



T-shirts.

The LOST BOYS enter the carousel house. Cool kids in distinctive dress. Compelling; not threatening. They are DAVID, MARKO, PAUL, DWAYNE; David the obvious leader.

GREG, the head Surf Nazi, sits in one of the carousel's benches with his arm around his girl, SHELLY. He thinks he's King of the Boardwalk.. And doesn't like it one bit when Shelly casts an appreciative glance toward David.

David smiles back at her. Not flirting, just being chivalrous. Greg scowls and takes his anger out on Paul by tripping him as he goes by. An insult... a shove. David joins Paul. Surf Nazis join Greg. The Lost Boys close ranks. A major melee seems ready to erupt, when the ugly end of a nightstick is shoved against his Adam's apple. A three hundred pound security GUARD is at the other end. The ride suddenly ends. CALLIOPE MUSIC STOPS.

GUARD

I told you to stay off the boardwalk.

For an endless moment David's and the Guard's eyes lock in mortal combat. Neither one willing to give ground. Then David smiles.

DAVID

Come on, let's pull.

The Lost Boys begin to leave as the Guard turns to Greg and the Surf Nazis.

GUARD

You too, off the boardwalk. And don't come back!

Greg and the Surf Nazis grumble and leave. There is bad blood between them and the Lost Boys, but both groups hate the Security Guard more.

EXT. BOARDWALK - NIGHT (AERIAL SHOT)

CAMERA TRAVELS through the empty amusement park as the lights go off systematically. CAMERA CONTINUES past the rides to reveal:

4

LARGE, EMPTY PARKING LOT

4

The Security Guard approaches his lone car carrying his lunch pail. Deadly quiet.

VAMPIRE POV SHOT

Zooming down on the Guard. A rush of air. High-pitched SCREECHING. WHISPERING VOICES.

THE GUARD

looks up -- reacts for a split second -- and then he's gone -- pulled UPWARD OUT OF FRAME so fast, he's just a blur. Only his lunch box -- bouncing on the pavement -- remains behind.

5 SHOTS OF GROTESQUE CARNIVAL IMAGES ON THE BOARDWALK 5

Clown faces bobbing. Dark images in the carousel.

6 EXT. DESERTED BEACH - NIGHT 6

WAVES LAP against the beach. Lonely and deserted. No one around for miles.

All is quiet and still, until... WHOOSH! THUD!

THE GUARD'S BODY

falls from the sky and lands in the wet sand directly IN FRONT OF CAMERA.

Horrible and bloodless. Sucked dry, like a deflated balloon. CAMERA PULLS UP, UP, UP until the coastline is visible to us. And NIGHT DISSOLVES INTO DAY.

7 EXT. PACIFIC COAST - MORNING 7

Helicopter shots of the COASTLINE and HIGHWAY 17 approaching Santa Clara: ocean, agriculture, etc. CAMERA FINDS a beat up LAND ROVER pulling a U-HAUL TRAILER.

8 INT. ROVER 8

LUCY ANDERSON drives -- late thirties, sexy, warm, comfortable with herself -- a bit of a free spirit. SAM, 11, a victim of too many afternoons in shopping malls watching Bratpack movies, sits next to her in his trendy duds, suffering the foreign coastline with his large Malamute dog NANOOK.

MICHAEL, in his late teens, slumps in the back seat. He is a loner, an independent and not enjoying the ride.

LUCY

We're getting close...

SAM

What's that smell?

LUCY

(filling lungs)

Ocean air!

SAM

Smells like something died.

LUCY

Guys, I know it hasn't been easy...  
the divorce and now the move... but  
I think you're really going to like  
living in Santa Carla...

No reply. Her sons look unconvinced.

LUCY

How 'bout some music.

She turns on the radio to COUNTRY AND WESTERN.

SAM

Keep going.

She next finds an EASY LISTENING station.

MICHAEL

Keep going.

She next finds Donovan singing "Mellow Yellow."

SAM/MICHAEL

Keep going.

LUCY

(laughing)

Wait. Haight-Ashbury! The summer  
of love! 'Mellow Yellow.'

SAM/MICHAEL

Keep going!

They all laugh as Lucy turns the dial to a CURRENT ROCK  
HIT and the boys relax.

THEIR POV - LARGE BILLBOARD

Showing Boardwalk, Pier, etc. Reads: "Welcome to Santa  
Carla."

As they pass, only Michael notices what has been spray  
painted on the back of the sign: "MURDER CAPITAL OF THE  
WORLD."

MUSIC CONTINUES over:

9

EXT. SANTA CARLA - MORNING

9

ESTABLISH Summer/Fun atmos -- Bikinis, Surfers, Bikers,  
Colorful Locals, etc.

HIGH SHOT soaks in boardwalk and surrounding area as  
CAMERA MOVES DOWNWARD finding Sam and Nonook in the crowd  
running to:

In the center of the action. Lucy pumps gas into the Rover as Sam runs up to her.

SAM

Mom, there's an amusement park  
right on the beach!

LUCY

That's the boardwalk, Sam.

SAM

Can we go now, huh?

LUCY

Maybe later. Grandpa's expecting  
us.

Lucy is disturbed as she notices TWO RUNAWAY TEENAGERS RUMMAGING through a nearby garbage bin for something to eat. She and Sam are distracted however as they see Michael rolling his HONDA MOTOR BIKE from out of the U-Haul.

MICHAEL

I need to stretch my legs. I'll  
follow you.

The Attendant gives Lucy five dollars in change. She hands it to Sam, indicating the Two Runaways.

LUCY

Tell them to get something to eat.

SAM

I thought we were poor.

LUCY

Not that poor.

Sam runs off as Michael starts his prize possession.

LUCY

Still mad at me?

MICHAEL

For what.

LUCY

For everything.

Michael can't deal with this and just roars his engine.

LUCY

If you want to check it out and  
meet us later it's okay.

Sam returns, having heard this.

SAM

What!?! He can and I can't?! No fair!!

MICHAEL

That's okay, Mom. I can see it later. I'll help you unload.

Lucy seems pleasantly surprised by Michael's display of responsibility. She and Sam get in the Rover as the Runaways shout to them.

RUNAWAY

Hey, thanks, lady.

LUCY

(to Runaways)

Use some of it to call home.

(to Sam as they  
pull out)

Those kids look like me twenty years ago.

SAM

When you ran away from home, hitchhiked to Berkeley, spent the night in Golden Gate Park and begged for spare change in the morning?

LUCY

You've heard this story before?

SAM

So many times, I'm starting to think it happened to me.

11

EXT. GRANDPA'S HOUSE - DAY

11

A long winding road leads to the old lodge-like funky house. The Land Rover pulls up followed by Michael on his motorbike.

GRANDPA, a rugged individualist wearing old denims, Indian moccasins, long grey braid down his back, is a lifeless form on the front porch. Lucy and sons approach.

MICHAEL

He looks dead.

LUCY

He's just a deep sleeper.

MICHAEL

He's not breathing, Mom.

Lucy becomes concerned as she feels his head.

SAM

If he's dead can we move back to  
Phoenix?

Before Lucy and Michael can belt Sam, Grandpa opens his  
mischievous eyes.

GRANDPA

Playin' dead... and from what I  
heard, doin'; a damn good job of  
it, too.

Michael and Sam exchange weird looks as Lucy hugs her  
father.

12

INT. GRANDPA'S LIVING ROOM - DAY

12

Large, lodge-like; funky leather furniture and Indian  
blankets. Michael carries in his BARBELLS while Sam  
struggles with his MAMMOTH COLLECTION OF COMIC BOOKS.

MICHAEL

This is kind of a cool place.

SAM

(deadpan)

I'm so excited I just can't hide  
it. I'm about to lode control and  
I think I like it.

MICHAEL

Will you give Mom a break?

Sam follows Michael into the...

13

KITCHEN

13

As Michael, about to put his barbells down on back porch,  
pumps a few times for good measure.

SAM

Grandpa does not own a T.V. Have  
you noticed? There's no T.V.  
Santa Carla has no malls, no  
Cineplexes and now I won't even  
have MTV. I will not know anything  
hip happening anymore.

MICHAEL

Hey, Sam, we're flat broke.

SAM

Even poor people have T.V.s

14

EXT. GRANDPA'S HOUSE

14

Nanook dashes about discovering nature, while Grandpa helps Lucy unload the U-Haul.

GRANDPA

Lucy, you're the only woman I ever knew didn't improve her situation by getting divorced.

LUCY

A big legal war wasn't going to improve anybody's situation. We've all been through enough. Besides I was raised better than that. Thanks for having us, Dad.

She hugs him, accidentally pulling on his braid.

GRANDPA

Ouch, my hair...

LUCY

When I dressed like you do now, you threw me out of the house. I used to hate your short hair and your uptight suits... then I went ahead and married one... I went Yuppie and you became a hippie... Were still out of synch.

15

INT. AN UPSTAIRS BEDROOM

15

Sam is stacking his comic book collection on the shelves when Michael enters.

MICHAEL

This room is mine.

SAM

I was here first.

MICHAEL

Okay. I'll flip you for it.

Sam can see it's his only chance.

SAM

Okay...

Michael smiles, grabs Sam suddenly and "flips" him upside down. Michael is laughing, but his tone changes dramatically when Sam reaches out, grabs hold of Michael's crotch and squeezes hard. Michael drops Sam.

MICHAEL

Owww! You little shit!

Sam is out the door as Michael pursues.



16 DOWN THE STAIRCASE THROUGH THE LIVING ROOM 16

Sam yells to Lucy, who is outside.

SAM  
Help me, Mom. Help.

LUCY  
Soon.

Sam tears open a pair of old sliding doors and runs into:

17 THE OLD BAR 17

Stuffed animals of all kinds staring down at him: Squirrels, birds, cats, etc.

Also, boxes of eyes, pelts, hides, wooden animal forms. In other words, all the equipment and accouterments of a taxidermist.

MICHAEL

dashes in. Both boys stare in wonder.

The whole scene is very weird. Suddenly a voice from behind.

GRANDPA  
Rules!

Both boys jump, Grandpa is behind them.

GRANDPA  
Got some rules around here.

18 INT. KITCHEN 18

Grandpa opens the refrigerator revealing a shelf with a cardboard flap on it reading: "Old Fart."

GRANDPA  
Second shelf is mine... keep my  
root beers and double-thick Mint  
Oreo cookies there... Nobody  
touches the second shelf...

Grandpa closes the door as Michael notices something out the window, as they follow Grandpa back towards the living room. Michael points to a small marijuana crop growing outside. Sam is puzzled but Michael make a "smoking a joint" gesture.

19 LIVING ROOM (CONTINUOUS) 19

They follow Grandpa.

GRANDPA

When the mailman brings the T.V. Guide on Wednesdays, sometimes the corner of the address label will curl up... You'll be tempted to peel it off. Don't. You'll end up rippin' the cover and I don't like that...

He disappears into the Taxidermy.

GRANDPA

... And stay outta here.

SAM

You have a T.V.?

GRANDPA

No, I just like to read the T.V. Guide. Read the T.V. Guide, you don't need a T.V...

20

INT. THE KITCHEN - NIGHT

20

Michael, Sam and Lucy do the dinner dishes together. The radio is playing. A HIT FROM THE SIXTIES comes on. "Land Of A Thousand Dances." Lucy begins to move to the music. Then she puts down her dish towel and starts to dance.

LUCY

This is how we used to do it.  
'Pony Time.'

Lucy grabs Sam by the hand and pulls him away from the sink. He copies her. In fact, he's even more wild. Lucy and Sam are laughing and having a great time. Lucy and Sam try to include Michael, but he's embarrassed.

21

EXT. BEACH IN FRONT OF THE BOARDWALK- NIGHT

21

Michael and Sam walk across the beach, around the burning bonfires. The beach is crowded. Greg and the Surf Nazis hang out. It is all very strange and exciting to Sam and Michael who make their way towards the lively boardwalk. Sam fusses with his "mussed" hair and trendy clothes.

MICHAEL

You're beautiful.

SAM

Wanna change my hair, my clothes,  
my face.

They go up the stairs near the bandstand. A LOUD ROCK GROUP performs. The crows and action are exciting. Michael and Sam make their way through the young people..

Michael suddenly sees:

STAR

A heart-stopping young beauty. Different from anyone in the crowd, listening to the music and even though she's with LADDIE, 14, a sweet-faced but sad boy, she seems alone. As the MUSIC BUILDS, she suddenly feels Michael's gaze and their eyes meet. She is a person looking for a friend. Michael smiles. Star wants to smile back, but she can't, and reaching for Laddie, disappears through the crowd. Michael grabs Sam and follows.

22

EXT. SANTA CARLA PIER - NIGHT

22

In view of the boardwalk, but quite a distance away. Lucy, in a soft summer skirt and blouse walks on the busy pier; restaurants, souvenir stores, boat rentals, etc. A "brain dead" ex-hippie is preaching; ranting and raving. Lucy falls in step for a moment with a TOURIST COUPLE who are smiling over the ex-hippie.

LUCY

I think I dated that guy.

The couple chuckle and disappears in the crowd as Lucy comes across a kiosk with dozens of local ads for apartments for rent, fishing boats, seminars, and many flyers with missing children. Being added to this is a xeroxed flyer with a picture of the heavysset Security Guard we saw killed. "MISSING" in large black type over his photo. This is being placed there by his WIFE AND TWO CHILDREN.

Lucy passes the sad woman and their eyes meet for a second. Lucy notices a "HELP WANTED" SIGN in a restaurant window. As she goes to inspect it however, she suddenly becomes aware of a YOUNG BOY looking very lost in the middle of the summer crowd.

23

POV OF LUCY

23

tending to the child.

This is through a store window looking out onto the pier with the boardwalk in the distance. A BUZZER SOUNDS.

AND POV MOVES THROUGH THE DOORWAY OF A VIDEO STORE.

as the LOST BOYS enter aggressively. These POV's belong to MAX, the tall good-looking friendly owner of VIDEOMAX, a trendy video/souvenir store with banks of TV MONITORS filled with rock and cartoon images. Max is not happy with the appearance of the LOST BOYS in his store, who seem only interested in causing trouble and cruising the attractive YOUNG BLACK CASHIER. Max is just about to deal with them, when the BUZZER SOUNDS again, and Lucy enters with the child.

LUCY

This boy seems to be lost.

David and the Lost Boys watch Lucy and the child. Max is delighted to see Lucy in his store.

