

BLACULA

by

Joan E. Torres

and

Raymond Koenig

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AMERICAN-INTERNATIONAL PICTURES
presents

'BLACULA'

A SAMUEL Z. ARKOFF PRESENTATION
Color by Movielab

CAST

WILLIAM MARSHALL as BLACULA/MAMUWALDE
VONETTA MCGEE as TINA/LUVA
DENISE NICHOLAS as MICHELLE
THALMUS RASULALA as DR. GORDON THOMAS
GORDON PINSENT as DETECTIVE LT. JACK PETERS
CHARLES MACAULAY as COUNT DRACULA
EMILY YANCY as NANCY
KETTY LESTER as JUANITA JONES
LANCE TAYLOR SR. as SWENSON THE UNDERTAKER
TED HARRIS as BOBBY MCCOY
RICK METZLER as BILLY SHAEFFER
JITU CUMBUKA as SKILLET
LOGAN FIELD as BARNES
ELISHA COOK JR. as SAM THE MORGUE ATTENDANT
ERIC BROTHERTON as The Real Estate Agent
GENE LABELL as DRACULA'S SERVANT
THE HUES CORPORATION

Directed by WILLIAM CRAIN
Screenplay by JOAN TORRES & RAYMOND KOENIG
Produced by JOSEPH T. NAAR
Executive Production Supervisor: NORMAN T. HERMAN
Executive Producer: SAMUEL Z. ARKOFF
Director of Photography: JOHN STEVENS
Music composed & conducted by GENE PAGE
Music Co-ordinator: AL SIMMS
Sound: CHARLES KNIGHT
Wardrobe: ERMON SESSIONS, SANDY STEWART
Makeup: FRED PHILLIPS
Hairdresser: LOLA KEMP
Stunt Co-ordinator: GEORGE FISHER
Special Effects: ROGER GEORGE
Songs: WHAT THE WORLD KNOWS
THERE HE IS AGAIN
I'M GONNA GET YOU
Performed by THE HUES CORPORATION
Written by WALLY HOLMES
Produced by WALLY HOLMES & NORMAN RATNER
Running Time: 92 minutes
R.D.: 1972

BLACULA

FADE IN:

1 EXT. CASTLE DRACULA - LONG SHOT - NIGHT 1

ESTABLISHING a large, foreboding European castle, set alone on a hilltop. The setting is eerie as dark clouds pass over the moon and give the place a haunted look.

TITLE: "CASTLE DRACULA, TRANSYLVANIA -- 1815"....
SUPERIMPOSED over the scene once it is established.

DISSOLVE TO:

2 INT. CASTLE DRACULA, MAIN ROOM - ESTABLISHING SHOT - 2
A LARGE ELEGANTLY FURNISHED ROOM - NIGHT

In the center of the castle where three people, DRACULA, BLACULA and TINA are seated at a large dining room table. From the setting it's apparent that there has been a large dinner party here this evening. All the guests have left except Tina and Blacula who have remained behind with the host, Dracula. They get up from the table and Dracula leads them over to a more intimate part of the room. CAMERA SLOWLY DOLLIES INTO:

3 THREE SHOT - BLACULA, TINA AND DRACULA 3

DRACULA

I have never before had the
opportunity of entertaining
personages from the...

He looks pointedly at Tina with a hint of sarcasm in his voice.

DRACULA

(continuing)

... dark continent.

Tina gives Blacula a meaningful look at this remark. They both decide to overlook it. Dracula begins pouring two glasses of cognac for his guests.

DRACULA

(continuing)

I hope the reception was not
boring for you and your lovely
wife.

BLACULA

On the contrary, Count Dracula.
The evening was delightful and
your guests, most impressive.
especially Doctor Duvalier.

(CONTINUED)

CONTINUED:

Dracula hands them the cognac. Blacula takes it graciously but barely sips it. Tina sips with obvious delight.

DRACULA

It was you who impressed him.
Your Royal Highness is a man of
rare accomplishment. Your near-
mythical reputation as a hunter
and warrior has preceded you, but
your rendition of Mozart was indeed
an unexpected delight.

Tina looks at Blacula with adoration.

TINA

Manuwalde is the crystallization
of our people's pride.

Blacula extends his arm and Tina moves to his side.
They exchange a look of deep love and affection.

BLACULA

Luva does me too much credit. My
people are eager to bring our
ancient culture into the community
of nations.

DRACULA

(another hint
of sarcasm)

That will take a great deal of
time.

BLACULA

At least it is time well spent
and not wasted in an absurd
exchange of cliches with pseudo-
intellectuals.

Dracula concedes the point with nod and ironic smile.

DRACULA

Charming.

(a beat)

Such a handsome and happy couple
on such a futile mission.

BLACULA

Not futile, Count Dracula. With
help from dignitaries like you,
we shall succeed.

(CONTINUED)

DRACULA

But to totally cease the slave trade
-- I find that unrealistic.
Slavery has certain merit, I believe.

BLACULA

(offended)

Merit? You see merit in barbarism?

DRACULA

(with a significant
leer at Tina)

Barbarous from the standpoint of
a slave, perhaps. Intriguing and
delightful from mine.

Tina reacts.

DRACULA

(continuing)

I would willingly pay for so
beautiful an addition to my
household.

BLACULA

Sir...! Are you ill?

DRACULA

I mean no insult. It is a compliment
for a man of my title and breeding
to look upon one of your color with
admiration and desire.

TINA

(placing the brandy
glass on the table)

Manuwalde...?

BLACULA

I suddenly find your cognac as
foul as your manner. You're
behaving like an animal.

DRACULA

Really? Let us not forget, it is
you who comes from the jungle.

BLACULA

The evening has ended. Please
rouse your coachman. We are
leaving.

Dracula laughs. The door opens and two large SERVANTS
enter menacingly.

(CONTINUED)

3 CONTINUED: (3)

3

DRACULA

I do not think so.

Tina looks bewilderedly up at Blacula.

BLACULA

(furious)

How dare you!

Blacula lunges at Dracula but Dracula strikes him with powerful force causing him to reel backward. Dracula rushes at Blacula who picks up a metal torch holder which he has stumbled against and strikes Dracula, hitting him in the mid-section and momentarily stunning him, causing him to stagger and double over. Blacula then rushes over to Tina. We HEAR a sort of snarling shriek.

4 FULL SHOT - DRACULA

4

as he comes racing towards them, infuriated, with arms outstretched and cape flying behind him. His face is completely deranged with hatred.

5 MED. SHOT - BLACULA

5

as he reacts to this madman approaching him. Blacula steps back in wonder, momentarily immobilized by this seemingly invincible foe.

6 FULL SHOT - DRACULA - PAST BLACULA

6

as Blacula kicks an ottoman at the oncoming Dracula who trips over it, pitching forward onto the floor TOWARDS CAMERA.

7 TWO SHOT - BLACULA AND DRACULA

7

as they both get up and rush towards each other. Dracula grabs Blacula by the throat with both hands. Before he can get a firm grip, Blacula brings both his arms up between Dracula's arms and with an outward swing of the arms he breaks Dracula's grip. With Dracula momentarily caught off balance, Blacula, with a sideward swing of his leg, trips Dracula. Dracula starts to get to his feet immediately. Blacula grabs a chair and shatters it over Dracula's back with practically no effect.

