont'd) (CONT'D)
...and spread our kind across the
whole of the world!

The creature moves very close to her.

CUT TO:

CU. GABRIELE. HIGH ANGLE CRANE

The creature's claws reach out for her neck. The camera cranes upward. She screams.

MATCH CUT TO:

CU. GABRIELE. IN THE ABANDONED BUILDING

She screams. The camera continues to crane upwards.

CUT TO:

28 INTERIOR. A HALLWAY IN THE DESERTED BUILDING 28

WIDE SHOT. TRACKING

The sound of the scream echoes.

CUT TO:

WIDE SHOT. TRACKING. ANOTHER ROOM IN THE BUILDING

The sound of the scream echoes.

CUT TO:

29 EXTERIOR. DAY. A HUGE DESERTED BUILDING IN A REMOTE LOCATION 29
IN THE CITY

WIDE SHOT. TRACKING

The sound of the scream echoes.

DISSOLVE TO:

30 EXT. DUSK. THE GIRLS' SCHOOL 30

WIDE SHOT

The school seems almost deserted.

CUT TO:

31 INT. THE SCHOOL. THERESE'S ROOM 31

MEDIUM SHOT. THERESE

Therese stands looking out the window at the failing light. Behind her, Yvette and Miss Brandt watch.

CUT TO:

CU. THERESE

The last horizontal rays of light throw shadows upon Therese's face. She seems to be drifting into a kind of dreamstate. There is a vague whispering sound indistinctly heard.

THERESE

Yes...yes. I hear you.

CUT TO:

MEDIUM SHOT. YVETTE AND MISS BRANDT

They turn and look at each other with caution. Yvette nods to Miss Brandt. She then turns to look at Therese.

YVETTE

It begins.

CUT TO:

CU. THERESE

Her eyes are dilated fully. She is in a trance.

THERESE

Of my own free will, I come to you.

CUT TO:

MEDIUM WIDE SHOT. THE ROOM

Therese turns, and oblivious to the others, starts walking slowly out the door. She passes them and continues out of shot. Miss Brandt picks up a large canvas bag from the floor, then she and Yvette leave.

CUT TO:

WIDE SHOT. CRANE SHOT

Looming like a giant monolith against the starry, moonless night, the building is only dimly lighted by distant street lights. Therese walks into frame from the left and heads towards the building. A few seconds later Yvette enters the frame from the left and Miss Brandt from the right. They look up at the monstrous hulk of a ruin, steel themselves, and then follow.

CUT TO:

WIDE SHOT. EXTREME HIGH ANGLE. FROM THE TOP OF THE BUILDING

The tiny figures of Therese, Yvette, and Miss Brandt can be seen far below, dwarfed by the colossal edifice.

CUT TO:

33 INT. NIGHT. THE DESERTED BUILDING

33

WIDE SHOT. TRACKING

Therese follows the low whispers deeper into the building.

CUT TO:

WIDE SHOT. A HALLWAY IN THE BUILDING

Therese almost floats along towards the heart of the building. Not far behind the others follow quietly.

CUT TO:

WIDE SHOT. A LARGE ROOM IN THE BUILDING

Therese walks to the center of the room, at least as far as we can tell in the darkness.

THERESE

I am here...of my own free will.

CUT TO:

MEDIUM SHOT. YVETTE AND MISS BRANDT

They crane their heads about, trying to hear something that might lead them to locate Gabriele.

YVETTE

Be ready. She's close now.

Miss Brandt sets the bag down on the floor and unzips it. The camera tilts up, pans left, and tracks in on Yvette's eyes. As it does we hear metallic and wooden sounds coming from Miss Brandt's actions. Yvette begins to transform herself into her feral shape.

CUT TO:

WIDE SHOT. YVETTE'S POV

As she continues to change, we see more and more of the room, bathed in a spectral light that only nocturnal creatures can see. Therese stands rigidly in the center of the room. Yvette looks around the ruined landscape. We see nothing but rubble and Therese.