LUCY

I thought maybe his parents  
might be in here?

Max is just about to help Lucy when a frantic YOUNG MOTHER comes dashing into the store.

MOTHER

Terry... Oh, thank God... I was  
so worried...

She grabs the child, effusively thanking Max and Lucy. Max gallantly hands a lollipop to Terry as the mother thanks them some more and leaves. Max hands Lucy a lollipop next.

LUCY

No, thanks.

She smiles as the Lost Boys shuffle past heading for the door. Max speaks to David.

MAX

I told you not to come in here anymore.

David smiles his smile and leaves with his guys. Max sees Lucy watching him.

MAX

Wild kids.

Outside David and the guys get on their bitchin' bikes and peel out.

LUCY

Oh, they're just young. We were  
that age, too, once. Only they  
dress better.

MAX

You've got a generous nature. I  
like that in a person. My name is Max.

LUCY

Lucy.

MAX

So what can I help you find tonight,  
Lucy? We've got it all. Best

selection in Santa Carla.

LUCY

I'm not looking for a tape. What I need is --

MAX

-- a job.

LUCY

Do I look that needy?

24

EXT. BOARDWALK - NIGHT

24

Michael walks briskly past the rides through the crowds. Sam has trouble keeping up as they turn down an alley.

SAM

Where are we going?

MICHAEL

Nowhere.

SAM

Then what's the rush? You're chasing that girl, why don't you just admit it? I'm at the mercy of your sex glands!

MICHAEL

Don't you have something better to do than follow me around all night?

Then, Sam realizes that he's standing directly in front of a GREAT SECOND-HAND COMIC BOOK STORE.

SAM

As a matter of fact, I do.

With that, Sam walks away from Michael. And Michael continues his search alone.

25

INT. COMIC BOOK STORE

25

Weirdness hangs in the air. Sam enters. It seems empty. Sam begins to examine the treasure trove of comics when he suddenly becomes aware of TWO TEENAGERS, EDGAR and ALAN -- tough little dudes in fatigues with cold eyes -- victims of too many Chuck Norris movies. They are busy stacking old comics on the racks from cardboard boxes. They are the FROG BROTHERS.

SAM

You can't put the Superman D.C. #3400 series with the #500's... it's a different artist.

The Frogs just look death at him, but Alan notices something.

ALAN  
(to Edgar)  
He's right.

They begin to correct their mistake, as Sam speaks again.

SAM  
And these Archies should be over here with the Richie Rich's.

EDGAR  
Where the hell are you from, Kryton???

SAM  
Phoenix actually and these Bullwinkle and...

ALAN  
Just passing through Santa Carla?

SAM  
No, I'm a resident as of today and you'll probably be seeing a lot of me... I've been collecting comic books all my life... perhaps you'd like to see my collection?

Alan looks to Edgar as Edgar pulls a comic from the shelf.

EDGAR  
If you're gonna live around here, then here's one you don't wanna be without.

He hands Sam a comic entitled Vampires Everywhere.

SAM  
I don't like horror comics.

ALAN  
This one could save your life.

26

EXT. THE BOARDWALK

26

Michael is on Star and Laddie's tail. He keeps pace with her, walking a safe distance behind. She becomes aware of him. She looks over her shoulder -- then suddenly stops.

STAR  
Are you following me?

MICHAEL

Well, I...

STAR

Did you want to talk to me?

MICHAEL

Well... yeah. Sure.

STAR

Okay. Talk.

MICHAEL

I just wanted to... I, uh...

Sam rushes up carrying his comic.

SAM

Mom's here.

Laddie notices the vampire comic.

SAM

Let's go.

STAR

(very sweetly)

Nice talking to you.

She smiles and walks away.

27

EXT. BOARDWALK ENTRANCE - MINUTES LATER

27

Michael argues with Lucy as Sam climbs into the Rover.

MICHAEL

It's early. Why do we have to go home?

LUCY

Bring your own wheels tomorrow night and you can stay as long as you want... well 'til eleven thirty maybe.

MICHAEL

I'll hitch.

LUCY

Oh, no, you won't.

SAM

Mom, you hitched all the way to Berkeley once, remember?

MICHAEL

Mom, just give me five more minutes.  
Just five minutes, okay?

Lucy nods as Michael dashes off into the crowd.

SAM

He met a girl.

LUCY

I guess no one cares what I got  
a job.

SAM

Can we get a T.V.?

28 EXT. ANOTHER PART OF THE BOARDWALK 28

Michael rounds the turn and stops short.

Star and Laddie are surrounded by the Lost Boys. Michael  
feels upstaged. The Lost Boys look his way -- but there  
is nothing threatening in their expressions.

They all have motorcycles. They climb on and GUN their  
engines. Star climbs on behind David, putting her arms  
around him.

They ROAR away. Michael is left standing alone. Star  
smiles as she disappears into the night.

29 EXT. BEACH IN FRONT OF BOARDWALK - EARLY MORNING 29

The bonfires from the previous night are smoldering in  
the morning haze. Runaway kids sleep on the beach.

30 EXT. GAS STATION/SURF RENTAL/TRAMPOULINE RIDE - 30  
EARLY MORNING

Michael parks his bike, as he and Sam rent surf boards  
and wet suits.

31 EXT. BEACH 31

Michael carries his board under his arm as Sam drags his  
behind.

SAM

Do I have to do this?

MICHAEL

Come on, Sam, you know before  
there were malls there was 'like  
the ocean.'

32 VARIOUS SHOTS 32



Michael leans to "master" the art of Surfing.

He's very athletic and it doesn't take him too long to get the hang of it.

Sam is disaster, however, and settles for watching Michael along with the huge Santa Carla Seals who seemingly applaud Michael. Suddenly he is wiped out, however, by Greg and the Surf Nazis who surf right past him.

GREG

My beach, my wave, dude.

Michael wipes out as the Seals applaud.

33

INT. THE VIDEO STORE - DUSK

33

Lucy's first day on the job. MARIA, the hot-looking black cashier, shows Lucy the ropes.

MARIA

I'd be out on the street if it wasn't for Max. Nobody would'a given me a job the way I looked when I walked in here.

LUCY

I haven't seen him all day.

MARIA

He only comes in nights. He's busy opening another store in Los Gatos. Much bigger than this one.

Lucy sees Michael and Sam drive up on Michael's Honda. She goes out to meet them.

34

EXT. VIDEO STORE

34

Sam leaps off the motorbike. Michael GUNS the engine.

MICHAEL

See you later.

LUCY

I get off in another twenty minutes. I thought maybe we'd all get a bite together.

MICHAEL

I'll pass.

With that, Michael peels off.

35

EXT. THE BOARDWALK - NIGHT

35

Michael is purchasing a BLACK JACKET from the PUNK STORE on the boardwalk. He likes his reflection. It's the kind of jacket the Lost Boys would wear. CAMERA TRAVELS with him as he gets into his new attitude. He stops near an EAR PIERCING CONCESSION and actually considers it.

STAR (O.S.)

It's a rip-off.

Michael is floored to see Star standing behind him.

MICHAEL

Hi...

STAR

If you want your ear pierced,  
I'll do it.

He follows her as they move along the busy Boardwalk.

MICHAEL

What's your name?

STAR

Star.

MICHAEL

Oh. Your folks, too, huh?

STAR

What do you mean?

MICHAEL

Ex-hippies. My mom was one. I came this close to being called Moon Child, or Moon Beam or something.

(beat)

But Star's great. I like Star.

STAR

Me, too.

MICHAEL

I'm Michael.

STAR

Michael's great. I like Michael.

Michael smiles awkwardly at Star's playfulness. For a moment they walk in silence.

STAR

I guess you're new around here.

MICHAEL

Sort of. We used to come here

summers when I was kid. Now  
we're here on a permanent basis.

She seems pleased by that news. Michael gives her a look.  
He can't believe his good fortune.

MICHAEL  
Are you hungry? Wanna get  
something to eat?

STAR  
Okay.

36

EXT. BOARDWALK PARKING AREA - NIGHT

36

As Michael and Star approach Michael's Honda, the Lost  
Boys arrive on their motorcycles. Laddie sits behind  
Paul. David is astride a THROBBING TRIUMPH. Michael  
looks uneasy; out-classed and out-numbered.

DAVID  
(to Star)  
Where you going?

STAR  
For a ride.

DAVID  
(glancing at Michael)  
With him?

STAR  
Yeah.

David GUNS his engine, then lets it REV BACK DOWN.

DAVID  
(to Michael)  
I'm David.  
(indicates the others)  
Paul... Dwayne... Marko.

Laddie speaks up, having been passed over.

LADDIE  
Hi... I'm Laddie.

STAR  
This is Michael.

Silence. Nobody moves, but glances are exchanged all  
around.

MICHAEL  
(to Star)  
We still going?

DAVID  
Honda 250, huh?

MICHAEL  
That's right.

DAVID  
C'mon, Star. Climb on.

MICHAEL  
Star?...

She gives Michael an apologetic look, then climbs onto the motorcycle behind David.

DAVID  
Know where Hudson's Bluff is?  
Overlooking the point?

David again GUNS his ENGINE and Michael gets his meaning.

MICHAEL  
I can't beat a Triumph.

DAVID  
You don't have to beat me,  
Michael.  
(pause)  
Just try to keep up.

37 EXT. BOARDWALK STEPS 37

The motorcycles BOUNCE down the steps and hit the beach.

38 EXT. THE BEACH 38

Now they pick up speed as they spin out from the boardwalk, spraying sand into the air and REVVING their ENGINES.

People on the beach turn to look as the motorcycles ROAR by, heading for a more deserted section of sand.

39 AERIAL VIEW 39

Of ALL FIVE MOTORBIKES weaving between the ROARING BONFIRES.

40 CLOSE SHOTS - THE LOST BOYS 40

Their faces are alive with the excitement and the thrill of the ride.

41 CLOSE ON MICHAEL 41

Cautious. Worried. Doing his best to keep up.

42 EXT. THE SHORELINE 42

The motorcycles speed through the surf.

43 ANOTHER ANGLE 43

They head for the pier at full speed. The thick wooden pilings present a hazardous obstacle course. Michael SKIDS and slows down.

The Lost Boys do just the opposite. They increase their speed as they approach the pilings.

44 EXT. BENEATH THE PIER 44

David and the others thread their way between the pilings at breakneck speed -- executing turns and avoiding collisions in a way that doesn't seem possible.

45 MICHAEL 45

travels through the pilings, trying to keep up.

46 EXT. DUNE-FILLED BEACH 46

An area of gently rolling sand dunes. A bonfire burns beside one of these dunes. We HEAR the THUNDEROUS RUMBLE of approaching motorcycles and one-by-one the Lost Boys sail off the edge of the dune -- fly through the flames of the bonfire -- and land upright on the beach below.

MICHAEL

is the last one to try this. He's determined not to chicken out. He speeds up the dune -- flies through the flames -- and hits the beach. He almost falls -- but immediately rights himself.

Star looks back from her position behind David and gives him a smile. The Lost Boys also favor him with approving looks.

47 EXT. RAILROAD TRESTLE 47

Michael and the Lost Boys -- silhouetted against the night sky -- speed across the trestle.

48 MICHAEL AND DAVID 48

now travel side-by-side. Star's hair blows in the wind. She reaches out her hand toward Michael. Michael reaches out his. Their hands touch for a moment -- then David turns to Michael.

DAVID

(shouting above the  
noise of the WIND

and the MOTORS  
Now we race!!

David smiles -- and speeds ahead. Michael takes off after him.

49

EXT. HUDSON'S BLUFF - NIGHT

49

David's Triumph streaks across the flat surface of the bluff. Michael is not far behind.

MICHAEL'S POV

The bluff terminates in a shear five hundred-foot drop into the CRASHING SURF below. And it's coming up fast.

DAVID

ROARS toward the abyss, seemingly heedless of the peril that lies before him.

MICHAEL

begins to show fear. It's as if he's going to shoot off the edge of the world. He brakes and spins out, nearly losing control of his bike, sliding toward the edge.

DAVID

BRAKES! The tires lock and the TRIUMPH SKIDS to a stop.

CLOSE ON TRIUMPH'S FRONT TIRE

Hanging slightly over the edge of the bluff. The PACIFIC OCEAN CRASHES POWERFULLY against the moon-lit rocks below.

MICHAEL

slides next to him, slightly over the edge.

50

FULL SHOT - THE BLUFF

50

The other boys now arrive on their motorbikes. David calmly climbs off his bike. Michael explodes and punches him. The other boys fall silent.

Star looks to Laddie. Michael prepares for David's retaliation, but David surprises everyone by smiling his irresistible smile at Michael.

DAVID

How far you willing to go, Michael?

51

EXT. BLUFF FROM THE OCEAN'S POV

51

A beautiful magic spot. David, Michael, Star and the others climb down old condemned wooden stairs, passing

huge signs on old rusted pilings reading: "CONDEMNED," "UNSAFE," "UNLAWFUL TO GO PAST THIS POINT." The group presses on toward a LARGE OPENING IN THE ROCKS.

52

INT. CAVE

52

The group enters and Michael can't believe his eyes.

A VICTORIAN HOTEL LOBBY

has seemingly dropped through a crack in the earth. It is tilted and broken, but nearly intact: Front desk, lobby mural; wrought-iron elevator, and more.

Shafts of moonlight shoot down from cracks in the ceiling.

DAVID

This was the hottest resort in Santa Carla back about eighty years ago. Too bad they built it right on top of the San Andreas fault.

(beat)

In 1906, when the big one hit San Francisco, the ground opened up and this place took a header into the crack.

PAUL

Man, you wouldn't believe the cool stuff we've found in here.

Michael glances at Star.

STAR

C'mon, Michael. I want to go.

DAVID

No. Stick around.

MICHAEL

We were gonna grab some food.

DAVID

Good idea.

(turns)

Marko. We're hungry.

Marko nods and leaves.

DAVID

See? All you gotta do is ask.

(lights up a joint)

How about an appetizer?

David takes the first hit, then passes it to Michael. Star seems troubled.

53 EXT. GRANDPA'S HOUSE - ESTABLISHING - NIGHT 53  
54 INT. SAM'S BEDROOM - NIGHT 54

Sam is lying in bed reading Vampires Everywhere. Lucy enters.

LUCY  
Ten o'clock. Lights out.

Lucy opens the closet and throws a few items inside, then walks away.

SAM  
Mom.