(CONTINUED)

7 CONTINUED:

7

Dracula, now beside himself with rage, comes rushing at Blacula with arms outstretched. Blacula holds his ground until the last moment and then steps aside, delivering a sharp forearm blow to Dracula's throat, striking him in the Adam's apple. Dracula falls to the ground with a choking sound. He lies there choking and trying to regain his breath. Blacula rushes over to Tina again.

8 TWO SHOT - TINA AND BLACULA

8

They hold onto each other with love and fear. We HEAR a rustling of cloth and Blacula looks around in the direction of the sound.

9 BLACULA'S POV - DRACULA

9

His cape raised in the bat-like position, blacking out entirely the screen behind him. All we see is the figure of Dracula, his eyes glowing like yellow coals, and the blackness of the cape around him. Dracula quickly swinging one arm around and pointing at Blacula, while dropping the other arm.

On this motion, the two Servants move toward Tina and Blacula. They are pale, lean and hungry. Their teeth are not visible yet, but an unearthly quality permeates their beings. Dracula begins to move slowly forward toward Blacula. They all move as one, as they approach their victims. The CAMERA IS LOOKING UP at the entourage as they surround the victims. Dracula leans INTO CAMERA, his fangs glistening as a SCREECH of music signals the attack. The ghouls suddenly SHRIEK as they descend on the victim, like a pack of wild beasts, their fangs bared, their eyes insane with bloodlust. We see them through the DISTORTED vision of Blacula's and Tina's fear. Faces, teeth, red-rimmed and glowing eyes flash in and out of the CAMERA as a crimson haze clouds the screen.

10 INT. CORRIDOR OF CASTLE - NIGHT

10

Dracula and his entourage, who are carrying the motionless bodies of Blacula and Tina, approach and stop at an apparent blank spot in the wall. Dracula pushes a button, which opens an entrance into the stone wall. The stones swing wide and the entrance into a dark room, like a tomb, is glimpsed.

DRACULA

In there.

11 INT. TOMB ROOM - NIGHT

11

The ghouls carry them into the room and toss Tina into the corner. Dracula then points to a magnificent coffin, which is surrounded by paintings, tapestries, furniture, etc., and pushes the other objects aside and opens the coffin. He points to the coffin, motioning them to place Blacula in it. The servants obey and Blacula is placed inside coffin.

DRACULA

You shall pay, black prince! I will place a curse of suffering on you that will doom you to a living hell.

He then grabs Blacula's shirt front and leans into the coffin and shrieks into his face.

DRACULA

(continuing)

A hunger... a wild, gnawing animal hunger will grow in you... a hunger for human blood. But I will seal you in this living tomb, you and your princess, and here you will starve for eternity, torn by an unquenchable lust.

Tina is beginning to revive in the corner, stares around in terror.

DRACULA

(continuing; stands now, yells his final and all damning curse)

I curse you with my name -- you will be Blacula, a vampire, like myself. A living fiend. But, you will be doomed -- never to taste that sweet blood which will become your only desire.

Blacula's screams are cut off as Dracula slams the coffin shut and seals it with a huge padlock. The ghouls retreat from the room. Then he whirls around and looks at Tina, still huddled in stark terror in the corner of the room. He begins laughing demonically. He walks to her and lifts her from the floor like a rag doll and barks into her face with venom.

DRACULA

(continuing; to Tina)

You will watch, helpless and dying, until your black flesh rots from your bones.

(MORE)

(CONTINUED)

11 CONTINUED:

11

DRACULA (cont'd)
Listen for his cries. They will
haunt you till your death.

Laughing like a fiend he lets her go and leaves the room slamming the door with a reverberating bang. His laughter can be HEARD retreating down the corridor. Tina staggers to the door and bangs on it piteously.

12 EXT. TOMB ROOM, FROM CORRIDOR - NIGHT

12

TIME LAPSE SEQUENCE UNDER TITLES as the dust of 150 years gathers on and around the door to the tomb.

END TITLES as VOICES and FOOTSTEPS are heard from the main room of the castle.

BILLY'S VOICE
My God! This place is fantastic!
I've never seen such an elegant
room.

13 INT. MAIN ROOM, CASTLE DRACULA - LONG SHOT - DAY

13

as we see BILLY, BOBBY and AGENT looking at the furnishings in the main room. Billy is a white faggot and is accompanied by his black lover and partner, Bobby. Both are interior decorators out hunting for finds in this old castle. The real estate agent is an old man from the nearby village who is very uncomfortable being in this haunted place, no matter what the reason. He is anxious to sell the furnishings and be done with it.

BILLY
(awe)
Whose place was this?

AGENT
One of the local gentry, sir.

BOBBY
Perhaps we've heard of him. What
was his name?

AGENT
(hedging)
Which one, sir? There were many
owners of this castle.

(CONTINUED)

BILLY

The one who collected all these
objets d'art. That's the one we're
interested in.

AGENT

I'm afraid I don't know which was
the great collector, gentlemen.

BILLY

(stamping his foot
impatiently)

Name them all then!

AGENT

(breaking out
in a sweat)

Well... if I can remember... there
was Prince Volsky... and er...
that was during the 15th century...
and then the Viscount Stepenoff...
and Baroness Rheinbay... then the
Count... then Baron...

BOBBY

(interrupting)

A count. You mentioned a count.

AGENT

His name slips my mind right now.

BILLY

You are dodging our question, you
wicked man.

BOBBY

We will not consider any further
negotiations until we have a
complete list of all the castle
owners.

AGENT

(sweating pro-
fusely and trying
not to show it)

Well, let me think... Count...
Count...

Billy picks up a large candelabra with an engraved
"D" crest on it.

BILLY

Did his name begin with a D,
perhaps?

(CONTINUED)

13 CONTINUED: (2)

13

He shows the crest to Bobby. They both wait for the answer, knowing by now that the agent is purposely avoiding the question.

AGENT

(very much afraid)

D. Yes. That would be Count...
Dracula.

BILLY AND BOBBY

(together, astounded)

Dracula!

BILLY

You must be kidding. Dracula, oh my dear. I think I'm going to faint.

He camps.

AGENT

The Count is dead, gentlemen, quite dead. He and his whole household were destroyed by the great Dr. Van Helsing almost 150 years ago.

BOBBY

(crying to Billy)

What a pity. I've never met a
vampire.

Both Billy and Bobby laugh heartily at this. The Agent is shocked by their response to this very serious matter.

BILLY

(wagging his finger
in the agent's face)

You should have told us whose house this was back in the village.

BOBBY

(both toying with
the agent who is
getting very
nervous now)

Yes. It will change our deal drastically.

AGENT

Oh, sir. Please, it is quite safe now, I assure you. The reports about the Count were exaggerated... greatly exaggerated. If I subtract another 10%...?

(CONTINUED)

13 CONTINUED: (3)

13

BOBBY
(taking the agent
by the arm)

Fifteen.

AGENT

Very well.

BILLY
(squealing with
delight)

Consider your deal closed. We'll
take everything.