CUT TO:

MEDIUM SHOT. YVETTE AND MISS BRANDT

Yvette has completely transformed, and she uses her special abilities to listen, smell, and look for any sign of Gabriele. Miss Brandt has some kind of equipment, but we cannot be sure just what it is in the darkness.

YVETTE (cont'd) (CONT'D)

There's something else here...I
can't locate it...I...

There is sound of debris being disturbed. Both of them react to it.

CUT TO:

WIDE SHOT. YVETTE'S POV

We see Gabriele's cloaked figure approaching Therese from the other end of the room. If we looked more carefully, we would see that she is moving slowly and not too steadily.

CUT TO:

MEDIUM SHOT. TRACKING. YVETTE AND MISS BRANDT

YVETTE (cont'd) (CONT'D)

There!

She points directly at the approaching figure. Miss Brandt raises a very large flashlight and switches it on, its brilliant light seems fantastic in the darkness.

CUT TO:

MEDIUM SHOT. GABRIELE

She throws her hands up to cover her eyes. If we looked more carefully, we would notice that her hands are young-looking and unwrinkled.

CUT TO:

MEDIUM SHOT. HANDHELD. YVETTE AND MISS BRANDT

Yvette takes the flashlight and keeps the beam on Gabriele. Miss Brandt then swings up into view a very large bow, draws a particularly nasty-looking arrow, and pulls it back with considerable force ready to launch.

CUT TO:

MEDIUM CU. GABRIELE

She lowers her hands, revealing her face, young, and for the very first time since Egypt thousands of years ago, innocent. She blurts out random words in panic.

GABRIELE
(in the ancient tongue) Where is
this place? Where am I? Don't hurt
me! I beg you...

CUT TO:

MEDIUM SHOT. HANDHELD. YVETTE AND MISS BRANDT

Miss Brandt takes deadly aim. Yvette looks puzzled.

YVETTE
No, wait! There's something...

MISS BRANDT
This is our only chance!

She lets fly.

CUT TO:

CU. GABRIELE

She reacts violently to the impact of the arrow. The camera cranes down to reveal a direct hit, dead center in her heart.

CUT TO:

CU. GABRIELE'S FACE

She looks up from the sight in shock, tries to speak, but cannot. She looks at Yvette and Miss Brandt in a way that makes them feel a great wrong has been done.

CUT TO:

MEDIUM SHOT. GABRIELE. REVERSE ANGLE

She falls to her knees. We see the vicious arrowhead sticking out from between her shoulderblades. The other two slowly approach, Miss Brandt is drawing another arrow.

CUT TO:

WIDE SHOT. HIGH ANGLE CRANE. THE THREE OF THEM

The camera slowly descends. Gabriele falls to the ground and dies. The other two crouch down to observe.

CUT TO:

MEDIUM CU. GABRIELE'S LIFELESS FORM

She seems at peace now. The camera tilts up and pans left to Yvette and Miss Brandt. They look puzzled.

MISS BRANDT (cont'd) (CONT'D)
She's not...decaying.

YVETTE
No, she was human...just a human...

There is an ominous growl from elsewhere in the cavernous room.

CUT TO:

MEDIUM WIDE SHOT. THE ROOM

Yvette and Miss Brandt rise up into the shot, looking around for the source of the noise.

MISS BRANDT
What is it?

YVETTE
The Old One...the thing that was
inside of her...

There is another growl, louder now.

YVETTE (cont'd) (CONT'D)
...it's out now... Therese!

CUT TO:

WIDE SHOT. THERESE

She is standing with her arms outstretched, looking upwards, almost welcomingly.

Miss Brandt, with her weapon ready, and Yvette, in full vampire form, move into shot looking in vain in every direction to see their foe.

CUT TO:

WIDE SHOT. YVETTE'S POV

The room is empty except for Therese and Miss Brandt. Yvette keeps looking to no avail.