She closes the closet door.

LUCY  
I can't sleep with the closet door open, either. Not even a crack.  
(pause)  
Your father doesn't mind, though. It could be wide open for all he cared. I think one of the reasons I divorced him was because he never believed... in the horror... of the closet monster!

GRANDPA (O.S.)  
Closet monster!?

Taken by surprise, Lucy and Sam yelp like a pair of scared puppies.

LUCY  
Dad! Don't sneak up on people like that!

GRANDPA  
It's called the Indian walk. Walkin' without makin' a sound.

Grandpa is holding something behind his back.

GRANDPA  
Brought you a little somethin' to dress up your room with, Sam.

Grandpa reveals what's behind his back: A grotesque stuffed woodchuck. Raised up on its hind legs. Teeth exposed. Very ugly, indeed.

Lucy and Sam hide their revulsion as Grandpa proudly places the monstrosity on the dresser.



SAM  
Thanks, Grandpa...

GRANDPA  
Lots more where he came from.

LUCY  
Lights out, Sam.

SAM  
Soon as I finish this comic. Okay?

Lucy nods and exits the room. Grandpa follows her out. Sam is left alone to finish the comic. But he can't concentrate. The woodchuck seems to be staring at him. Finally, Sam leaps out of bed, grabs the woodchuck and puts him in the closet. SLAMMING the door tightly.

55 INT. LOBBY/CAVE - NIGHT

55

MUSIC IS PLAYING from a ghetto blaster. Very loud. Very hypnotic. Dwayne makes graceful moves with a skateboard beneath his feet. Everyone is very mellow; very dreamy.

MICHAEL  
(to all)  
Where are you guys from?

PAUL  
We're from right here.

MICHAEL  
I mean, where do you live?

DWAYNE  
Right here.

MICHAEL  
You live here? Your folks let you?

PAUL  
Is he talking parents?

DWAYNE  
(laughing)  
What are they?

The others laugh, too. Michael looks confused.

DAVID  
We do what we want, Michael. We have complete freedom.  
(beat)  
Nobody knows about this place... and nobody knows about us.

Michael is intrigued -- and David sees it. He steps closer to him.

DAVID  
Freedom, Michael. No parents.  
No rules.  
(smiles)  
Hell, we're as free as birds.

Marko suddenly arrives bearing cartons of take-out food.

MARKO  
Chow time!

David takes the cartons from his hand.

DAVID  
Chinese! Good choice.

He pops the lid on one of the cartons and approaches Michael with it.

DAVID  
Guests first.

Michael hesitates.

DAVID  
It's only rice. Don't you like  
rice? 300 million Chinese people  
can't be wrong.

Michael takes the carton warily and David immediately turns his back on him, passing out food to the others.

Michael takes a mouthful of rice using the plastic spoon provided. The others begin to eat as well.

DAVID  
So how do you like those maggots,  
Michael?

MICHAEL  
What?...

DAVID  
You're eating maggots. How do  
they taste?

Michael looks at his food.

A thousand wiggling maggots, squirming and sliding over each other.

spits out his mouthful in horror and revulsion and throws the carton to the ground.

But as the carton spills out, we see that it is just rice after all.

The boys LAUGH UPROARIOUSLY. Michael looks mortified. Star gets to her feet.

STAR

Leave him alone.

DAVID

Sorry, Michael. No hard feelings, huh?

(offers a new  
carton of food)

Here. Try these noodles.

Michael looks at the noodles and his expression turns to one of disgust.

MICHAEL

Worms!

A hundred squirming bloodsuckers!

DAVID

Worms?...

David tilts back his head and pours the contents of the carton into his mouth. The slimy bundle of worms slides slowly across his lips.

Michael looks on with a sick expression. He grabs David's arm.

MICHAEL

Don't! Stop!

DAVID

Why?

(beat)

They're only noodles.

David shows Michael the carton again. And sure enough, they are only noodles. Michael is baffled. The boys have a good, long laugh at his expense.

STAR

That's enough!

The laughter dies down as a NEW SONG comes on the radio. It's apparently a favorite of the Lost Boys because the MUSIC is immediately TURNED UP LOUD and all thoughts of Michael seem to be forgotten.

Everyone begins to move to the music. Star encourages Michael to dance with her. He's feeling the effects of the joint he smoked and his balance is a little off. His head is spinning.

During all this, David has located a bottle of wine. He pours some into a paper cup and offers it to Michael. Michael is about to drink when Star holds his arm.

STAR

(softly)

Don't Michael. You don't have  
to. It's blood!

Michael examines the contents of the cup and smiles knowingly. He's not falling for any more tricks.

MICHAEL

Good joke, blood.

Michael brings the cup to his lips and drinks. The Lost Boys watch him carefully. Wine drips from the corner of his mouth. But it looks more like blood than anything else.

Michael lowers the cup. The room is spinning around him. Suddenly: SLOW-MOTION. DREAMY MUSIC.

THE CAMERA TAKES OFF

whirling up into the air so that our VIEW of the lobby is now from HIGH ABOVE.

60

INT. MICHAEL'S BEDROOM - NEXT DAY

60

Michael cringes in his sleep, as Sam invades his bedroom from their common bathroom.

SAM

Michael, come on. It's one  
o'clock already.

Sam yanks open the blinds.

MICHAEL

Go away.

SAM

You're supposed to watch me and  
entertain me, and make me  
appreciate the brief but happy

years of childhood.

MICHAEL

Entertain yourself.

Michael pulls the covers over his head.

61 INT. LIVING ROOM - DAY

61

Sam accompanied by Nanook sneak a peek into Grandpa's taxidermy room. Grandpa is hard at work. Sam doesn't dare go inside.

62 EXT. BACK OF HOUSE - DAY

62

Sam and Nanook check over Grandpa's OLD PICKUP parked in the back yard filled with fencing materials; posts, rails and boards.

SAM

Nanook... this is my life: I come from a broken home. My mother works all day. My brother sleeps all day. And my Grandpa, who is possibly and alien, stuffs chipmonks.

Then he notices the marijuana garden next to it.

Running into the kitchen, he comes back with a book of matches.

Breaking off a leaf, he rolls it and is just about to light it when Grandpa's voice makes him choke.

GRANDPA (O.S.)

Whatcha doin'?

Sam palms the evidence.

SAM

Grandpa, stop doin' the Indian Walk!

GRANDPA

Gotta keep in practice. It's a dyin' art.

SAM

Good!

GRANDPA

Whatcha doin' over here?

SAM

Oh... I was just... having a look at your truck. What's all that

wood in there for?

GRANDPA

Been fixin' to build me fence  
one of these days. Bought all the  
materials, then put it off...  
for about ten years.

(sighs)

Well, one more day won't hurt.  
Wanna go into town with me?

SAM

Great. I wanna get some new comics.

63 INT. GARAGE - DAY

63

A classic 1957 CHEVY in creampuff condition. Grandpa  
takes down an old coffee can from the tool bench and  
fishes out the car keys from inside.

GRANDPA

Get in.

Sam slides into the car. Grandpa climbs in behind the  
wheel.

64 INT. '57 CHEVY

64

Grandpa puts the key into the ignition and TURNS OVER the  
ENGINE. It FIRED UP like a dream.

GRANDPA

Got to let her warm up a bit.  
Hear that, Sam? Just like a  
baby pussycat.

(beat)

OKay?! Let's go to town!

So saying, he TURNS OFF the IGNTION. Sam looks baffled.  
Grandpa climbs from the car and puts the keys back into  
the coffee can. Then he turns to Sam who is still seated  
inside the car.

GRANDPA

Are we havin' fun or what?

SAM

I thought we were goin' into town.

GRANDPA

I hate goin' into town. That's  
about as close to town as I like  
to get.

65 INT. BACK PORCH

65

Michael, looking very drawn and wearing sunglasses,

stands before his barbells. He pumps them once, but can't complete a second rep. Exhausted, he drops them down.

66

INT. THE KITCHEN - DAY

66

Sam is there, looking through the refrigerator. Michael enters from the service porch and plops down in a chair.

SAM

What did you do last night? You look wasted.

MICHAEL

I can't remember much after the Chinese food that looked like maggots.

That takes care of Sam's appetite.

SAM

You don't suppose Grandpa's an alien, do you?

MICHAEL

What would that make Mom?

SAM

You're right... not even to mention you and me.

Nanook comes up to Michael and begins to lick the bottoms of his bare feet.

MICHAEL

Beat it, Nanook.

Nanook continues to lick and lick.

MICHAEL

Sam. Make him stop.

Sam pulls Nanook away. Then he takes a closer look at Michael's feet.

SAM

Did you spill something?

MICHAEL

No. Why?

SAM

The bottoms of your feet are covered with salt.

Michael gets up from the table and starts to leave the room.

MICHAEL

I told you it was pretty weird  
Chinese food.

SAM

Wanna go to the comic book store?

MICHAEL

No.

67

INT. COMIC BOOK STORE - DAY (LATER)

67

Sam parks his bike outside and enters. He begins looking around, when he sees the Frog Brothers at work as usual. They exchange glares and Sam goes to a section he likes.

ALAN

How do you like Santa Carla?

SAM

It's a pretty cool place if you're  
a Martian.

EDGAR

Or a vampire.

SAM

Are you guys sniffing old  
newsprint or something?

EDGAR

You think you're cool, don't you?  
You think you know what's really  
happening, don't you? Well, you  
don't know shit, buddy.

ALAN

Yeah, you think we just work in a  
comic book store for our dad, huh?

SAM

This isn't a comic book store,  
right. It's a bakery.

EDGAR

This is just our cover. We're  
dedicated to a higher purpose.

SAM

Now I get it... you're like those  
people in the airport trying to  
get you to give them money.  
You're part of a cult.

ALAN

We're fighters for Truth, Justice,



and the American Way.

SAM

You better get some fresh air.

EDGAR

Hey, man, take this... It's on the house.

He hands him a comic called Destroy All Vampires.

SAM

I don't like horror comics.

ALAN

Think of this more as a survival manual... there's our number on the back, and pray that you never need to call us.

SAM

I'm gonna pray that I never need to call you.

68

EXT. VIDEO STORE - EVENING

68

Lucy emerged from the store just as Max drives up in his sports car. His dog, THORN, an Irish Setter, is in the seat next to him.

Max leaps from the car.

MAX

Say hello to Thorn.

LUCY

(pets him)

Hi, Thorn.

Lucy begins to walk. Max falls into step with her.

MAX

You know, Lucy, this isn't working out like I planned.

Lucy looks alarmed.

MAX

(continuing)

I never get to see you.

(pause)

Which is, of course, why I hired you in the first place.

(beat)

How about dinner one night this week?

Lucy's expression tells us that she finds Max charming,  
in an incorrigible sort of way.

LUCY

You're cute, Max.

MAX

I know. It's so 'Eighties.'  
(opens her car  
door for her)  
It's the Cute Decade.

69

EXT. OUTSIDE THE CAVE/LOBBY - CLOSE ON MICHAEL'S EAR - 69  
NIGHT

As Star pierces it for him.

MICHAEL

Ouch.

STAR

Don't be a baby. That didn't hurt  
and you know it.

A drop of blood appears on her finger. She reacts,  
restraining herself from tasting it. Quickly she wipes  
it off and inserts an earring in his ear. He looks more  
like the Lost Boys every minute. The ocean CRASHES  
against the rocks below them. The moon and stars are  
out.

MICHAEL

I wouldn't have given my Mom  
such a hard time about moving  
here if I'd known I was going to  
meet you.

STAR

I used to fight with my family  
all the time... just got fed up  
and ran away.

MICHAEL

Now you and David...

STAR

No. They've made me one of them,  
but I miss my family.

MICHAEL

Let's go see them.

STAR

No... no, everything's different  
now...

She gets up and walks toward the water. Michael stops her and, pulling her toward him, kisses her, leaning against the white rocks.

STAR

... Michael...

Before she can say anything else he kisses her again. The kiss becomes more passionate -- more intense. SUDDENLY LONG DARK SHADOWS LOOM ACROSS THEM. They turn to see David, Dwayne, Paul, Marko and Laddie watching.

DAVID

Not interrupting anything, I hope.

Michael gets to his feet. He glares at David.

STAR

(indicating Michael's ear)

Look.

DAVID

You're almost one of us now, Michael.

MICHAEL

I'm my own man.

DAVID

(smiles)

Get your bike. We're going someplace.

Michael looks at Star.

DAVID

Don't worry... she'll be here when you get back.

Michael hesitates, but is also drawn intensely to be a part of them. He leaves with the others as they climb over the rocks toward their bikes. Laddie has remained behind.

LADDIE

I had the dream again about them.

STAR

Who, Laddie?

LADDIE

I know it was them, Star. I'm sure of it. He was working in the yard -- hammering something. The yard was big with lots of grass. There was no boardwalk and no ocean. She was bringing him something cold to

drink... and had red hair.

(beat)

I was there, too. And a dog -- but I don't know its name. I was running and the dog was chasing me. Then I turned around and chased the dog. They were watching me. Drinking their cold drinks and laughing. And I was laughing, too.

STAR

Laddie... you can still remember. You can still remember home.

LADDIE

It was a dream, Star.

STAR

No, Laddie. It was a memory.

The SOUNDS OF THE BIKES FIRING UP.

STAR

You didn't tell David?

LADDIE

No. Just you.

STAR

Promise me you'll keep it that way. You're not like the others, Laddie. You're like me.

(pause)

I can still remember, too.

She holds him as Michael and the Lost boys roar across the beach into the darkness.

LADDIE

You like Michael.

STAR

I like Michael.

LADDIE

(sweet, fearful)

You better not like him too much.

As young as he is, Star knows he's right.

70

EXT. RAILROAD TRESTLE - NIGHT

70

The trestle spans a deep gorge, obscured IN fog. The boys arrive on their motorbikes.

DAVID

Perfect time.

They climb from their motorbikes as David walks onto the trestle.

MICHAEL  
What's going' on?

DAVID  
(smiling)  
What's goin' on, Marko?

MARKO  
I dunno. What's goin' on, Paul?

PAUL  
Who wants to know?

DAVID  
Michael wants to know.

The Lost Boys laugh. Michael looks irritated. He watches as Paul, Marko and Dwayne climb below the trestle, hold on with their hands and allow their bodies to dangle over the fog-shrouded gorge.

DAVID  
Now you, Michael.

Michael hesitates.

DAVID  
Do it, Michael. Now!