They sign the papers.

AGENT

(wipes his forehead
with his hanky)

Oh, you had me worried there for
a moment, gentlemen.

Billy and Bobby exchange a gleeful look. Bobby pats
the agent on the cheek.

BOBBY

You are obviously not attuned to
the antique market. Where we come
from, the legend of Dracula is
the absolute creme de la creme of
camp. This stuff will bring a
fortune.

AGENT

(serious)

Count Dracula was no legend. He
was terribly real.

BILLY

Oh, I know! I've seen all his
movies. I'm a fan.

The agent shivers.

BOBBY

Don't shock the poor man, lover.

(to the agent)

Is there anything else? Secret
passages, or something?

The agent speaks reluctantly.

(CONTINUED)

13 CONTINUED: (4)

13

AGENT

Well, when the castle was restored
a few years ago, they found several
hidden rooms, but...

Billy interrupts.

BILLY

Fantastic, let's go!

14 INT. CORRIDOR - MED. THREE SHOT - DAY

14

as the three walk down the corridor and approach the
door to the tomb.

BILLY

(looking around the
somber corridor)

He certainly had an eye for
atmosphere.

The agent is pushing open the door to the tomb. Bobby
sticks his head into the room and enters slowly.
Billy takes a sniff as the door is opened and makes a
face.

BILLY

(continuing)

It smells like something died in
here!

15 INT. TOMB ROOM - DAY

15

as Bobby enters and begins rummaging around.

BOBBY

(calls toward
the door)

Billy, Billy! You've got to see
this!

He picks up a very dusty canvas and begins wiping it
off and admiring it.

Billy and the agent enter the room and look around.
Blacula's coffin is buried under some rubble and only
the corner of it is showing.

BILLY

(looking at the
painting)

Fantastic!

(CONTINUED)

15 CONTINUED:

15

Billy spots the coffin and dramatically uncovers it. He admires the coffin, which he begins dusting off with his sleeve.

BILLY
(continuing)
This is gorgeous! Look, Bobby,
love.

Bobby walks over to the coffin. The agent stands pale in the corner.

BOBBY
(rubbing his hands
with glee)
This is the coup d'etat of the
century!

They put their arms around each other and smile. The coffin stands ominous and grim as we

DISSOLVE TO:

15A EXT. DOCK - DAY

15A

Crates are lifted from a ship and loaded onto a waiting truck. Then, the truck drives away.

16 EXT. WAREHOUSE - MED. SHOT - DAY

16

as packed crates from the castle and furnishings are being moved into the warehouse. Sign on the warehouse says "Andrews Brothers Warehouse." Billy and Bobby drive up.

17 INT. WAREHOUSE - LONG SHOT - DAY TO NIGHT

17

as light changes on the furnishings from day to night. All the furnishings are piled around the room in a great mess. The coffin of Blacula is prominent in the pile. As soon as night falls, VOICES are HEARD as one of the doors opens CREAKILY into the warehouse. Billy and Bobby are talking together as they enter the storage area.

BILLY
I can't wait to start tagging all these goodies. We're going to be rich, my love.

BOBBY
I can't see in here. Light one of those greasy lamps, will you?

as he removes a kerosene lamp from a box filled with them next to the warehouse door. He lights the lamp.

BILLY

If the fire department could see this, you silly lamp queen.

They proceed across the room, stepping over various objects and readmiring their kill. Then Billy spots the coffin which has intrigued him from the beginning.

BILLY

(continuing)

Ahh, this! I am dying to open this.

BOBBY

(apprehensively)

I'm not.

BILLY

(fiddling with the lock)

You promised! Look, I have an idea for this coffin which is so terrific you'll probably faint if I tell you.

BOBBY

In that case, spare me and let's get on to the tagging.

BILLY

(grabs his sleeve)

Listen to me. You know how chintzy our guest bed is, in the living room. Well, how about this...

(indicating the coffin)

... instead.

BOBBY

(looks at him like he's nuts)

A coffin?

BILLY

The inside is probably some fantastic satin or velvet. It'll freak everyone out!

(gives Bobby a pleading look of "help me")

Come on. Let's open it.

(CONTINUED)

18 CONTINUED:

18

BOBBY
(mock exasperation)
I'm just a pushover for a pretty
face...

Bobby leaps up. He finds a crow bar and proceeds to pry at the padlock on the coffin. As they snap the lock the crow bar slips and Billy gashes his arm.

19 CLOSEUP - BILLY'S ARM

19

as the blood soaks through his shirt.

20 TWO SHOT - BILLY AND BOBBY

20

concerned over the arm.

BILLY
Oh my. Oh, Bobby. Look what I
did. Oh.

He begins to swoon.

BOBBY
Don't panic. We'll take care of
it.

Bobby helps Billy to his feet and leads him over to another area of the room where they attend the wound together.

21 LONG SHOT - BILLY AND BOBBY

21

wrapping the wound. Blacula's coffin is in the f.g. of this shot as we see the lid begin to rise slowly.

BILLY
I'll die. I'm bleeding to death.

BOBBY
Stop it! It'll be all right.

22 TWO SHOT - BILLY AND BOBBY

22

as they dress the wound and attempt to stop the bleeding. Billy is leaning over and gaping at his arm. Bobby looks up for a moment and is paralyzed in fear at what he sees. He drops Billy's arm and stares, mouth opened.

(CONTINUED)

22 CONTINUED:

22

BILLY

What are you doing? That bandage isn't tight enough. Look, the blood is seeping through.

23 BOBBY'S POV

23

And ZOOM CUT to full figure of Blacula in all his awesome power and horror. He is staring fixedly at the blood dripping from Billy's arm. He can no longer restrain himself. The sight and smell of the blood is overpowering him after his long fast. He is upon Billy in a flash. Bobby leaps for Blacula and attacks his face, sinking his nails into Blacula's cheek and scratching him. But the scratch leaves no wound and Blacula is seemingly unaffected by Bobby's attempt to save his friend. Bobby suddenly becomes terrified at the scene and begins to back away, in fear for his own safety. Blacula looks up from the now limp and drained body of Billy and watches Bobby.

BLACULA

Stay!

He hypnotizes Bobby with his eyes and Bobby freezes. Blacula approaches him steadily, keeping his eyes pinned to Bobby's and holding Bobby in a rigid trance. Traces of blood are on Blacula's lips. He grabs Bobby by the shoulders, almost as if he were going to kiss him, and then plunges into his neck. Bobby gasps and faints. When he is finished and sated, he drops the body to the floor, gasping for breath.

24 LONG SHOT - BLACULA

24

He staggers across the room and begins searching for something among the furnishings. He finds the coffin of Dracula. He pries it open. He picks up Dracula's cape in wonder.

BLACULA

He's gone.

He wraps the cape around him. Then, searching around, he finds an old battle axe. He picks it up and proceeds to smash Dracula's coffin to bits.

BLACULA

(continuing)

Murderer! Pay for stealing my life and rot in Hell!

(CONTINUED)

24 CONTINUED:

24

He sees the light of dawn approaching. As he staggers to his coffin, he looks down at the bodies of Bobby and Billy.