Another growl and then whispered, unintelligible words echo through the room.

CUT TO:

WIDE SHOT. HIGH ANGLE CRANE. THE THREE OF THEM

The camera cranes down, and as it does we become aware of a dark figure now standing directly behind Therese. Both Miss Brandt and Yvette are looking elsewhere. The figure wraps its arms around Therese and embraces her.

CUT TO:

MEDIUM CU. YVETTE

She catches sight of the creature and turns to confront it.

YVETTE (cont'd) (CONT'D)
No! Therese! Let her go...

CUT TO:

WIDE SHOT. THE ROOM

Yvette rushes towards the creature.

YVETTE (cont'd) (CONT'D)
...you're not going to have her!

The creature swings a bony arm out at surprising speed and sends Yvette flying backwards violently.

CUT TO:

MEDIUM CU. THE CREATURE

The creature turns from contemplating Yvette's next move to look towards Miss Brandt, just an arrow buries itself in its shoulder.

CUT TO:

MEDIUM SHOT. MISS BRANDT

She is placing another arrow in the bow.

CUT TO:

MEDIUM WIDE SHOT. THE CREATURE

It roars in anger, and, as the injured shoulder is the arm that holds Therese, it loosens its grip slightly. Another arrow slices into its neck, cutting deeply. It roars again.

CUT TO:

MEDIUM WIDE SHOT. THE ROOM.

As the creature is distracted, Yvette is able to get near enough to Therese to grab her and move her away from the creature.

CUT TO:

MEDIUM SHOT. YVETTE AND THERESE

The creature seizes Yvette by the neck and pulls her back. She pushes Therese away forcefully.

CUT TO:

MEDIUM WIDE SHOT. THE CREATURE

It is strangling Yvette, shaking her like a doll.

CUT TO:

MEDIUM CU. THE CREATURE AND YVETTE

Yvette is struggling to no avail, even her superhuman strength is useless. Another of Miss Brandt's arrows pierces complete through the creature's arm grasping Yvette. It releases Yvette.

CUT TO:

WIDE SHOT. THE ROOM

The creature roars and utters unintelligible oaths. It moves towards Miss Brandt, having had enough of her stings.

CUT TO:

MEDIUM SHOT. YVETTE

She rises up into the frame, growls, and rushes towards the creature.

CUT TO:

WIDE SHOT. THE CREATURE

Yvette ducks under a swing of the creature's arm and swings her own claws at its side.

CUT TO:

MEDIUM CU. THE CREATURE

Yvette's claws rip open its flesh. It roars again.

CUT TO:

MEDIUM SHOT. THE CREATURE

It manages to grab Yvette's arm as she tries to strike again. It pulls her near, and raises its other arm to deal a deadly blow.

CUT TO:

MEDIUM WIDE SHOT. HIGH ANGLE. THE CREATURE AND YVETTE

The creature starts to swing, but cannot complete it as a clawed hand grabs its arm and holds it firm.

CUT TO:

MEDIUM WIDE SHOT. THE CREATURE

The creature looks to see what is holding it, and by doing so, moves to reveal Kyle, in full vampire form, tightly gripping its arm. Kyle swings his free hand at the creature's side and connects. Yvette breaks free and holds the creature's other arm. The creature struggles, but cannot overcome both of them.

CUT TO:

MEDIUM SHOT. THERESE. TRACKING

The camera tracks in on Therese who is coming out of her trance. She looks at the strange tableaux before her and is horrified.

CUT TO:

MEDIUM WIDE SHOT. THE CREATURE

Yvette and Kyle viciously hack away at the creature, weakening it. It roars, but now in genuine pain.

CUT TO:

CU. THERESE

She screams.

CUT TO:

MEDIUM SHOT. THE CREATURE

It stops struggling for a moment and looks at Therese. It gathers itself for one last effort. Kyle and Yvette exert an incredible strength to hold it.