Michael summons his courage and climbs down. David follows him.

71 ANGLE BENEATH THE TRESTLE

71

All five boys hanging on. The fog billowing up beneath them. Michael starts to look down. Then, a RUMBLING is heard in the distance. Michael notices the look of excitement in the eyes of the other boys.

A PASSENGER TRAIN is approaching. It's WHISTLE BLOWS. The trestle begins to shake. A look of terror comes into Michael's expression.

DAVID  
Hang on!!

The train THUNDERS across the trestle overhead, only a foot or two above them.

The ROAR and the NOISE are tremendous. The heat. The smoke. The dust.

The boys grimace and hold on for dear life. Then,

Michael reacts in horror as:

PAUL

releases his grip and falls, disappearing into the fog below.

Then: Marko falls. Followed by Dwayne. Only David and Michael remain. David shouts over the DIN of the passing train.

DAVID

Let go, Michael! Let go!

Michael can't believe what he's hearing. He's scared out of his wits.

DAVID

Do it!

David lets go with one hand, clings on with the other.

DAVID

Do it, Michael!!!

David lets go. He drops from sight; vanishing into the fog below.

MICHAEL

Sweat streaming down his face. The final car of the train passes overhead and the noise begins to fade. Then Michael hears: laughter from the fog below.

LOST BOYS

Drop, Michael. Let go! It's safe! Come on! Don't be such a baby!

They WHISTLE and CAT CALL and do everything they can to goad him on. All the while invisible in the darkness below.

Michael lets go. He drops into the fog.

His eyes widen with fright -- but -- for a moment he is buoyant -- suspended in mid-air -- floating!

And then... he drops. With a WHOOSH. Like dead weight. The wind RUSHING around his ears. He loses consciousness.

DAVID

catches him in his arms.

DAVID

Almost.

The shakes are drawn and the room is dark. Sam rushes in.

SAM

Michael, wake up! It's Mom!

Michael stirs.

MICHAEL

Mom's home?...

SAM

No. On the phone.

Michael glances at the clock. It's two in the afternoon.

MICHAEL

Oh, shit...

He fumbles for his sunglasses. Finds them and puts them on. Then he picks up the phone by his bed. Sam notices how long Michael's fingernails are.

SAM

Michael... are you freebasing?  
Inquiring minds want to know!

Michael gives Sam a hostile look, then speaks into the phone.

MICHAEL

Hi, Mom...

INTERCUT between Michael and Lucy

LUCY

Michael, are you still in bed?

MICHAEL

No. I'm up.

LUCY

Michael, will you do me a favor  
this evening? Will you stay home  
with Sam tonight? I'm meeting  
Max for dinner after work.

MICHAEL

(very unsympathetic)

I watch him all day. The only time  
I have more myself is at night. Let  
Grandpa watch him.

LUCY

Grandpa has plans of his own.

(firmly)

Michael, I want you to do this.  
Everybody has been bending over  
backwards for you. You come home  
late. You sleep in to the middle  
of the day -- Sam is always alone.  
You do exactly what you want...  
tonight do what I want for a  
change.

Michael is silent on the other end of the line.

LUCY

Okay?

MICHAEL

(sweet self)

Okay.

Michael hangs up the phone -- then notices his growing  
fingernails.

74

INT. BATHROOM

74

Michael steps into the shower stall and turns on the  
water. He lets it beat against him. Suddenly, his ex-  
pression turns to one of pain. The water burns.

He reaches for the handles, turns down the hot, turns up  
the cold. It still burns.

He turns the hot completely off. The cold water burns!  
He jumps from the shower in alarm.

75

EXT. GRANDPA'S HOUSE - ESTABLISHING - NIGHT

75

76

INT. KITCHEN - GRANDPA'S HOUSE - NIGHT

76

Sam slaps together a couple of bologna sandwiches.  
Grandpa walks in wearing a suit and tie. He begins to  
bang around through the kitchen cupboards.

GRANDPA

Anything in here that might pass  
for after shave?

Sam locates a bottle of Windex. Grandpa examines the  
bottle, squirts a little onto his hand and smells it.  
Then splashes it on.

GRANDPA

Thanks.

Michael enters looking drawn and tired. He still wears



his sunglasses. Grandpa is startled by his appearance but says nothing about it.

MICHAEL

Big date, Grandpa?

GRANDPA

(slyly)

Just dropping off some of my handiwork to the 'Widow' Johnson.

MICHAEL

(nasty)

Oh, yeah. What'd you stuff for her? Mr. Johnson?

Grandpa gives Michael a look of displeasure.

GRANDPA

See you later, boys.

Grandpa goes out the door.

SAM

(to Michael)

That wasn't funny.

77 EXT. GRANDPA'S HOUSE - NIGHT

77

Grandpa drives away from the house in his pickup truck.

78 INT. KITCHEN (CONTINUOUS)

78

SAM

I'm making you a sandwich.

MICHAEL

Don't bother.

Sam glances at Michael's ear.

SAM

Lose the earring, Michael. It's not happening. It's just not happening.

MICHAEL

Piss off.

SAM

(very pleasantly)

You have such a great personality, Michael. You should open your own charm school.

Headlight beams begin to shine in the kitchen windows, moving rapidly from one to the next.

MICHAEL

What's that?...

79

INT. THE LIVING ROOM

79

As Michael arrives in the living room he can hear LOUD MUMBLED WHISPERING. Headlights flash across the window curtains, accompanied by the unmistakable ROAR of MOTORBIKE ENGINES -- as if they were going around the house.

The WHISPERING grows LOUDER. It seems to be saying "Michael, Michael, Michael." He goes for the front door.

SAM

Don't open it!

The ROAR of the ENGINES CONTINUES from outside. He reaches for the doorknob.

SAM

No!!

Michael throws open the door, and --

Nothing. The front yard is empty. But a blast of cold air rushes into the house and a WEIRD ECHOING sound reverberates across the sky.

A low ground fog is rolling in as well. Sam and Michael look bewildered.

SAM

Weird.

Michael closes the door and locks it. His face is ashen.

80

EXT. RESTAURANT - NIGHT

80

Lucy pulls up to the restaurant in her Land Rover. Max pulls up immediately behind her in his sports car. He jumps out, hurries over to Lucy's car and opens the door for her with a galant flourish.

81

INT. SAM AND MICHAEL'S BATHROOM - NIGHT

81

Sam is in the tub. Nanook is curled on the rug. A radio is BLASTING ROCK MUSIC.

Sam lip synching to the music, uses soap and water to sculpt his hair into a variety of punkish styles. He's lost in the music, enjoying this activity immensely.

82

INT. THE KITCHEN - NIGHT

82

Michael goes to the refrigerator for some milk.

Then Michael abruptly buckles over in pain. He drops the milk carton to the floor, where it BURSTS OPEN.

He straightens up, sees the mess he's made and goes to the pantry for a mop.

83

INT. THE PANTRY

83

Michael finds the mop -- but is then hit by another wave of pain. He grabs his stomach and doubles over. As he lifts his head, this is what he sees:

The walls of the pantry begin to breathe! Soup cans puff out and suck in. Preserves seem to come alive. The light bulb expands. The floor ripples.

Michael's HEART begins to POUND. Blood surges through his veins -- causing them to bulge and ripple.

84

CLOSE ON MICHAEL'S MOUTH

84

as his teeth begin to extend -- cutting his gums.

85

INT. RESTAURANT

85

Lucy and Max have some wine before ordering dinner.

MAX

The video stores are a big success.  
Wait'll you see the one I'm opening  
in Los Gatos.

The WAITER arrives.

WAITER

Ready to order now, sir?

LUCY

(to Max)

I'll just have the fillet of sole.

MAX

No you won't.

(to Waiter)

We'll start with caviar. Caesar  
salad and your two biggest lobsters.

(indicates empty

bottle of wine)

This wine as nice, but now I think  
some Dom Perignon.

WAITER

Very good, sir.

The Waiter departs. Max is not getting the expected reaction from Lucy.

MAX

Not impressed, are you?

LUCY

Ohm I would have been... one marriage ago.

Max can't help but smile.

MAX

So, I've met the one woman on the planet who's going to hold my success against me.

LUCY

You seem like a terrific guy, Max, and I'm grateful for the job...

MAX

But I don't think it's what you really want to do, is it?

LUCY

I guess if I had my choice, I'd like to do something that involves children. Work with kids in some way. Teenagers, maybe.

(beat)

And Santa Carla seems to be full of them.

MAX

Yeah. Runaways, mostly. They come from all over. Attracted by the boardwalk and the ocean. Lucy... listen I know I have no right to ask you this... but don't look for another job just yet... I mean besides being the best employee I have... I think you're cute.

LUCY

I hear this is the decade for cute.

86

INT. SAM AND MICHAEL'S BATHROOM

86

Sam continues to listen to ROCK BLASTING as he creates another hair style for himself.

87

INT. STAIRCASE

87

Michael appears in the shadows. His veins have returned to normal, but he is possessed by a strange calm.

Michael begins to ascend the stairs. We hear the sound

of his HEARTBEAT.

Michael reaches the second floor landing and moves slowly down the hallway toward the bathroom door. His HEART POUNDS even LOUDER in his chest.

88 INT. BATHROOM 88

Sam is in the tub. MUSIC blaring. Sculpting his hair.

89 INT. HALLWAY 89

Michael stands outside the bathroom door. His HEART POUNDING in his chest. His face white as snow. He reaches for the doorknob, then withdraws his hand. A battle is raging within him.

90 INT. BATHROOM 90

NONOOK raises his head and begins to WHINE.

91 INT. HALLWAY 91

Michael has his back pressed against the bathroom door, fighting his urge and desire to enter. LOUD, POUNDING HEARTBEAT!

92 INT. BATHROOM 92

Sam, unaware of Nanook's nervous behavior, disappears under the water to rinse his hair.

NONOOK sits up and HOWLS -- and Michael bursts in!

Michael and Nanook lock eyes. NANOOK begins to GROWL softly. A deep, primordial GROWL of warning.

CLOSE ON MICHAEL

His lips peel back, revealing his teeth.

NANOOK

lunges at Michael, propelling both of them into the hallway. The DOOR SLAMS shut behind them.

93 SAM 93

surfaces for air, hears a tremendous FIGHT going on in the hallway. THUDDING, BANGING, GROWLING and HOWLING. Tumbling downstairs followed abruptly by silence.

94 INT. HALLWAY 94

Sam steps cautiously into the hallway. It is dark.

SAM

Michael? Are you there, Nanook?

No response whatsoever. Sam swallows hard and begins to walk down the hallway.

Then -- he hears HEAVY BREATHING and stops in his tracks. He looks down the dark staircase.

SAM

Michael?

MICHAEL

(softly)

Don't turn on the light.

Sam turns on the light -- and SCREAMS!

95

MICHAEL

95

is huddled at the bottom of staircase, his face and hands covered in blood.

SAM

What happened, Michael!?

MICHAEL

Nanook...

SAM

What about Nonook? What have you done to Nanook?! What have you done to my dog, you asshole?!

MICHAEL

Nothing! I didn't hurt him. He bit me! This is my blood!

Michael shows Sam the gash across the palm of his hand. Sam reacts. Nanook appears protectively beside Sam.

SAM

What did you do to him, Michael? Why did he bite you?

MICHAEL

He was protecting you!

Sam is shocked to hear this. But gets an even greater shock when he looks at the mirror in the hallway. He GASPS out loud.

MICHAEL

What??

SAM

Look at your reflection in the mirror!!

Michael looks, is startled to see that he is nearly invisible.

SAM

You're a creature of the night,  
Michael! Just like the comic book...  
You're a vampire, Michael! My own  
brother -- a godamn shit-sucking  
vampire!

(beat)

Wait'll Mom finds out!

Michael looks confused and bewildered. He moves toward the staircase.

SAM

Stay back! Stay back!

He makes a cross with his fingers and runs for his room.

96 INT. SAM'S ROOM 96

Sam and Nanook dash in as Sam locks the door and the bathroom door. He scrambles for the comic with the Frogs' number on it.

97 INT. MICHAEL'S BEDROOM 97

Michael walks in wearing a dazed expression. He flops down on his bed.

98 INT. COMIC BOOK STORE 98

Hiding the phone and the conversation from the clientele, the Frogs walk to Sam.

EDGAR

You did the right thing, calling  
us. Does your brother sleep  
a lot?

99 INT. SAM'S BEDROOM 99

INTERCUT between Sam and Frogs.

SAM

All day.

ALAN

Can't stand light?

SAM

Wears sunglasses in the house.

EDGAR

Bad breath? Long fingernails?

SAM  
His fingernails are longer, but  
he always has bad breath.

ALAN  
Salt sticks to the bottom of his  
feet.

SAM  
Yeah.

ALAN  
He's a vampire alright.

EDGAR  
Get yourself a good sharp stake  
and drive it through his heart.

SAM  
I can't do that!

ALAN  
Why not?

SAM  
He's my brother.

ALAN  
You better get a garlic T-shirt, buddy.

EDGAR  
Or it's your funeral.

CLICK. The Frogs hang up. Sam looks even more worried  
than before.

100

INT. MICHAEL'S BEDROOM - CLOSE ON MICHAEL

100

Something is happening, but we can't tell what. Yet we  
feel the distinct sensation of movement.

BANG. Michael's nose makes contact with a hard white  
surface. It's as if something is pressing down on him.

CAMERA PULLS BACK

and we realize that Michael is floating above his bed!  
Completely weightless. Gravity-free. The white surface  
is the ceiling.

Michael looks scared and confused. He's out of control.  
Floating aimlessly near the ceiling like a helium balloon.

He wants desperately to get back down. He tries to  
maneuver himself toward his bed. He grabs hold of the  
blind cord.



But the window is open and Michael's feet float out --  
and the rest of him soon follows.

101 INT. SAM'S BEDROOM 101

The phone RINGS. Sam jumps and grabs it.

SAM

Hello!

102 INT. RESTAURANT 102

Lucy on the phone. She hears the panic in Sam's voice.

LUCY

Sam. Is everything all right?

SAM

Mom. I think we've got to have  
a long talk about something?

LUCY

What's wrong? Tell me.

SAM

We can't talk about it on the  
phone.

Then Sam sees Michael floating in mid-air outside his  
bedroom window.

SAM

Oh, no! Oh, God! He's coming to  
get me! Mom!!!

Lucy hears this. She drops the phone and runs from the  
restaurant.