BLACULA
(continuing)

As for you, my young friends, you
are now creatures of my power.
You will serve me and do my bidding
until the last reaches of time!

Blacula steps into his coffin and lies down. He begins laughing demonically, closing the coffin lid over him.

24A EXT. WAREHOUSE - DAY

24A

CAMERA PULLS BACK. Blacula's laughter v.o.

25 EXT. SKY - ESTABLISHING SHOT - NIGHT

25

Clouds passing over the moon to ESTABLISH eerie quality to next scene and also to let audience know it is once again another night and the vampire is about.

26 INT. SWENSON'S FUNERAL PARLOR - ESTABLISHING SHOT - VIEWING ROOM - NIGHT

26

with coffin containing Bobby's body in the f.g. CAMERA DOLLIES into the coffin.

27 MED. SHOT - BOBBY'S BODY IN COFFIN

27

Suddenly, Bobby's hand moves out of the confines of the coffin, woodenly, and the fingers stiffly grab the side of the coffin in a move that suggests his eventual getting up.

27A INT. CURTAINED AREA - NIGHT

27A

CAMERA PULLS BACK to reveal the figure of Blacula standing in the shadows. He looks at the body through a slight crack in the curtains. He is attempting to control Bobby's body, making him one of the undead in his service.

28 CLOSEUP - FINGERS ON EDGE OF COFFIN

28

as hand creeps over the edge and grips the side of coffin. Suddenly a door slam and voices are HEARD o.s. The hand freezes on the side of the coffin.

(CONTINUED)

28 CONTINUED:

28

GORDON (o.s.)
We've come to pay our respects to
Bobby McCoy.

SWENSON (o.s.)
Certainly, sir.

29 LONG SHOT - VIEWING ROOM

29

as GORDON, SWENSON, MICHELLE and Tina enter the viewing room where Bobby's coffin is. Tina wears a stylish hooded coat and her face is obscured.

SWENSON
(leading the way)
Just follow me. It's so tragic.
These things are always so tragic.
But I can perhaps be of some
comfort to you in this hour of need.

Gordon, Michelle and Tina look around the small room. Swenson notices this and begins apologizing for the quarters. He moves to the closed curtains behind which we have seen Blacula.

SWENSON
(continuing)
Of course, this is one of our
smaller rooms but it can be
expanded to accommodate any number
of mourners.

As Swenson says this he pulls the curtains aside revealing an empty room with seats behind the curtains. They walk toward the coffin. Suddenly Tina gasps, noticing the hand on the edge of the coffin.

30 FULL SHOT

30

GORDON
(comes over;
concerned)
What's wrong?

MICHELLE
His hand.

Swenson hurries over and stuffs the hand back into the coffin.

SWENSON
This sometimes happens, ladies.
It's only a reflex.
(MORE)

(CONTINUED)

30 CONTINUED:

30

SWENSON (cont'd)
At his mother's request, the body
has not yet been embalmed. I'll
just tidy him up, then leave you
alone with your thoughts.

Swenson fusses with the arm. He then exits.

31 CLOSEUP - TWO YELLOW EYES

31

that shine out from the shadows as they watch the
scene from the darkness.

32 EYES' LONG POV SHOT - TINA

32

as she looks into the coffin sadly, her head bending
down, her features still unrecognized.

TINA
Poor Bobby. We've known him since
we were kids. I just don't
understand it. I hope you can find
some answers for us.

She reaches up and pulls back the hood of her coat
and we ZOOM IN on Tina's face, revealing her clearly
for the first time.

33 CLOSEUP - BLACULA

33

A look of surprise and recognition flashes across his
face.

BLACULA
(whispered)
Luva!

34 MED. SHOT - GROUP

34

GORDON
Look, Michelle, why don't you and
Tina go back to Bobby's mother's.
She's in pretty bad shape. I'll
stay a while.

MICHELLE
(squeezing his
arm in affection
and gratitude)
Okay. See you later.

(CONTINUED)

34 CONTINUED:

34

TINA

Thanks a lot. We didn't know who
else to turn to.

GORDON

(to Tina)

Take care.

The girls exit.

34A OMITTED

34A

35 INT. SWENSON'S - MED. SHOT - UP ANGLE - GORDON - NIGHT

35

as he approaches the coffin. The CAMERA is on the audience side of the coffin as Gordon approaches it, about at chest level, giving the effect that Gordon is almost on top of the coffin and looking down into it. The area behind Gordon is obscured by darkness because of this angle. He begins working diligently over the body from this angle. First he picks up the arm which had reached over the side but which is now replaced into the coffin. He begins examining the body slowly. Suddenly a hand appears from the darkness behind Gordon and drops onto his shoulder. Gordon gasps and jumps. He wheels around and comes face to face with Swenson, the mortician.

36 TWO SHOT - GORDON AND SWENSON

36

as they confront each other, Gordon visibly shaken by his fright and now thoroughly annoyed.

SWENSON

(apologetically)

Did I startled you, sir? I'm so
sorry but I'm afraid I can't let
you...

GORDON

(overlap and
aggravated)

I'm Dr. Thomas from the Scientific
Investigation Division.

He shows his credentials.

SWENSON

(stunned and humbled)

Of course, Doctor. I'm so sorry I
didn't realize you were a professional
man.

(MORE)

(CONTINUED)

SWENSON (cont'd)

I will, of course, cooperate in any way that I can.

Gordon continues his inspection of the body, paying little or no attention to Swenson who he has managed to thoroughly upset. Swenson is watching this inspection nervously.

Gordon opens the collar on the shirt Bobby is wearing and looks at the wound on the neck which has been sloppily repaired by cosmetic surgery at the mortuary.

SWENSON

I worked very hard on that neck wound, Doctor, trying to make it look as natural as I could so it wouldn't be offensive to his loved ones.

GORDON

(sarcastically)

I see that.

SWENSON

The flesh was just torn right out in a big chunk. I've never seen a rat bite that size before.

GORDON

Rat bite? Is that what the precinct report said?

SWENSON

Yes, Doctor.

GORDON

(overlap)

How deep was the wound before it was repaired?

SWENSON

Oh, I don't know. Two or three inches, at least.

GORDON

(surprised by this information)

Two or three inches?

Gordon inspects the wound even more closely now.

GORDON

(continuing)

Any other bruises or wounds?

(CONTINUED)

36

CONTINUED: (2)

36

Gordon buttons up the blouse.

SWENSON

A slight abrasion on the left elbow. Probably the result of a fall.

Gordon inspects the arms again. He lifts one arm up and presses his finger into the veined area in the crook of the arm (elbow joint). He is surprised by his results and then lifts the other arm out and tries the same thing. Then he examines the skin color very closely. He looks puzzled by what he finds.

GORDON

You say you didn't embalm.

SWENSON

Yes, sir.

GORDON

(showing Swenson
the vein pressure
test he just did
on both arms)

Look at this one. The veins are empty. They collapse on pressure and don't return to shape. And the skin color. He wouldn't be this color unless he'd lost a great deal of blood.

(drops the arm
back in)

Who brought him in?

SWENSON

I did. I picked him up at the Coroner's office.

GORDON

Did they mention much bleeding?