YVETTE (cont'd) (CONT'D)

Now!

CUT TO:

CU. MISS BRANDT

Her hand is firm and the arrow is tautly drawn. It flies.

CUT TO:

MEDIUM CU. THE CREATURE

The arrow finds its mark straight through the creature's heart, and straight through the creature.

CUT TO:

WIDE SHOT. THE ROOM

The creature throws Kyle and Yvette aside, sending them crashing to the floor. It moves towards Therese.

CUT TO:

MEDIUM SHOT. THERESE

She looks at the creature in horror. Miss Brandt moves to her side to protect her.

CUT TO:

EFX. WIDE SHOT. THE ROOM

The creature walks slowly towards Therese and Miss Brandt, but as it does it is turning to dust.

CUT TO:

MEDIUM CU. YVETTE

She lifts herself up off the floor, watching the transformation. She looks to Kyle.

CUT TO:

MEDIUM SHOT. KYLE

He gets up off the floor and watches the creature's plight.

CUT TO:

EFX. MEDIUM WIDE SHOT. THE ROOM

The creature can barely move now, it creeps along trying to reach Therese.

CUT TO:

EFX. MEDIUM SHOT. THE CREATURE. HIGH ANGLE

The creature is barely moving. It has almost turned to dust.

CUT TO:

MEDIUM CU. THERESE

The creature's hand reaches for her and comes close.

CUT TO:

EFX. MEDIUM SHOT. THE CREATURE AND THERESE

Miss Brandt holds Therese and eases her back away slightly.
The creature freezes, then disintegrates to nothing.

CUT TO:

WIDE SHOT. THE ROOM. HIGH ANGLE

The four of them stand motionless contemplating the pile of
dust.

DISSOLVE TO:

34 EXT. DAWN. THE DESERTED BUILDING

34

WIDE SHOT. THE BUILDING

CUT TO:

35 INTERIOR. DAY. THE ROOM

35

MEDIUM SHOT. THERESE, YVETTE AND KYLE

Yvette and Kyle are back in human form and are dressing.
Therese stands nearby.

CUT TO:

MEDIUM SHOT. MISS BRANDT

She has gathered up her equipment.

MISS BRANDT
Are you sure that this is what you
want?

CUT TO:

MEDIUM SHOT. THE THREE OF THEM

YVETTE
It's the only way we can all
survive.

THERESE
We'll miss you. You've been so
strong.

CUT TO:

MEDIUM CU. MISS BRANDT

MISS BRANDT
(trying not to be emotional, but
failing) I wish I could be as
strong as you, all of you.

CUT TO:

MEDIUM SHOT. THE THREE OF THEM

They are finished dressing. Kyle and Yvette move to either
side of Therese. They move together, touch each other. They
start to leave.

MISS BRANDT (cont'd) (CONT'D)
Please...

CUT TO:

MEDIUM CU. MISS BRANDT

MISS BRANDT (cont'd) (CONT'D)
...try to find some happiness,
together.

CUT TO:

MEDIUM SHOT. THE THREE OF THEM

They look back at Miss Brandt with an attempt at hopefulness,
but it comes off more like ruefulness. They turn and start
walking.

DISSOLVE TO:

MONTAGE

A series of dissolves of headlights, road signs, highways
being traveled by night into...

CU. THERESE. CRANE SHOT. HIGH ANGLE

Therese's face as she turns and writhes, her head on a pillow. As the camera pulls out, cranes up and tracks back revealing Therese in bed, we see she is naked and is apparently having sex. The camera continues to crane up and track back to reveal Yvette and Kyle in their vampire forms feeding on Therese. Yvette is drawing blood from Therese's side, Kyle from her thigh. Therese is experiencing pleasure and pain in equal amounts.

As the camera stops directly over the bed, Therese's feet are crossed at the ankle, her arms have become outstretched, and her head tilts to her right and slightly lowers as the two lovers drink to survive.

FADE TO BLACK.

CREDITS.