ANOTHER PART OF THE RESTAURANT

The waiter arrives at Max's table with two huge lobster  
dinners and more Dom Perignon, just as Max sees Lucy  
jump into her Land Rover and burn rubber away from the  
restaurant. Max is totally confused.

103 EXT. GRANDPA'S HOUSE - NIGHT 103

Michael rises into the night sky as far as the cord will  
allow.

104 INT. SAM'S BEDROOM 104

Sam backs away from the window with a terrified  
expression.

Michael is bobbing helplessly in the air outside the

window. He's yelling something but we can't hear what it is. Then, Michael's foot CRASHES through the window and we HEAR:

MICHAEL

Help me! Sam -- help me! I'm  
your brother!

SAM

is shaken back into reality by Michael's cry. He puts his fear aside and acts on instinct to save his brother. He rushes out of his room and into:

105

MICHAEL'S BEDROOM

105

where he is greeted by a chilling wind that blows in through the opened window. Sam almost has to fight his way toward the window, that's how strong the wind is.

But he gets there and begins to reel Michael back inside. As Michael climbs back inside, he immediately anchors himself to the bed with the blind cord.

MICHAEL

We've got to stick together, Sam.  
You've got to help me.

SAM

What about Mom?

MICHAEL

No! We can't tell Mom!  
(beat)  
Please, Sam. Don't tell her.

SAM

I don't know, Michael. This is  
not like breaking a lamp or getting  
a 'D'.

MICHAEL

Just for a few days, Sam. Give me  
a chance to work this out by myself.

106

EXT. GRANDPA'S HOUSE - NIGHT

106

Lucy speeds up in her Land Rover. She practically jumps out before the car has come to a full stop. She runs into the house.

107

INT. THE HOUSE

107

Lucy rushes in to find Sam walking calmly down the stairs.

LUCY

Sam! What happened!?! You had me

scared to death. Are you all right?

SAM

Sorry, Mom. It was a mistake. I thought I saw something out the window.

(beat)

I was reading this horror comic and I guess I got a little carried away...

Lucy looks at him with a good deal of skepticism.

LUCY

Where's Michael?

SAM

He's already gone to bed.

108 INT. MICHAEL'S BEDROOM 108

Michael lies on his bed, totally freaked out.

109 INT. THE RESTAURANT 109

The MAITRE 'D is on the phone.

MAITRE 'D

I am very sorry. But he is no longer here.

In the b.g. we see that the table once occupied by Max and Lucy is now empty.

110 INT. THE KITCHEN 110

Lucy is on the phone with the restaurant.

LUCY

Well, thank you, anyway.

She sighs to herself and hangs up the phone. Then she casts a weary glance at the spilled milk carton on the floor next to the refrigerator.

She grabs a dish towel and begins to mop up the milk, placing the ruptured carton on the counter in the process.

CAMERA MOVES IN CLOSE ON MILK CARTON:

We see A PICTURE OF LADDIE on the carton's side. And the bold letter that exclaim: MISSING CHILD!

111 INT. LUCY'S BEDROOM 111

Lucy enters the bedroom. Sam comes in right behind her, buttoning p.j.s

SAM

Can I sleep in here with you tonight?

LUCY

In here?

SAM

Do you mind? It was a real scary comic.

LUCY

Okay.

(sniffs)

Have you been eating pizza? You smell like garlic.

112 EXT. GRANDPA'S HOUSE - NIGHT 112

All the lights are out. FANTASTIC SONG BEGINS.

113 INT. LUCY'S BEDROOM - NIGHT 113

Lucy & Sam sleep. We HEAR the distant sound of a MOTOR-BIKE driving off, Sam's eyes blink wide open.

114 EXT. ROAD NEAR HOUSE - NIGHT 114

Michael speed away on his motorbike. He sees approaching headlights -- decides to pull off and kill his engine. Then, Grandpa drives by in his pickup truck returning from the Widow Johnson's. SONG CONTINUES.

115 INT. CAB OF PICKUP TRUCK 115

Grandpa is singing merrily to himself as he drives.

116 EXT. THE ROAD 116

Michael waits for Grandpa to pass, then ROARS off in the opposite direction.

117 EXT. BOARDWALK - NIGHT 117

Michael travels the length of the boardwalk on his bike. Every attraction and booth is shut down for the night, and the place is deserted.

Bonfires burn on the beaches. SONG CONTINUES.

118 EXT. CLIFF - NIGHT 118

Michael arrives at the cliff where the lobby/cave is located. No one is there. He decides to enter the cave.

119 INT. LOBBY/CAVE - NIGHT 119

Michael enters. The place is deserted.

MICHAEL

Star?

He waits for a reply -- but there isn't one. Now Michael notices an empty bottle of wine -- the same "wine" he drank before. He smells the bottle and recoils. It smells of blood. SONG CONTINUES.

Michael hurls the bottle across the lobby where it CRASHES against the wall and shatters.

120 VARIOUS IMAGES 120

begin to rush through his mind. The motorbike "rave-up" on the beach.

121 ANOTHER IMAGE 121

Drinking blood from the wine bottle.

122 ANOTHER IMAGE 122

The ear-piercing ritual and kiss with Star.

123 ANOTHER IMAGE 123

The "trestle-hanging" episode.

124 BACK TO MICHAEL 124

As the IMAGES FADE, Michael finds himself standing in the far corner of the lobby. Something belonging to Star lets him know that this is where she sleeps. SONG CONTINUES.

He sits down on the bed, and soon he is curled up, falling asleep.

DISSOLVE TO:

125 SOME IMAGES WE HAVE NOT ALREADY SEEN 125

Michael and Star together. She's on the back of his bike, her arms tightly-wrapped around his waist. They are speeding along a moon-lit beach -- or some equally romantic location. Michael is as happy as any young man has the right to be. SONG CONTINUES.

DISSOLVE TO:

126 EXT. THE CLIFF - NEAR DAWN 126

Firt light begins to show in the sky.

127 FLYING POV 127

Speeding across the ocean, heading for the cave. Much NOISE. WHISTLING wind. FLAPPING wings. WHISPERING. SONG CONTINUES.

128 INT. LOBBY/CAVE 128

Michael is curled up on Star's bed. The NOISE sweeps into the cave on a cold rush of air. Michael stirs. He hears voices. Then looks up to see Star coming to lie next to him.

MICHAEL

Star. I have to talk to you.

Star doesn't respond. She's fallen right to sleep. Michael tries to awaken her.

MICHAEL

I have to talk to you. Please wake up.

STAR

Have to sleep. Have to sleep, Michael.

MICHAEL

When?

STAR

Tonight. At the boardwalk...

She almost doesn't get the last word out before falling back to sleep. Michael gets to his feet and staggers away from Star's bed. He notices Laddie sleeping nearby. But there is no sign of the other Lost Boys. SONG ENDS.

129 EXT. GRANDPA'S HOUSE - MORNING 129

Michael drives up on his Honda. He approaches the house. Lucy is on the porch, drinking coffee.

LUCY

Hi.

Michael nods and keeps walking.

LUCY

What's the matter, Michael?  
Aren't we friends anymore?

He stops.

MICHAEL

(mumbling)

Sure.

LUCY

Does that mean we are, or we aren't?

MICHAEL

We are...

LUCY

Then let's act like friends. Let's talk. I know this is a new place, and --

Michael begins to roll his eyes impatiently.

LUCY

-- If there's a girl, we could talk about her.

MICHAEL

(moving away)

I'm tired now.

LUCY

Wait a minute, kiddo.

MICHAEL

Mom... please.

Michael heads into the house. Lucy tugs on her own earlobe to indicate Michael's earring.

LUCY

We haven't even gotten around to this yet!

Michael walks into the house without saying another word. Lucy looks frustrated and concerned.

130

INT. THE KITCHEN

130

Sam is at the table eating breakfast and reading a vampire comic. Grandpa is pouring a cup of coffee. The two brothers exchange a look, but say nothing.

GRANDPA

Looks like I wasn't the only one got lucky last night.

Michael doesn't reply. He glances down at the comic that Sam is reading.

INSERT - VAMPIRE COMIC BOOK

A very bloody drawing of a vampire being staked through

the heart.

MICHAEL

walks away looking ill.

131 EXT. IMPRESSIVE HOUSE, SANTA CARLA - MORNING 131

Lucy and Sam pull up in the Land Rover.

SAM

That it?

Lucy checks the address she has written down.

LUCY

Yeah. Not bad, huh?

Lucy reaches for a wine bottle with a note attached as she gets out of the Rover.

LUCY

An apology for running out on Max last night... Actually you should be making this apology.

132 ANOTHER ANGLE 132

She tries the main gate, but finds it locked.

LUCY

I better leave this on the front porch or someone's just going to take it...

She climbs over a low portion of the fence.

Lucy approaches the house. She sees Thorn sleeping on the porch.

LUCY

Hi, Thorn...

Suddenly, unexpectedly...

THORN ATTACKS!

Leaping to his feet -- charging from the porch -- GROWL -  
ING viciously -- ribbons of saliva trailing from his  
mouth.

LUCY

turns and charges back toward the fence.

SAM



jumps from the car.

SAM

Mom!!

LUCY

drops the wine. It smashes on the sidewalk. She just makes it safely over the fence, as...

THORN

CRASHES into it -- bending the bars to conform to the contours of his head. Thorn reels back, stunned -- but finds his footing and begins to BARK at Sam and Lucy.

SAM

comes to his mother's side.

SAM

You okay, Mom?

Lucy has skinned her knees landing on the sidewalk. But she is more shaken than hurt -- and she feels very foolish.

LUCY

I'm okay, Sam. I'm okay...

133

EXT. BOARDWALK - DAY (LATER)

133

Sam and the Frogs walk toward the beach with their comics.

EDGAR

We've been aware of some very serious vampire activity in this town for a long time.

ALAN

Santa Carla has become a haven for the undead.

EDGAR

As a matter of fact, we're almost certain that ghouls and werewolves occupy high positions at City Hall.

They sit on the boardwalk steps.

SAM

I have something to tell you guys.

(pause)

Not only is my own brother showing systems of being a vampire... but now I'm convinced my mother's dating one!

EDGAR

That is very probable. What's your reasoning?

SAM

Well... he only shows up at the store after dark. And today, his dog attacked my mom.

(whips a comic from his back pocket)

Listen to this. From Vampires Everywhere...

(he reads)

'Vampires require a daytime protector -- a Guardian -- to watch over them as they sleep. For it is during the day that the vampire is most vulnerable. Since they hold sway over animals, fierce dogs -- the hounds of Hell -- are often employed for this purpose.'

The Frogs are completely convinced.

EDGAR

I told you that comic would save your life.

Suddenly Greg and the Surf Nazis appear and grab their comics. In a flash they tear them to shreds and sprinkle the pieces over their heads onto the sand. The Frogs and Sam are enraged as the Surf Nazis walk off laughing to themselves.

EDGAR

I wish they were vampires so I could nuke them in their hearts.

SAM

How do you know they're not?

ALAN

They wouldn't be out in the daytime.

SAM

Exactly how many vampires have you actually destroyed?

EDGAR

All together?

ALAN

Zero.

Sam looks at them like they've been putting him on.

EDGAR

Hey, just because a Marine hasn't seen combat, doesn't mean he still isn't a Marine. Let's check out your mother's boy friend.

They leave as CAMERA FOCUSES on shreds of vampire comics in the sand.

134 EXT. GRANDPA'S HOUSE - EVENING 134

135 INT. MICHAEL'S BEDROOM 135

Michael is getting dressed to go out. More and more he is looking like one of the Lost Boys.

136 INT. THE KITCHEN 136

Lucy is making dinner. Grandpa sniffs the pots.

GRANDPA

Smells good. When do we eat?

LUCY

I told Max eight o'clock.

GRANDPA

Max? You men we're having company again?

LUCY

'Again'? Dad... you haven't had company in this house since Mom died eight years ago.

GRANDPA

Right. An' now we're having company again. I'll take mine to go.

Michael enters.

LUCY

Max is coming for dinner, Michael. I'd like you to meet him.

MICHAEL

Can't. Got plans of my own.

LUCY

There's only three weeks left of summer, Michael. Things are going to change around here when school starts.

MICHAEL

Gotta go, Mom.

137

INT. THE LIVING ROOM

137

Michael heads for the front door. He opens it to find Max just preparing to ring the bell.

MAX

Hey. How ya doin'? Michael, right?

MICHAEL

Yeah. Max... right?

An awkward silence as Max just stands there.

MAX

You're the man of the house, Michael. I'm not coming in unless you invite me.

Michael thinks this is rather strange, but shrugs it off.

MICHAEL

Come in, come in. I'm inviting you.

MAX

Thank you very much.

Max steps across the threshold -- but is surprised to see Michael continue out the door.

MICHAEL

See ya.

138

EXT. THE HOUSE

138

Michael takes special note of Max's sports car as he gets on his bike. He thinks it's pretty cool.

139

INT. THE KITCHEN

139

Max enters, surprising Lucy.

MAX

Hello.

Lucy jumps.

MAX

Is it okay for the guest to see the food before the dinner?

LUCY

You're thinking of the groom not

seeing the bride before the wedding.

MAX

Oh, right. I always gets those two confused.

He follows her into:

140

THE DINING ROOM

140

The table is set. Lucy sets down the bread. Max comes up behind her, puts his arms around her waist and nuzzles her neck. She turns her face to his. Max is about to kiss her when:

SAM

Mom...

Max and Lucy look to see Sam standing there with the Frogs beside him.

SAM

These are my dinner guests. Edgar and Alan. The Frog Brothers.

LUCY

(thrown)

Ah... I didn't know you were having guests...

SAM

Well if we're in your way we can just eat peanut butter out of the jar in the kitchen.

LUCY

No, no... there's plenty for everybody... Oh, Max, this is Sam... and the Frog Brothers...

She looks them over strangely but The Frogs and Sam only have eyes for Max.

141

INT. THE DINING ROOM - NIGHT

141

Everyone is seated around the dinner table. Edgar and Alan concentrate on Max's behavior. Lucy serves spaghetti from a large plate.

MAX

This looks terrific, Lucy.

LUCY

Boy! Somebody around here sure has bad breath!

The boys all look directly at MAX. But Lucy means Nanook who is on her case.

LUCY  
Nanook, stop breathin' on me.

SAM  
C'mere, Nanook.

The Frogs exchange disappointed expressions.