SWENSON

Why, I can't say as they did, Doctor.

GORDON

What about the other victim? His associate.

SWENSON

I didn't prepare that body. He was white, you know.

(MORE)

(CONTINUED)

36 CONTINUED: (3)

36

SWENSON (cont'd)

I don't get too many whites in here.
Buried this morning, as I understand
it.

Gordon begins to put on his coat to leave.

SWENSON

(continuing)

I'll tell you something really
strange. Those two, the two victims,
had it requested of their families,
that they be buried in the same
plot. Had it all picked out and
paid for. Can you beat that?

GORDON

Yeah. Well, thanks for your help.

Gordon starts to leave with Swenson tagging right
along behind him, ushering him out. CAMERA FOLLOWS
them to the door.

SWENSON

(showing Gordon
out graciously)

Glad to be of service, Doctor.
Any time you need my help, please
don't hesitate to ask. That's my
job, to help during these trying
times of need. I am at your
service, Doctor.

Gordon walks out, paying no attention to this tirade
of cliches and slams the door behind him.

SWENSON

(continuing; show-
ing his true
character after
Gordon has left)

That is the rudest nigger I've
ever seen in my life!

37 EXT. STREET - MED. SHOT - NIGHT

37

as Tina and Michelle walk.

TINA

It's all so strange, Michelle.

MICHELLE

I know, honey.

(CONTINUED)

37 CONTINUED:

37

Tina stops.

TINA

Would I be terrible if I begged
out on you? I mean, can you
manage Mrs. McCoy on your own?
I'm really beat.

MICHELLE

Sure. What's a sister for? Go on
home and get some sleep. I'll just
stop by to see if she's all right.

TINA

Thanks.

They kiss goodbye and Michelle walks off towards the
corner and then turns and is gone.

38 CLOSEUP - TINA

38

after Michelle departs. Tina feels an unseen presence
and looks around.

39 TINA'S POV - LONG SHOT - STREET

39

The street is deserted. She is becoming uneasy. She
HEARS footsteps.

40 LONG SHOT - TINA

40

She starts walking and then stops and listens. The
FOOTSTEPS again, which stop when she stops. Getting
apprehensive she looks around again and then takes a
few more steps. The footsteps SOUND again. She stops
again. She looks around. Nothing. Frightened, she
starts down the street, quickening her pace. The
FOOTSTEPS keep time with her. She starts to run. She
gets to a pedestrian underpass and runs down the stairs.

41 INT. TUNNEL - NIGHT

41

We HEAR footsteps coming down the stairs reverberating
through the tunnel. Tina looks back and sees Blacula
coming down the stairs. She runs for the stairs at
the other end of the tunnel, with Blacula in hot pur-
suit. As she starts up the stairs, the shoulder strap
of her purse gets hooked on the handrail. The purse
is pulled off her shoulder and falls to the ground, as
she continues up the stairs. Blacula is now close
behind her. He swoops up her fallen purse while on
the run, without missing a beat.

42 EXT. STREET - MED. SHOT - TINA - NIGHT 42

Tina gets to the top of the stairs and rushes across the street. Blacula dashes into the street after her.

43 EXT. STREET - FULL SHOT - BLACULA - NIGHT 43

BLACULA

Wait!

We HEAR a screech of brakes. Blacula turns sharply.

44 EXT. STREET - NIGHT 44

as blinding light FILLS THE SCREEN.

45 EXT. STREET - REVERSE ANGLE - BLACULA - NIGHT 45

as we see Blacula's silhouette FILLING THE SCREEN with the blinding lights of two headlights outlining his figure. We HEAR a screech of brakes. In a protective reflex he lifts his arm to protect him. We HEAR a loud thud.

46 CAB DOOR 46

as it flies open and JUANITA JONES rushes out of her cab in a panic. Juanita Jones is a tough, but attractive black woman in her middle thirties, wearing a tight fitting outfit which outlines her body thoroughly.

47 TWO SHOT 47

She dashes over to Blacula's fallen figure and kneels down beside him. Blacula peers up at her, still slightly stunned but gradually regaining his composure. The first flickers of anger appear in his flaming eyes as he looks over Juanita's body.

JUANITA

(rushing over to
him and kneeling
beside him)

Hot damn! You scared the hell out
of me! Where'd you come from?

She touches Blacula apprehensively on the shoulder.

(CONTINUED)

JUANITA

You hurt? What you doin' runnin'
in front of my cab for? Can't you
see, man?

Blacula turns around slowly and stares into her face.
He is angry.

BLACULA

I've lost her.

JUANITA

(realizing he's
all right)

Shit, man. You ain't hurt. But
you're lucky. Chasin' some tail
could have got you killed.

She stands up and brushes herself off. Blacula also
rises. He stares at her with great malice in his eyes.

BLACULA

You imbecile! I've lost her
because of you!

JUANITA

(very defensive)

Imbecile? Who you calling an
imbecile? You the man who ran in
front of my cab. You the only
imbecile on this street, boy.

His stare is beginning to frighten her and she back
tracks to cover her last remarks.

JUANITA

(continuing)

Look, man, you'll find her. She's
got to be around here somewhere.

Juanita makes a play at looking around as if to try
and spot Tina for him.

JUANITA

(continuing)

She's probably waiting for you
right now. So why don't you just
back offa me and go get her.

(more frightened)

She's probably worried to death
about you, callin' the hospitals
and all.

Blacula goes for her shoulder. She moves away and
shrugs off his touch defiantly.

(CONTINUED)

47 CONTINUED: (2)

47

JUANITA

(continuing)

Don't you touch me. I don't know
you that well.

Blacula moves closer to her. Juanita is paralyzed and sweating profusely. Blacula stares at her with blood lust in his eyes. He is beginning to pin her with his eyes. Blacula moves closer to her. Her breasts begin to heave. Blacula smiles broadly, showing his glistening fangs for the first time. She cannot speak or move. Blacula unbuttons her blouse at the top, and he eyes her pulsating throat. Juanita's eyes are damp with desire.

She just stares at him, still breathing heavily. She puts one hand tentatively on his shoulder. He grabs both her shoulders roughly and pulls her close to him and then sinks his teeth into her neck.

48 CLOSEUP - JUANITA'S FACE

48

as her eyes widen and then she sighs deeply.

49 INT. TINA'S APARTMENT BUILDING - STAIRS - NIGHT

49

as Tina races up the stairs.

50 INT. TINA'S APARTMENT HOUSE, HALLWAY - NIGHT

50

She goes to her door. She suddenly realizes she hasn't got her keys. She looks frantically around and then stretches up to her full height and retrieves a spare key on top of the door frame.

51 OMITTED

51

52 FULL SHOT - TINA

52

as she lets herself into the apartment.

53 INT. TINA'S APARTMENT, HALLWAY - NIGHT

53

Once she's inside she quickly puts the chain lock on the door. She is shaken by what has happened to her. She has barely caught her breath and is still upset. She puts the lights on in the hallway. She walks down the hallway towards the living room.

54 INT. TINA'S LIVING ROOM - NIGHT

54

She goes into the living room and automatically flicks on the TV. She is pacing the room and closes a window with trembling hands. She is obviously still nervous about this evening and the TV set is the only company she can get at the moment.

55 INT. HALLWAY - CLOSEUP - FRONT DOOR - NIGHT

55

The door knob turns quickly back and forth.

56 INT. TINA'S LIVING ROOM - CLOSEUP - TINA - NIGHT

56

Tina starts. She peers suspiciously into the hallway towards the front door.

57 CLOSEUP - FRONT DOOR LATCH

57

The latch moves with a key in it as if someone is trying to let themselves in from the outside.

58 CLOSEUP - TINA

58

She gasps, thinking it's Blacula. She looks around the room frantically for something to defend herself with.

59 INT. KITCHEN - NIGHT

59

She rushes into the kitchen and takes a very large butcher knife from a knife rack. She clutches the knife in her hand and slowly and cautiously approaches.

60 INT. HALLWAY - NIGHT

60

as she approaches the front door, stealthily. She stands behind the door so that when it opens she can strike with the knife. The door RATTLES open and BANGS against the chain lock. It RATTLES for a moment as the tension builds. Tina is poised about to strike the person who comes in with the knife.

MICHELLE'S VOICE

(from outside
the door)

Tina? It's me.

(CONTINUED)

TINA

(sighs, totally
relieved)

Oh, Michelle, thank God.

She throws back the chain lock and flings open the door, then throws her arms around her sister. The knife is still clutched in her hand.

MICHELLE

Mrs. McCoy was asleep so I came straight home.

(noticing the knife
and edging away
from Tina)

What's happened, baby? What's the knife for?

Tina remembers the knife and puts it down on a table in the hallway.

TINA

Oh, I'm sorry.

Then Tina sees the door standing ajar. She rushes to it and slams it hard, throwing the chain lock. Michelle is watching her, amazed, not knowing what the trouble is.

MICHELLE

Okay. Now tell me what's happened.

TINA

(falls on
Michelle's shoulder)

A man tried to attack me! He got my purse, I'm sure of it. He's got my keys and all my ID. When I heard the key in the lock just now I thought...

Michelle is patting her reassuringly.

MICHELLE

Damn maniacs runnin' the streets! But everything's okay now, baby, everything's all right.

DISSOLVE TO:

as it lies on a table within the warehouse. A hand reaches for it.

62 FULL SHOT - BLACULA

62

He picks up the purse. He is just preparing to enter his coffin. He puts it under his cloak as he steps into his coffin. A warm smile passes over his face as he remembers Tina, and then lies down in his coffin, pulling the lid closed over himself. As Blacula's coffin closes we hear the SOUND of another coffin closing. CAMERA PANS OVER to another coffin, near Blacula's just as the lid is closing shut. We have no idea who is in this second coffin.

63 EXT. MORGUE - LONG SHOT - DAY

63

as Gordon walks up the steps of the morgue and goes inside.

64 INT. MORGUE, CORRIDOR ENTRANCE - DAY

64

where Gordon nods a hello to a DESK CLERK, an attractive young white lady, seated next to the door.

GORDON
Doctor Thomas, SID.

CLERK
Certainly, Doctor.

She rings a buzzer as Gordon waits, leafing through a medical magazine.

65 INT. CORRIDOR - LONG SHOT - SAM - DAY

65

as he approaches Gordon and the desk. SAM is a crusty, old white man in his late sixties. He has a severe limp in one leg and a two-pronged hook for a right hand. He and Gordon are old friends and have worked together on many cases. But Sam retains his right to be churlish with anyone and Gordon is no exception. Gordon takes all this good humoredly. Sam is the night attendant at the morgue.

GORDON
Sam, I got a call from the coroner's office on a Juanita Jones.

SAM
Want to see her?

GORDON
That's why I'm here.

They both start towards the slab room. CAMERA DOLLIES with them.

(CONTINUED)

65 CONTINUED:

65

As they reach the exterior of the slab room Gordon puts on a white lab coat which is hanging on a hook next to the door.

GORDON

(continuing)

What are you doing here during the day? I thought you were on nights.

SAM

(waiting impatiently)

You know me, Doc. They all take vacations but me.

Gordon laughs at this as he washes his hands in the sink just outside the door of the slab room. Then he powders his hands and puts on some rubber gloves and nods to Sam to open the door.

66 INT. SLAB ROOM - MED. SHOT - DAY

66

as Sam leads Gordon into the slab room examining area. The wall is filled with cabinets where the bodies are kept in deep freeze. He goes to one of the drawers and opens it expertly with his hooked hand and pulls out the slab. Juanita Jones is lying on it. Sam deftly tosses a sheet over the body as he pulls it out so that the CAMERA does not pick up her nakedness.

SAM

(stepping aside)

There she is.

Gordon starts inspecting the body in the same manner he began with the body of Bobby. Sam leans over the body next to Gordon and generally getting in the way.

SAM

(continuing)

Fine work for a woman, huh?
Driving a cab! If you ask me
any woman who drives a cab is
looking for something.

He nudges Gordon significantly.

SAM

(continuing)

You know what I mean? Looking
for something.

(CONTINUED)

66

CONTINUED:

66

GORDON

(getting exasperated)

Yeah, Sam. Look, would you mind
getting me a cup of coffee?

Gordon is obviously trying to get Sam off his back so
he can work.

SAM

(gets the hint and
gets crusty)

Okay, Doc. I can take a hint.

Sam leaves. Gordon begins inspecting the body. This
little scene should be quiet, just the SOUNDS of the
morgue in the b.g., footsteps.

Then he inspects the neck. He discovers the tradi-
tional wounds that can pass for insect bites. He
inspects these carefully. Gordon then does the vein
pressure test he performed on Bobby and gets the same
results. Then puzzled, Gordon sits down on a chair
next to the body and stares at the body a long time
while he tries to collect his thoughts on the subject.
A flash of an idea crosses his face. He ponders it
a moment, getting up to pace in the process. He leans
over the body again and once again checks the neck
wounds. Then he laughs at himself, as if he's thought
something so foolish that he dare not even admit it.

GORDON

(to himself)

That's ridiculous...

He covers the body with the sheet and leaves.

67

INT. HALLWAY - GORDON'S OFFICE DOOR - ESTABLISHING
SHOT - DAY

67

of Gordon's office door with his name on it: GORDON
THOMAS, M.D., Ph.D., CRIMINAL PATHOLOGY, as Gordon
comes to the door and opens it, entering his office.

68

INT. GORDON'S OFFICE - MED. SHOT - DAY

68

as Gordon enters. Michelle is seated at her desk.
There are only two desks in the office, Michelle's
and Gordon's. It is a small, crowded civil servant's
office which is mostly library reference books for
Gordon. Michelle is busy typing when he arrives.
She smiles as he enters and gets up to greet him.

(CONTINUED)

MICHELLE

Hi.

They kiss in greeting. He holds on to her and looks at her lovingly for a moment.

GORDON

I missed you last night, baby.

Michelle smiles broadly.

MICHELLE

Me, too.

GORDON

(sitting down
at his desk)

How's Bobby's mother?

MICHELLE

Pretty good, considering. You okay?

GORDON

Fine.