Sam indicates Max's large plate of spaghetti.

SAM  
How about a little Parmesan  
cheese on that?

MAX  
Okay, Sam. Thanks.

Max takes the container and sprinkles some of the grated cheese onto his spaghetti. Sam and the Frogs exchange a conspiratorial look.

Max takes a mouthful of spaghetti and nearly spits it out.

LUCY  
Max! What's wrong?

MAX  
It's garlic!! I like garlic, but...

He sputters.

SAM  
Quick -- drink some water!

Sam intentionally spills a glass of water onto Max's lap.

MAX  
Hey! Easy!

He jumps from his seat, tries to mop up the spill with his napkin.

SAM  
Does it burn?

MAX  
Burn?? Are you kidding? It's  
freezing!

LUCY  
Max, I'm so sorry.

Then, very casually, Edgar leans back in his chair and flips off the lights. The room goes dark.

LUCY  
Oh, no. Now what?

SAM  
Must be a circuit breaker.

We hear SCUFFLING of FEET, CHAIRS MOVING, people BUMPING into each other in the dark.

EDGAR  
(in a whisper)  
He's not glowing.

SAM  
(whispering)  
Hit the lights again.

And when the lights come back... Sam is holding a mirror to Max's face.

Startled at being confronted unexpectedly with his own reflection, Max YELLS. Sam and the Frogs all look into the mirror -- annoyed to see that Max is producing a reflection.

LUCY  
Sam! What's gotten into you tonight?!

Max gets up from the table.

MAX  
I think I know what's going on here.

EDGAR  
You do?!

MAX  
Sure. I understand what you're thinking, Sam. But you're wrong.

SAM  
I am?

MAX  
Yeah. I'm not trying to replace your Dad... or steal your Mom. I just want to be your friend.

Sam looks a little shame-faced. But not the Frogs. Lucy follows Max to the:

I'm really sorry, Max.

MAX

Our batting average isn't very good is it? So far we're zero for two.

LUCY

I don't understand Sam. He's just not like this.

MAX

Boys Sam's age need a good deal of discipline, or they walk all over you.

LUCY

(defensively)

He doesn't walk all over me.

MAX

(sweetly)

I don't want to fight with you, Lucy. Come on. Let's give it one more try.

(beat)

Dinner at my house, tomorrow night. I'm cooking.

143

EXT. BOARDWALK - NIGHT

143

Michael is looking for Star, but he chances upon the Lost Boys instead. David has his back to him. Michael comes up behind him and spins David forcefully around.

MICHAEL

Where is she?!

DAVID

Hey, take it easy.

MICHAEL

Where's Star, David?!

DAVID

If you ever want to see Star again, then you better come with us.

David gets on his bike. Michael is forced to follow.

144

EXT. WOODS - NIGHT

144

The motorbikes pull up and park. Everyone climbs off and begins to climb the high trees. David waits to be last. He gestures for Michael to climb.



MICHAEL  
What is this, David?

DAVID  
You're one of us, now -- aren't  
you?

Michael hesitates.

DAVID  
You'll never see Star again if  
you're not.

Michael looks at David for a beat, then begins to climb  
the tree. David follows him up.

145 CAMERA RISES OVER THE TREE TOPS 145

to reveal Greg and the Surf Nazis camping in the  
distance. They have a fire going. They're drinking beer  
and smoking dope and laughing with their girlfriends.

THE LOST BOYS

watch them from their vantage point high up in the tree.

What happens next happens fast. It's confusing and dis-  
orienting. Much is suggested, but little is shown.

146 ANOTHER ANGLE 146

The Lost Boys swoop out of the trees and attach the Surf  
Nazis. Mostly, we just HEAR the NOISE and see shadows.

THE SURF NAZIS

react in horror and confusion. CAMERA FINDS Greg running  
into the water. David attacks viciously.

DAVID  
Hey, dude. My beach, my wave.

147 MICHAEL 147

stay behind in the tree. He witnesses the attack, but  
doesn't join in. From the expression on his face, we  
know that it is a horrible spectacle to behold.

He turns his face away. He looks like he wants to puke.  
Sweat beads up on his forehead and the color drains from  
his face. His breathing becomes heavy and his heart  
begins to POUND POWERFULLY in his chest. The vampire in  
him takes over and as the Lost Boys shout his name, he  
feels compelled to join them, but he resists with all his  
strength.

Dazed and frightened, he tries to escape down the tree.

All the while the SOUND of the VAMPIRE MASSACRE continues in the distance. He slides gasping and sweating onto the forest floor.

For a moment, he just lies there looking bewildered. Then: SILENCE. The attack is over.

Approaching FOOTSTEPS CRUSH leaves and SNAP twigs. Michael waits, unable to move. And...

THE LOST BOYS

emerge from the shadows wearing eerie, satiated expressions, their eyes glowing dimly. They approach Michael.

DAVID

No you know who we are, Michael...  
and who you are, too.

David's expression is calm and reassuring.

DAVID

You'll never grow old and you'll  
never die.

(pause)

But you must feed.

Michael glances in horror toward the direction of the Surf Nazi attack. David, Paul, Dwayne, and Marko walk off.

148

INT. SAM'S BEDROOM - NIGHT

148

All is dark. CAMERA IS CLOSE ON A PAIR OF BEADY EYES which now reflect the opening of the bedroom door and the entrance of a human form. It comes closer.

SAM

Michael..?

Sam turns on the light -- and we see that the "beady eyes" belong to one of Grandpa's mounted owls.

SAM

I wish he'd stop giving me these  
things.

Sam opens the closet, we see about a half-dozen other mounted creatures on the shelves. He tosses in the owl.

MICHAEL

I know everything.

Then: From outside the window --

STAR

Michael! Michael!

Sam and Michael go to the window and look out. Star is standing in the yard, in the moonlight.

SAM

It's that girl from the boardwalk.  
Is she one of them?

MICHAEL

I don't know.

STAR

I have to talk to you. Can I  
come up?

MICHAEL

Okay.

Michael turns from the window, races out the door into the hallway. He is about to go down the stairs when:

SAM

She's one of them!

Michael turns -- and sees Star standing in the bedroom doorway. She has obviously flown up and Sam is freaked.

MICHAEL

Do you know where David took me  
tonight, Star? Do you?!

STAR

Yes... and I'm to blame for it.  
If you hadn't met me... if I  
hadn't liked you... I tried to  
warn you...

MICHAEL

That night in the cave -- that  
wasn't wine they gave me to  
drink... it was blood! David's  
blood.

(beat)

I'm one of them, Star! I'm just  
like them!

STAR

Not yet... You're like Laddie and  
me... Half-vampires... You're not  
a full vampire until you've made  
your first kill... You were  
supposed to be mine... but I  
couldn't, Michael.

MICHAEL

Why not?

STAR  
Because I love you...

MICHAEL  
Then it's not too late for us...

STAR  
It's not too late for you to be  
saved... but each night... it  
becomes harder and harder for me  
to resist killing...

MICHAEL  
I know, I've felt it...

STAR  
I'm weak... Soon I'll need to  
feed.

Sam gulps as Michael kisses her. Star senses something  
and gets frightened.

STAR  
David's looking for me... I have  
to go.

MICHAEL  
You're not going anywhere...  
(turning)  
Sam...

In a wink, Star is gone... out the window. We don't even  
see her leave. Michael and Sam lean out after her.

MICHAEL  
Star.

SAM  
(calling after her)  
Don't kill anybody until we get  
back to you...

Sam goes for the phone.

MICHAEL  
Who are you calling?

SAM  
The Marines.

149

INT. LIVING ROOM - NEXT MORNING

149

Sam opens the door and the Frogs enter.

EDGAR  
Okay. Where's Nosferatu?

EDGAR

The Prince of Darkness.

ALAN

The nightcrawler. The bloodsucker.

EDGAR

El Vampiro.

SAM

(shouting)

They're here Michael, come down here!

Michael comes down the stairs looking weak and fragile. Dark glasses perched upon an ashen face.

EDGAR

This guy looks more like a zombie.

Alan reaches into his backpack and pulls out a sharpened stake.

ALAN

Should I run him through?

EDGAR

I've only got one question for you, and I want an honest answer. Have you taken any human victims yet?

MICHAEL

Of course not!

EDGAR

If you're telling the truth, it means we can save you.

SAM

He's telling the truth!

(beat)

Aren't you, Michael?

EDGAR

To free you, we must destroy the leader of the vampires.

MICHAEL

David.

EDGAR

I don't want names! Just lead me to him. Where's their nest?

MICHAEL

I'll take you there.

ALAN

You can barely stand up. Besides...  
We can't trust you. You're practically  
one of them.

Michael grabs Edgar by the arm.

MICHAEL

I said, I'll take you there.  
Nobody's going near Star without  
me.

EDGAR

Okay, okay.

Michael releases his grip. Edgar rubs his arm.

EDGAR

Vampires have such rotten tempers.

150 EXT. GRANDPA'S HOUSE - DAY 150

We are far out in the fields as Grandpa puts in fence posts from the back of his pickup. He turns as he hears his prize Chevy SQUEEL BACKWARD OUT OF THE GARAGE. Sam leans out of the car yelling.

SAM

Grandpa, okay if we borrow the  
car?

Before he can answer, the CAR SHOOTS OFF TOWARD TOWN.

151 EXT. SANTA CARLA STREET - MIDDLE OF TOWN - DAY 151

The Chevy pulls up to a stop sign -- then doesn't move.

152 INT. THE CHEVY 152

This is why: Michael has fallen asleep at the wheel, his chin touches his chest.

A car behind HONKS. Michael wakes up and continues driving. Edgar warns Michael.

EDGAR

Just so you know: If you try to  
stop us, or vamp-out in any way,  
I'll stake you without thinking  
twice about it.

SAM

Chill out Edgar.

153 EXT. CAVE/LOBBY ENTRANCE - DAY 153

The Chevy pulls up and parks. Everyone piles out. The

Frogs wear knapsacks in which they carry flashlights and stakes.

MICHAEL

Down there.

The Frogs charge ahead down the old stairs. Michael seems to stumble. Sam supports him.

MICHAEL

Sam... if something happens to me.  
If I don't have the strength to go  
on, promise me you won't let them  
hurt Star.

Sam swallows hard -- overwhelmed by the possibility of such a responsibility.

154

INT. THE LOBBY/CAVE - DAY

154

Edgar and Alan step into the lobby and look around with wide-eyed wonderment. A moment later, Michael and Sam come up behind them. Sam is also amazed by what he sees.

EDGAR

There's got to be a sleeping  
chamber around here someplace...

As they search for the entrance to the sleep chamber, Michael goes to the spot where he knows Star will be in the far corner of the lobby.

Michael bends down to her. She looks like a sleeping angel. He shakes her gently.

MICHAEL

Star. You're coming with me.

She opens her eyes -- is surprised to see him, but hardly has the strength to show it.

STAR

Michael?

He looks around, sees a long hooded cape draped on the bed.

MICHAEL

You've got to put this on.

STAR

Take laddie.

MICHAEL

Huh?

STAR

Save Laddie first.

Michael glances over to where Laddie is sleeping. Star's eyes beseech him. Michael gives in to her wishes. He begins to wrap Laddie (who doesn't awaken) in a blanket.

155 ANOTHER PART OF THE LOBBY 155

Alan has found something and called Edgar and Sam over. He's pointing to an opening in the top of the grated elevator.

ALAN

Feel it? Feel the draft?

Edgar shines a flashlight up there.

EDGAR

It's an opening, all right. Let's try it. Somebody give me a boost.

156 EXT. THE CAVE - DAY 156

Michael emerges from the cave with a bundled Laddie in his arms. The sun beats down. Laddie awakens. He looks around with uncomprehending eyes. Michael adjusts the blanket to keep the sun off Laddie's face.

Michael staggers up the old stairs.

157 INT. TUNNEL WITHIN THE CAVE 157

Sam, Edgar and Alan have all entered the tunnel via the elevator and now make their way down its long, dark length.

FLIES begins to BUZZ around. Sam tries to swat them away.

EDGAR

We're on the right trail. Flies and the undead go together like ham and eggs.

Alan pulls a can of bug spray from his backpack and sprays the air. Sam coughs.

158 EXT. CAVE - DAY 158

Michael arrives at the Chevy with Laddie in his arms. He opens the back door and places Laddie on the seat. Laddie remains sound asleep as Michael makes certain that his face is covered and away from the sun.

Then, turning away from the car, he heads back toward the cave. It is obvious that he is becoming extremely exhausted and rapidly losing strength.



159 INT. CAVE TUNNEL 159

Edgar, Alan and Sam are frozen in place with mouths hanging open. We don't know why until the CAMERA PANS DOWN and we see:

SKELETONS

of dead hotel guests, killed in the earthquake. They still wear their period clothes. One holds a suitcase. One wears the bellman's uniform.

THE BOYS

summon their courage and continue on.

160 INT. LOBBY/CAVE 160

Michael returns for Star. He looks awful. Star reaches out and touches his hand. Michael wraps her in the hooded cape and lifts her.

161 INT. THE TUNNEL 161

The boys reach the end of the tunnel where a large opening awaits them. A biting cold wind blows through the opening and flies BUZZ angrily.

SAM

What's that smell!?

EDGAR

Vampires, my friend. Vampires.

They step through the opening into a small cavernous area.

162 INT. PITCH BLACK AREA 162

Sharp, jagged rock formations protrude up from the chamber floor. A network of webs and mossy vines hang from the ceiling. Somewhere in the distance is the HOLLOW SOUND OF DRIPPING WATER.

THE BOYS

pan their flashlights across the scene -- but find no one.

163 EXT. CAVE - DAY 163

Michael carries Star towards the car. He is weakening.

His legs buckle and he sinks to his knees. Star's hood falls back revealing her face. Michael finds inspiration in her beauty and struggles to his feet, lurching toward the Chevy.

Sam and the Frogs find nothing until they shoot their flashlight beams UPWARD. And what they see causes their hearts to skip a beat.

THE LOST BOYS

hang upside down from the ceiling like great human bats. David is in front, with the others behind him.

ON SAM, EDGAR AND ALAN

SAM

I thought they'd be in coffins.

EDGAR

That's exactly what this place is.  
One great big coffin.

(starting to climb)

Let's stake 'em.

DAVID'S EYES

roll open. Yellow and glassy. His voice is from hell. The whole cave shakes.

DAVID

You're all dead! YOU'RE DEAD  
MEAT!

THE BOYS

SCREAM and run for their lives. They scramble down the rocky ledge. They cause such a commotion, that the other Lost Boys open their eyes one by one -- glowing red in the darkness of the chamber.

The boys run through the tunnel, past the hotel guest skeletons.

They dash across the lobby.

They scramble up the stairs toward the car.

SAM

Michael! Start the car!

They arrive to find Michael passed out beside the car.

Sam and the Frogs shove Michael into the front seat.

SAM

I'll have to drive!

ALAN

We don't ride with vampires.

SAM

Fine! Stay here!

Sam hops in behind the wheel. The Frogs look back toward the cave, exchange a look, and decide to make an exception just this once. They leap in.

169 INT. THE CHEVY 169

Edgar gets in front next to Michael. Alan gets in back next to Star and Laddie. They find it very distasteful to be this close to vampires.

Sam turns the ignition and the car FIRES UP. Hesitates.

EDGAR

Come on. Burn rubber.

Edgar STOMPS down hard on the gas pedal.

170 EXT. HUDSON'S BLUFF 170

The Chevy ROCKETS backwards toward the cliff. Sam stomps on the brakes.

TIRES SCREECH. The car comes to a skidding stop in a cloud of dust -- its back fender hanging precariously over the cliff.

171 INT. THE CHEVY 171

SAM

Burn rubber does not mean warp speed!

INT. THE CHEVY - TRAVELING (LATER)

ALAN

We blew it, Edgar! We lost it!

EDGAR

Shut up!

ALAN

We unraveled in the face of the enemy!

EDGAR

They pulled a mind-scramble on us, man! It wasn't our fault! They opened their eyes and talked!

SAM  
(looking in the rearview)  
Oh, no...

EDGAR  
What?

SAM  
There's a cop behind us.

ALAN  
Quick! Look older!

Sam gives Alan a look.

EDGAR  
This is all we need! To be caught driving without a license... and in the possession of vampires!

Michael's head slumps against Edgar's shoulder. Edgar pushes him away -- and Michael awakens.

SAM  
Michael! Get behind the wheel.

MICHAEL  
Huh?...

ALAN  
They're gaining on us!

SAM  
(to Michael)  
You gotta drive!

As the Chevy barrels down the highway, Sam and Edgar assist Michael into the driver's seat. There is some pretty dangerous climbing going on in the front seat -- and for a moment it appears that no one has actual control of the car.

ALAN  
Red light!!

Michael, Sam and Edgar look up to see the stoplight. The Chevy rushes toward it.

SAM  
Brake, Michael! Brake!

Michael -- acting very dopey -- finally hits the brake.  
But Sam must take control of the steering wheel because  
Michael's hands keep slipping off.

172

THE POLICE CAR PULLS UP BESIDE THEM

172

The cops look over at the Chevy with a good deal of  
suspicion.

EDGAR

They're looking at us.

ALAN

They're gonna book us.

SAM

(to Edgar and Alan)

Shut up.

(to the cops)

Uh... excuse me... which way to  
the Punk Rock Festival? We're the  
opening act.

The cops just smile and shake their heads in dismay. The  
light changes, and the cops speed off.

Everyone in the Chevy breathes a deep sigh of relief.

173

INT. GRANDPA'S HOUSE

173

All enter. Michael carries Star in his arms. Sam and  
the Frogs carry Laddie. As they approach the stairs,  
Nanook comes racing up to them, BARKING loudly.

SAM

No, Nanook! Quiet!

EDGAR

Your dog knows flesh-eaters when  
he smells 'em!

Nanook continues to BARK.

MICHAEL

Take him outside, Sam!

Sam grabs Nanook by the collar and leads him away. The  
others begin to climb the stairs -- when Grandpa appears.

GRANDPA

Michael!

Everyone freezes in place. Grandpa looks the over.  
They must certainly be the most curious group of people  
he's ever seen going up the staircase.

GRANDPA

(to Michael; continuing)  
Do you know the rule about filling  
the car up with gas when you take  
it without askin'?

MICHAEL  
No, Grandpa...

GRANDPA  
Well, now you know.

Grandpa departs. It takes a moment to register, then  
everyone hurries up the staircase.

174 INT. UPSTAIRS HALLWAY AND BEDROOMS 174

Edgar and Alan watch from the hallway as Michael makes  
Star and Laddie comfortable on his bed. Sam comes up  
the stairs, looks into the bedroom, then turns to the  
Frogs.

SAM  
Well... we blew Plan A.

ALAN  
Time to activate Plan B.

SAM  
What's Plan B?

EDGAR  
We don't have one yet.  
(looks at his watch)  
And we only have two and a half  
hours to come up with one.

SAM  
What happens in tow and a half  
hours?

EDGAR  
The dun goes down and they'll be  
comin' for us.

175 EXT. A SANTA CARLA CHURCH 175

The sun begins to sink behind the archway cross. CAMERA  
PANS DOWN to find Sam and the Frogs charging in on their  
bikes. They drop them, run up the steps into the church.

176 INT. VESTIBULE OF CHURCH 176

The boys enter. A christening is taking place within the  
church, but nobody notices as the Frogs pour the holy  
water from the bowls near the doorways into their  
canteens.

177 EXT. THE BOARDWALK - THE OCEAN 177

The sun begins to set.

178 INT. VIDEO STORE 178

Sam enters and goes running up to Lucy.

SAM

Mom! Listen to me! This is very important! Santa Carla is crawling with vampires!

Lucy reacts. A customer looks over at Sam. Lucy takes Sam aside.

LUCY

What did you say?

SAM

Vampires, Mom! Everywhere! You've got to tell the police! The newspapers! The TV stations! They'll listen to you. They'll believe you... you're a mom!

LUCY

Not funny, Sam!

SAM

This is not a joke. They know that we know about them. They're coming to the house as soon as it gets dark!

LUCY

Stop it, Sam. Stop it right now!

SAM

But, Mom...

LUCY

Not another word! I can't believe you're doing this. I'm going to see Max tonight and you're trying to ruin it for me again.

SAM

No, I'm not...

LUCY

There's nothing wrong with Max. I don't know why you don't --

SAM

(exploding)

-- I'm not talking about Max! To

hell with Max!

Lucy reacts. More customers look over. Sam winces.

LUCY

I'll deal with you later, young man.

179 EXT. VIDEO STORE 179

Sam emerges from the store. The Frogs are waiting for him.

SAM

We're on our own.

Edgar and Alan exchange a look.

ALAN

Good.

EDGAR

That's just the way we like it.

180 INT. GRANDPA'S WORK ROOM 180

Sam comes in to find Grandpa working on one of his mounted animals.

SAM

Grandpa, the Widow Johnson called. She said to pick her up a seven instead of eight.

GRANDPA

(confused)

Did we have a date tonight?

SAM

I guess so. She said not to be late.

GRANDPA

I better get cleaned up, then.

181 EXT. GRANDPA'S HOUSE - FEW MINUTES LATER 181

Grandpa takes off in his pickup truck as the sun sinks lower.

MONTAGE SEQUENCE

182 Michael locks doors and windows, boarding some up. 182

183 Sam prepares bowls of garlic in the kitchen. 183

184 The Frogs pour some holy water into a full bathtub. 184



185                   They fill water guns with holy water.                   185

186                   Edgar and Alan supply camouflage makeup using a photo   186  
in Soldier of Fortune magazine as their guide.

187                   INT. MICHAEL'S BEDROOM                   187

Michael goes to the window. It looks as if his strength  
is returning.

He pulls back the curtain and looks out. He has a  
commanding view of Santa Carla. The sun has just dropped  
below the horizon.

Michael turns to Laddie and Star who begin to stir from  
their resting place on the bed. Star and Michael  
exchange an anxious expression.

STAR

They'll be coming for Laddie and  
me, won't they?

MICHAEL

They'll be coming for all of us.

Then Michael goes to his closet and takes out a very  
serious-looking hunting bow and arrow quiver.

188                   EXT. MAX'S HOUSE - EVENING                   188

Max opens the door to Lucy and ushers her in.

MAX

Maybe this is the night where  
everything finally goes right  
for a change.

LUCY

I hope so.

Max picks up a note of concern in Lucy's voice.

MAX

Something the matter?

LUCY

No, no. Just worrying about my  
boys -- as usual.

MAX

(getting her some  
wine)

Let me tell you something about  
boys. They're like weeds. They  
grow best when they're ignored.

LUCY  
(taking the wine  
glass)  
I thought you said they needed  
discipline?

MAX  
Well... what do I know? I'm a  
bachelor.  
(pause)  
Lucy... this is going to be a  
very special night, I promise  
you.

He starts to go, but she stops him. He looks confused,  
then sees what she has in mind. She kisses him on the  
lips. It last a long time.

189 INT/EXT. THE CAVE - NIGHTFALL 189

190 THE LOST BOYS' POV 190

Exiting the cave, and suddenly... we are flying!

OVER THE OCEAN

OVER THE BEACH

OVER THE BOARDWALK

OVER THE TOWN

191 INT. MAX'S HOUSE 191

Max and Lucy are kissing passionately on the sofa when a  
DISTANT NOISE is HEARD in the sky overhead. Lucy notices,  
but Max is too involved to hear anything.

Thorn, however, sits up and begins to HOWL.

192 INT. GRANDPA'S HOSUE - THE LIVING ROOM 192

Sam, Michael, Edgar, Alan, Star and Laddie are assembled  
for final instructions. Sam and the Frogs carry loaded  
water guns. Michael has his bow and arrow.

EDGAR  
I think I should warn you all:  
It's never pretty when a vampire  
buys it. No two bloodsuckers ever  
go out the same way. Some scream  
and yell. Some go quietly. Some  
explode. Some implode. But all  
will try to take you with them.

Michael and Sam exchange a look. Then, Nanook begins  
to BARK from outside.

SAM  
Nanook! I left him tied up in  
the yard.

Sam rushes to the door.

EDGAR  
Don't go out there! Stop him!

MICHAEL  
Sam, don't --

193

EXT. GRANDPA'S HOUSE

193

Sam races across the lawn in the moonlight toward Nanook,  
tied up near Grandpa's vegetable garden.

EXT. VAMPIRE POV - FLYING OVER THE TREE TOPS

Moving toward Grandpa's house far in the distance. Sam  
can be seen running toward Nanook.

EXT. THE YARD

Sam reaches Nanook, who is now BARKING frantically. Sam  
tries to untie him. Has difficulty with the knot.

EXT. VAMPIRE POV

Rushing in toward Sam and Nanook.

EXT. THE YARD

Sam frees Nanook. The two of them run toward the house.

EXT. VAMPIRE POV

Sweeping in toward the yard. Sam running below.

CLOSE ON SAM

dashing toward the house as VAMPIRE SOUNDS fill the air  
behind him.

VAMPIRE POV

Now skimming over the grass -- speeding toward Sam and  
Nanook. Getting closer... closer... closer.

SAM

arrives at the door. Runs into the house as:

VAMPIRE POV

has door SLAMMED in its face.

194 INT. THE HOUSE 194

Sam leans against the front door, totally out of breath. Everyone is relieved to have him back safely.

Then...

DWAYNE

EXPLODES from out of the fireplace! Everyone SCREAMS. Dwayne flies across the room kicking Michael in the face. Michael goes down as Dwayne grabs Sam and lifts him into the air.

Star grabs Laddie and rushes him up the stairs to safety.

Alan and Edgar swat baseball bats at Dwayne --

Dwayne, mid-air above them, still has Sam by the arm. But Sam uses his free hand to draw his water gun and spray Dwayne in the face.

Dwayne falls and CRASHES into the stereo, turning it on. LOUD ROCK MUSIC begins to BLAST.

195 INT. SAM'S BEDROOM 195

Star hides Laddie under the bed. She notices that the bedroom window is not closed. She moves to close it when it EXPLODES in her face and:

PAUL

flies into the bedroom. Star SCREAMS.

196 INT. LIVING ROOM 196

The boys hear Star's scream. The Frogs rush up the stairs. Dwayne BELLOWS in protest -- and a beam of light shoots out from his mouth. Sam continues to squirt him in the face. The water burns his eyes, blinding him.

Enraged, Dwayne becomes a disgusting and hideous sight with flashing fangs and purple face.

197 INT. UPSTAIRS HALLWAY 197

The Frogs and Star collide in the hallway.

STAR

It's Paul...

EDGAR

Where?

STAR

I don't know where he went.

Edgar glances around. Notices that the boys' bedrooms are on one side of the house and Lucy's is on the other.

EDGAR  
(to Star; indicating  
Lucy's bedroom)  
Check that room!  
(to Alan; indicating  
Sam's bedroom)  
You take that one.

Edgar takes Michael's bedroom himself.

198

INT. MICHAEL'S BEDROOM

198

Edgar cautiously enters the room -- water gun drawn.

The bathroom door opens behind him and Paul quietly steps out. He looks as horrible and nasty as Dwayne. His face evil and rotting. His fingernails long and sharp.

Paul bares his fangs. They are yellow and bloodstained. He is about to sink them into Edgar's neck when Edgar senses his presence and spins around.

EDGAR  
(startled)  
Ahh!!

Paul lunges, but Edgar SQUIRTS him in the face with holy water. Paul YELLS and SCREAMS and flails his arms, but Edgar continues to SQUIRT and SQUIRT, driving Paul back into the bathroom.

199

LIVING ROOM

199

Dwayne grabs Sam and is just about to gouge out his eyes when:

MICHAEL  
Duck, Sam.

Michael, recovered, releases an arrow. It WHOOSHES through the air and sinks into Dwayne's throat.

Dwayne ROARS in horror and pain. So loud is his cry that windows SHATTER and light bulbs POP.

Then, as if illuminated from within, Dwayne's body begins to glow. It CRACKLES with electrical energy. HISSES and FIZZES. Then vanishes from sight.

200

INT. BATHROOM

200

Edgar shooting holy water as Paul backs into bathroom.

EDGAR

Alan! Alan! I'm almost out of  
ammo!!

Sam and Michael's bedrooms are connected by the bathroom. Alan hears Edgar's cry and enters the bathroom from Sam's side, coming up behind Paul.

Alan sees the bathtub filled with holy water and has an idea. He gets down on his hands and knees behind Paul.

Edgar catches on and head-butts Paul, knocking him backwards. Paul trips over Alan and falls into the tub with a SPLASH.