She sits back down at her typewriter and grabs a few papers off her desk and hands them to Gordon.

MICHELLE

Here's a preliminary on a Juanita Jones.

He takes the report and begins looking through it.

MICHELLE

(continuing)

But the precinct can't seem to find the report on Bobby.

GORDON

Par for the course.

MICHELLE

Find anything last night?

GORDON

Nothing conclusive.

He gets up and prepares to leave.

GORDON

(continuing)

I've got to see Peters.

(CONTINUED)

68 CONTINUED: (2)

68

MICHELLE

You just got here.

Gordon smiles as if she should be well aware of this business by now.

GORDON

Refer my calls, okay?

MICHELLE

We had some excitement last night, by the way. Tina got herself hassled on the way home.

GORDON

She all right?

MICHELLE

(shakes her head)

She stayed home from work today. We're having the locks changed 'cause she thinks he got her purse.

GORDON

(shakes his head
in dismay)

Next year we move to the suburbs.

MICHELLE

(sarcastically)

Like we did last year.

Gordon smiles at her. She knows him inside and out. He blows her a kiss from the door and leaves. She continues her typing.

69 INT. PETERS' OFFICE - DAY

69

as PETERS and Gordon talk. We come in the middle of their conversation after the discussion has begun to get heated. A sign on Peters' desk says who he is "DETECTIVE LIEUTENANT PETERS - HOMICIDE." Both Gordon and Peters have been drinking coffee. Gordon puts his cup down on Peters' desk and speaks up, his voice getting irritated at the way their conversation has been going.

GORDON

I'm telling you your men lost the report on Bobby McCoy and Billy Shaeffer.

PETERS

Lost, my ass! Maureen...!

(CONTINUED)

69

CONTINUED:

69

MAUREEN enters. She spots Gordon and gives him a hello wink. He nods at her, too concerned over what is happening to really be friendly.

PETERS

(continuing;
to Maureen)

Maureen, get me the report on...
uh, on...

He looks to Gordon as he doesn't remember the names of the victims.

GORDON

(fills in the
names for him)

Bobby McCoy and Billy Shaeffer...
from two nights ago.

PETERS

Southwest section.

MAUREEN

Right, Lieutenant.

She leaves.

GORDON

I'd be interested to know, off
the record of course, who checked
those two bodies.

PETERS

It should be Watsen in that area.

GORDON

Is that the same genius who called
cyanide poisoning heart failure
last week?

PETERS

(getting exasperated)

You know, I'm getting damn tired -- !

Maureen enters again and interrupts Peters' speech.

MAUREEN

Lieutenant, Precinct says those
reports are lost before distribution.
They said Dr. Thomas' office called
for them just this morning and the
Sergeant told Dr. Thomas' secretary
they couldn't find them. They said...

(CONTINUED)

69 CONTINUED: (2)

69

PETERS
(overlap)

Okay!

He gives Gordon a significant look. Maureen leaves.

GORDON
So it wasn't just my lack of pull
at Headquarters. Strange how all
the sloppy police jobs involve
black victims, isn't it?

PETERS
You're getting paranoid. Shaeffer
wasn't black. Look, we'll find
the damn thing!

Peters buzzes Maureen again on the intercom.

PETERS
(continuing;
to Gordon)
I'll get Barnes over there right
away.

MAUREEN'S VOICE
(through the
intercom)
Yes, Lieutenant.

PETERS
(into intercom)
Get Barnes in here.

He clicks off the intercom without waiting for an
answer.

PETERS
(continuing)
What's going on around here? I
see you've ordered an autopsy on
Bobby McCoy today, and -
(looks at some
reports)
Juanita Jones is scheduled for
autopsy on Friday. What's going
on? What's the connection?

BARNES hurries in.

BARNES
(to Peters)
Want me, Lieutenant?
(MORE)

(CONTINUED)

69 CONTINUED: (3)

69

BARNES (cont'd)
(he sees Gordon)
Hiya, Doc.

PETERS
(to Barnes)
Get over to Southwest Precinct
and find the reports on Bobby
McCoy and Billy Shaeffer.

BARNES
Sure, Lieutenant. What's going...

PETERS
(overlap)
Just do it, Barnes.

Barnes leaves, disgruntled.

PETERS
(continuing;
to Gordon)
You must have something. What is
it?

GORDON
When I know, I'll tell you.

PETERS
Does it look organized? There's
been a lot of Panther activity
lately.

GORDON
(really mad at
this catch-all
remark)
Don't cop out, Jack. Two faggot
interior decorators and a lady
cab driver? Panthers, my ass.

PETERS
(yells)
Anything's possible.

GORDON
(getting to the
door to leave)
If Barnes finds those reports
I'll be at the club tonight. It's
Michelle's birthday.

PETERS
Enjoy yourself.

(CONTINUED)

69 CONTINUED: (4)

69

Gordon leaves, closing the door behind him. Peters stares at the door, angry and dismayed.

69A INT. SWENSON'S FUNERAL PARLOR - DAY

69A

SWENSON

(on phone)

Yes, Dr. Thomas. How are you?

70 INT. GORDON'S OFFICE - DAY

70

Michelle is typing away and half listening to Gordon.
INTERCUT conversation.

GORDON

Fine. Fine. Mr. Swenson, we're going to need an autopsy on Bobby McCoy. I'll send for the body this afternoon.

SWENSON

(totally flustered)

Impossible. That's impossible. The family is here now. I can't throw them out, Doctor. It just isn't done.

GORDON

Of course, Mr. Swenson. What time do you close tonight?

SWENSON

Eight o'clock.

GORDON

Fine. I'll have my men there shortly after eight.

SWENSON

They must be careful. They must be very careful.

GORDON

They will be.

SWENSON

Then all right.

GORDON

Thanks. Goodbye.

Gordon hangs up and chuckles at the phone.

FADE OUT.

FADE IN:

71 EXT. CLUB ETHIOPIA - NIGHT

71

Blacula is out front. Blacula has Tina's purse in his hand.

72 INT. CLUB ETHIOPIA - NIGHT

72

As he enters the club LOUD MUSIC is heard. There are quite a few guests in the club, talking and moving around, socializing. Blacula stands in the doorway and scans the room. He spots Tina sitting with Michele and Gordon at a table at the far end of the room. As he begins to go into the main room the host comes up to him. B.g. NOISES obscure their conversation. Blacula points out Tina to the man. The man goes over to Tina's table and whispers to her. She turns in her seat. Seeing Blacula at the door she freezes, rises slowly and goes to him. He bows slightly as she approaches, keeping his eyes trained on hers.

Gordon and Michelle watch, not knowing who Blacula is. He hands her the purse. She is pleased. She takes the purse but is unable to look at anything but Blacula.

BLACULA

You will find it intact, Miss Williams.

TINA

(embarrassed)

Thanks.

She wants to leave but his eyes hold her captive.

BLACULA

I pursued you -- too eagerly,
I'm afraid -- because you bear
an uncanny resemblance to...

Gordon approaches, concerned about Tina's behavior.

GORDON

(cutting into
their con-
versation)

Anything wrong, Tina?

Tina is still fixated on Blacula's eyes. She is attracted to him.