The water burns! Paul SCREAM and kicks. The water turns to a frothy pink and yellow foam -- boiling up, spitting, and shooting into the air like a geyser. Alan and Edgar jump back. And in a moment... Paul is gone.

201 EXT. ROOF 201

Shoots through the roof.

202 LIVING ROOM 202

Michael and Sam are about to run upstairs when:

MARKO

CRASHES up through the window in front of them, blocking their path. Michael and Sam leap back.

Then, Michael looks up -- just as:

DAVID!

crashes through another window. Hovering in the air directly overhead; his back pressed against the ceiling.

Sam and Michael react as David SWOOPS down on them -- fangs exposed; claws extended. The boys leap away, but David's claws rake across Michael's back, tearing his shirt and drawing blood.

Marko SMASHES the living room lamps and the room goes dark. Marko and David -- glowing dimly -- soar around the room like bats.

Marko and David enjoy the superiority of the air, but Michael has had enough. Sensing his own ability to fly, he leaps into the air and speeds toward David.

Sam looks astonished... and Marko catches him off-guard. He scoops him up and flies him into the kitchen.

Michael's flying is not pretty. He tumbles awkwardly through the air. But his aim is good. He COLLIDES with David in mid-air. Michael ricochets across the room and David is propelled in a new direction as well.

The two of them careen from wall to wall like racquet balls.

203

INT. MICHAEL'S BEDROOM

203

Edgar and Alan, still flushed with their victory over Paul, sit on the bed re-loading their guns with holy water.

ALAN

Did you see that sucker burn?!

EDGAR

Man, we totally annihilated his night-stalkin' ass!

ALAN

Two down and two to go.

EDGAR

(very serious)

Four to go.

ALAN

Whattaya mean?

EDGAR

Those two we brought back with us. The girl and the kid. I don't trust 'em. I say we terminate 'em while we can.

ALAN

You know what? You're absolutely right.

LADDIE

still hiding under the bed is listening to every word the Frogs utter.

He begins to transform upon hearing the Frogs' plan. His "human" eyes roll back into his head until his "vampire" eyes -- glowing red slits -- take their place.

Laddie opens his mouth and a beam of light shoots out. His fangs begin to descend... POPPING his braces off.

Edgar's and Alan's ankles dangle temptingly before him.

RETURN TO SCENE

EDGAR  
Death to all vampires!

ALAN  
Maximum body-count.

EDGAR  
We are awesome monster-bashers!

ALAN  
The meanest!

EDGAR  
The baddest!

The Frogs are about to exchange another self-congratulatory high-five when... the mattress begins to erupt between them. It bulges and heaves and...

LADDIE

RIPS through it! Bedcovers are shredded and mattress stuffing and springs explode into the air. Laddie has transformed into the ugliest, meanest little vampire imaginable.

Alan and Edgar SCREAM at the top of their lungs and leap away from the bed in terror. Laddie virtually pulls the mattress apart, climbs away and advances on the Frogs who cower in the corner like the scared children they are.

Star rushes in, sees what's happening, and steps between Laddie and the Frogs.

STAR  
Laddie... NO.

The Frogs are amazed to see Star fearlessly put her arms around Laddie like a comforting mother and calm him down. And Laddie returns to normal before our astonished eyes.

204

INT. THE KITCHEN

204

Marko advances toward Sam. Nanook GROWLS. Sam throws anything he can get his hands on: Plates, toaster, cups, silverware, etc. They bounce harmlessly off of Marko's head and chest.

Marko continues to advance. Sam grabs the kitchen fire extinguisher and SPRAYS FOAM into Marko's face. But it doesn't stop him. Marko's long, serpent's tongue slips out of his mouth and cleans the foam from his face.

Marko just keeps coming. He opens his mouth revealing a blinding beam of light and long, jagged fangs. He rushes toward Sam who grabs a round wooden napkin ring



and JAMS it into Marko's mouth.

The ring props Marko's mouth open and offers a convenient opening through which Sam begins to stuff entire garlic cloves. Marko's eyes blaze.

205 INT. THE LIVING ROOM 205

David and Michael continue their aerial dog-fight.

Michael looks like he's getting the worst of it.

David gets the edge on him. He comes up under Michael, grabs him by the waist and continues to fly upward until Michael's head BANGS against the ceiling, knocking him unconscious.

Michael drops to the floor.

206 INT. THE KITCHEN 206

As Marko struggles to remove the napkin ring from his mouth, and Nanook bites his ankles -- Sam continues to stuff garlic down Marko's throat.

Suddenly, Marko starts to swell up like a balloon. Getting bigger and bigger, until his face nearly disappears into a puffy, purple ball.

SAM

Nanook! He's going to burst!

Sam and Nanook turn away as MARKO EXPLODES O.S. and gooey green slime is splattered over the kitchen.

Sam barely has time to savor the thrill of victory before something grabs him by the back of the neck and yanks him into the air.

It's David. He flies out of the kitchen with Sam.

207 INTO THE LIVING ROOM 207

UP THE STAIRS

DOWN THE HALLWAY

208 INTO MICHAEL'S BEDROOM 208

Where he hurls Sam across the room. Star, Laddie, Edgar and Alan are there as well.

David points his index finger... and a ribbon of flame shoots out -- like a welder's torch. Everyone fearfully steps back.

David "draws" a wreath of flame around the windows and

the door... sealing everyone inside. But he exits...

209 INT. THE LIVING ROOM 209

Michael regains consciousness in time to see David approaching him.

DAVID

Just you and me now, Michael.  
One on one. Fight to the finish.

Michael gets slowly to his feet, never taking his eyes off David.

DAVID

It's over, Michael. You're the  
only one left. They're all dead.  
Sam and Star, too. All dead.

Michael doesn't believe him -- but he looks worried. Then, David attacks. He leaps at Michael... and the fight is on!

Michael grabs a wooden hat rack and swings it like a bat. It connects with David's head, but David is unphased. Michael swings again and David catches the hat rack, yanks it from Michael's grasp and SNAPS it in two as if it were a twig. Michael charges.

They tumble through the air, fighting fiercely. CRASHING from one room to the next.

210 THROUGH THE DINING ROOM 210

211 THROUGH THE KITCHEN 211

212 INTO THE BACK PORCH 212

213 INT. UPSTAIRS BEDROOM 213

Where everyone is trapped. Sam and Edgar have their ears pressed to the floor, listening to the fight below.

214 INT. BACK PORCH 214

Michael and David SLAM each other into walls. Finally, David picks up Michael's chest and propels him backwards, two feet off the ground, back --

215 THROUGH THE KITCHEN 215

216 THROUGH THE DINING ROOM 216

217 INTO THE LIVING ROOM 217

Where David traps Michael against the wall, the barbell pressed against his neck.

DAVID

Give up, Michael! You're one of us. Don't you understand that? You're one of us!

Michael doesn't listen. He struggles, but can't free himself.

DAVID

Don't make me kill you!

218

INT. UPSTAIRS BEDROOM

218

SAM

We have to help him!

EDGAR

How?! We can't get out!

STAR

(after a moment)

I can.

Everyone looks at her. Star turns toward the burning door, contemplates going through it.

CLOSE ON STAR

We realize that for her to go through the door she must allow a bit of the vampire in herself to surface. A subtle change comes over her... and she opens the burning door and walks through it without harm.

Sam, Edgar and Alan exchange a look, then put their ears to the floor again.

219

INT. THE LIVING ROOM

219

David presses hard against the barbells. The weights sink into the wall and the bar itself begins to crush Michael's throat.

STAR (O.S.)

Leave him alone!

David turns to see Star standing behind him. She holds the pointed, broken hat rack in her hands.

David releases his grip on the barbells. They fall to the floor. So does Michael -- holding his throat and gasping for air.

DAVID

You can't kill me, Star.

STAR

(trembling)  
I will, David!

DAVID  
No, Star. Put it down. Put it  
down.

Star's resolve begins to crumble. We realize that she is incapable of killing David. He begins to approach her.

MICHAEL  
David!

David spins in Michael's direction. Somehow, Michael has summoned up a hidden reserve of strength. He holds the barbells in his hands.

MICHAEL  
Catch!

He pushes the barbells through the air toward David who catches them instinctively. But their weight carries him backwards -- directly into the pointed end of the broken hat rack that Star holds.

DAVID  
Ahhhhhh!!

The hat rack enters his back, pierces his heart, and exits through his chest.

David SCREAMS and BELLOWS and pulls out the stake. Light pours from the hole in his body like a brilliant searchlight.

Then David flies up and HITS the ceiling -- still HOWLING and YELLING and SPARKING like a Roman candle.

Then -- like a balloon losing its air -- he begins to deflate and ROCKET around the room on a wild, spinning flight.

Star and Michael duck to avoid being hit.

David is heading toward the ceiling.

220 INT. UPSTAIRS BEDROOM 220

Sam, Edgar and Alan have their ears pressed to the floor when suddenly, David EXPLODES through the floor only inches away -- and keeps traveling upward, EXPLODING through the bedroom ceiling as well.

221 EXT. GRANDPA'S HOUSE - NIGHT 221

David CRASHES through the roof of the house and disin-

tegrates high in the night sky -- like a shooting star.

222 EXT. UPSTAIRS BEDROOM 222

Sam and the Frogs looks at the hole in the floor, then look at the hole in the ceiling... then see the wreath of flames around the door and windows blow out and die.

They rush for the door.

223 INT. THE LIVING ROOM 223

Sam, Laddie and the Frogs come down the stairs to see Michael holding Star in his arms.

All is silent. And slowly they realize that they have triumphed.

EDGAR

(to Michael)

You destroyed David. His hold on you has been released.

Sam notices that Michael, Star and Laddie don't look pleased.

SAM

What's the matter?

MICHAEL

I... I don't feel any differently.

(to Star)

Do you?

Star shakes her head, no. They look at Laddie. He also shakes his head, no.

EDGAR

That means we still haven't destroyed their leader.

224 EXT. SANTA CARLA STREET - NIGHT 224

Grandpa's pickup rumbles down the street.

225 INT. THE LIVING ROOM 225

Headlights sweep across the front window.

SAM

Someone's here.

Everyone looks toward the door -- and Max and Lucy enter. They stop dead in their tracks.

LUCY

Ohmygod...

SAM

Mom!

LUCY

What happened? Is everybody  
all right?!

Michael and Sam don't know what to say or where to  
begin. Then we notice that Max wears an expression of  
pure anguish.

MAX

Where are my boys?...

Everyone looks confused.

MAX

Where's David? Where are the  
others?!

Sam, Michael, the Frogs, Laddie and Star know what Max is  
talking about, and they react in horror. But Lucy is  
still in the dark.

LUCY

Max... what are you talking  
about?

MAX

It was all going to be so perfect,  
Lucy. One big happy family. My  
boys... and yours.

EDGAR

I knew it! You are a vampire!

LUCY

(softly)

Vampire?...

SAM

But you passed the test!

MAX

Michael invited me in. Never  
invite a vampire into your house.  
It renders you powerless.

SAM

What?!

(to Edgar)

Did you know that!?

EDGAR

Sure. The invitation protects them.



ish. He doesn't have a chance.

Holding Michael by the ankle, Max spins him over his head. Michael hits against the walls and the bannister, SNAPPING off the rails one by one.

Then, Max releases him and Michael sails across the room and lands in a heap. Exhausted and defeated.

228 WINDOW - GRANDPA WATCHES 228

229 BACK TO SCENE 229

Max smiles to himself, reaches down and pulls Lucy to her feet. Prepares to sink his fangs into her neck. She struggles to get away.

MAX

Don't fight. It's so much better  
if you don't fight.

He lowers his head to her neck. Lucy looks over his shoulder, sees something through the front window. With all her strength she pushes away from Max, and...

230 GRANDPA'S TRUCK 230

SMASHES into the front of the house in reverse. The truck stops, but the fencing material in the truck's bed does not.

Several large fence posts CRASH through the picture window... slicing through Max's body like knives through butter!

Max ROARS in protest and in pain. The force of the impaling propels him backwards into the fireplace where his body becomes a VORTEX, drawing into it all that surrounds it.

It sounds like the RUSHING OF THE WIND as furniture, drapes, carpets, etc. are sucked into the space that was once occupied by Max's body.

Lucy, Sam, Star, Laddie and the Frogs hold on to one another for dear life, lest they get sucked in as well. Michael, too weak to save himself, goes by -- but Star and the Frogs are able to grab hold of him.

Nanook also finds himself being sucked in. But Sam grabs him by the tail and holds him back.

Everything else that isn't nailed down (and some things that are, like floorboards) disappear into the swirling vortex.

231 EXT. THE HOUSE 231



Grandpa, from his truck, looks up at the chimney and sees the VAPORIZED CONTENTS of his house being spewed high into the night air.

232

INT. THE LIVING ROOM

232

Max's own head and limbs are consumed in the vacuum, and the vortex beings to subside. Silence.

LUCY

Everybody okay?

Everyone is able to get to their feet now. Sam sees Max's driving cap on the floor. He picks it up and tosses it into the now dying vortex.

Michael and Star trade joyful expressions.

MICHAEL

It's gone. I feel it!

STAR

So do I!

They look at Laddie.

LADDIE

Me, too!

Michael hugs Star.

MICHAEL

Everyone accounted for?

Grandpa enters from the front yard. He surveys the scene, then, stepping over the debris, heads into:

233

THE KITCHEN

233

and goes directly to the refrigerator. He pays no attention to the mess or the gooey green slime that coats the walls. He just opens the door and takes a diet Root Beer from the second shelf.

He POPS the top, takes a long swallow and lowers the can.

GRANDPA

(to himself)

The one thing about livin' in  
Santa Carla I never could stomach...

(beat)

All the damn vampires.

234

EXT. THE LOBBY/CAVE - NIGHT

234

The place is deserted. CAMERA PROWLs. Then, one by

one, KIDS begin to arrive. At first we don't recognize them. But then we realize they are: The Runaways who Lucy gave food to... Maria from the Video Store... A couple of Surf Naxis... (and perhaps others.) They are here to take up where the Lost Boys left off.

CAMERA PUSHES PAST THEM, toward the old mural painted on the lobby wall. The mural depicts a typical day on the boardwalk in the year 1900.

CAMERA MOVES CLOSER AND CLOSER TO THE MURAL.

And HOLDS TIGHT on one painted figure in particular: A man in a straw hat. He's grinning broadly... and he's most definitely Max.

END