TINA

(breaking the
trance)

No, Gordon. Nothing's wrong.
This is...

(CONTINUED)

She looks to Blacula.

BLACULA

My name is Mamuwalde.

He extends his hand.

GORDON

Dr. Gordon Thomas.

They shake hands.

TINA

It's my sister's birthday party.
Would you like to join us?

BLACULA

Yes. Very much. Thank you.

They move to the table where Michelle is sitting.
Blacula signals a waitress over.

BLACULA

(continuing;
to waitress)

Champagne, please. French.

GORDON

That's not necessary.

MICHELLE

(to Gordon)

Hush, what do you mean! I like
it!

Blacula's eyes are riveted on Tina again.

BLACULA

It's my pleasure.

MICHELLE

Hey, Tina, you got your purse!

TINA

Oh, yes. He returned it to me.
Mamuwalde, this is my sister,
Michelle.

MICHELLE

Nice to meet you. Where did you
find it?

(CONTINUED)

72 CONTINUED: (2)

72

BLACULA

(charming)

I'm sorry but I'm the man who
accidentally frightened her last
night. I wanted to apologize
to her and return her purse.

Blacula smiles as they react.

BLACULA

(continuing;

to Tina)

You see -- as lovely as you are --
you are amazingly, a duplicate of
my wife. She's deceased. Many
years ago.

TINA

I'm sorry.

BLACULA

I loved her very much.

Tina is moved and fascinated by Blacula's story. The
waitress brings the champagne, opens it, and pours
glasses all around during the following:

BLACULA

(continuing;

to Tina now)

When I saw you leave the funeral
parlor, I could not help myself.
I had to follow you. Please
forgive me for frightening you.

TINA

No problem. I was sort of in
shock anyway. Because of Bobby's
death.

MICHELLE

You were at Swensons? Did you
know Bobby, too?

BLACULA

No. I was there to... make some
arrangements of my own.

Blacula picks up his glass of champagne for a toast.

BLACULA

(continuing)

But enough about death. Let's
drink to life.

(MORE)

(CONTINUED)

72 CONTINUED: (3)

72

BLACULA (cont'd)
 (to Michelle)
 For your birthday.

GORDON
 Happy birthday, baby.

TINA
 To happiness.

BLACULA
 To happiness... forever!

They all click glasses and drink.

73 INT. SWENSON'S FUNERAL PARLOR, VIEWING ROOM - NIGHT 73

as the SOUND of the wind howling is heard outside.
 The room is almost completely dark as the SOUNDS of a
 door SLAM is heard and voices o.s.

ATTENDANT (o.s.)
 Jesus. It's blowing out there.

Swenson and the TWO ATTENDANTS carrying a stretcher
 enter the viewing room. As Swenson enters he hits a
 light switch and two electric simulated candles light
 up behind the closed casket, containing Bobby's body.

SWENSON
 (to the two
 attendants)
 A little touch of my own. It
 lends some atmosphere.

The two attendants pay no attention to him.

ATTENDANT
 That the body?

SWENSON
 Yes.

The attendants head for the coffin with the stretcher.

SWENSON
 (continuing;
 rushing up to
 the casket
 ahead of them)
 I'll do it. I'll do it. It's
 a very expensive coffin and the
 catch is rather tricky.

(CONTINUED)

73 CONTINUED:

73

The attendants look at him like he's nuts. Swenson fusses with the latch and then starts to lift the casket lid. He gets it partially open when a sudden gust of wind blows open the window shutters with a BANG and blows the curtains behind the casket into Swenson. Startled by the curtains and the SOUNDS of the banging shutters, Swenson flings open the casket lid and it goes CRASHING down behind the far side of the casket with a BANG, knocking over the candles and making it appear as if the casket lid was flung open from the inside of the casket.

74 REVERSE ANGLE

74

as a look of complete surprise, bordering on shock comes over Swenson's face.

75 INSERT - INT. COFFIN - NIGHT

75

it is empty.

76 INT. CLUB ETHIOPIA - CLOSEUP - PHONE - NIGHT

76

on the bar as it RINGS. PULL BACK to reveal inside of Club Ethiopia as phone RINGS at the bar. The bartender picks it up and signals to Gordon that it's for him. Gordon comes over to the bar and picks up the phone.

GORDON

(into the
phone)

Yes, this is Dr. Thomas.

What?

What do you mean, gone?

Calm down, Mr. Swenson. Calm down.

I'll get a man over there right away.

Don't touch anything.

Did you hear me?

Mr. Swenson?

Don't touch anything.

Gordon hangs up and looks concerned. Then he picks up the phone and dials again.

77 TABLE

77

Blacula, Michelle and Tina are seated as Gordon approaches after his phone calling, looking confused.

(CONTINUED)

77 CONTINUED:

77

MICHELLE

Look at that face.

GORDON

That was Swenson. Bobby's body
has disappeared.

TINA

(gasps)

What?

Suddenly SKILLET, a friend of Michelle's and Gordon's
arrives at the table. He wears mirrored sunglasses.
Blacula rises abruptly; he faces Skillet.

77A CLOSEUP - SKILLET AND BLACULA

.77A

We see that Blacula's image does not reflect in the
mirrored lenses.

77B TABLE

77B

Skillet removes his glasses, unaware of Blacula's fear-
ful reaction. He reaches out to shake Blacula's hand.

SKILLET

Hi. I'm Skillet.

Blacula says nothing. Skillet leans over to Michelle.

SKILLET

(continuing)

Hi, baby, what's happening?

MICHELLE

My birthday. Pull up a chair.

SKILLET

(gives her a
kiss)

Hey -- happy birthday.

Skillet pulls a chair over from another table and sits;
he places his glasses on the table. Blacula lowers
himself slowly into his chair. He carefully moves the
glasses so the lenses point away from the table and
Gordon notices this but thinks nothing of it. Skillet
pours himself a glass.

SKILLET

How about some of that champagne?

MICHELLE

Sure. Help yourself.

(CONTINUED)

77B CONTINUED:

77B

Blacula starts to relax. Now a young girl, NANCY, approaches, followed by a waitress carrying a small cake with a candle in it. Nancy is tall, slender, and very attractive. She is fast-moving and talks quickly and is always up. This is part of the surprise for Michelle's birthday. Nancy is a professional photographer who works at the club from time to time when she's needed for private parties, etc. She is also a friend of Gordon, Tina and Michelle. As she approaches, she snaps a picture of Michelle, and Blacula reacts to the flash.

NANCY
(to Michelle)
Happy birthday, honey.

Michelle answers half-heartedly and without joy after the news of Bobby's disappearance.

MICHELLE
Oh, how nice.

NANCY
(to Gordon, Michelle,
and Tina)
What kind of "down" birthday is
this? Come on, let's see some
smiles around here!

The waitress places the cake in front of Michelle.

MICHELLE
If you sing that song, I'm
gonna split...
(too late)

They all sing "HAPPY BIRTHDAY". Nancy frames Michelle and Gordon in her camera.

NANCY
OK, you two -- let's get it right
this time. Let's see all "thirty-
two!"

77C CLOSEUP - BLACULA

77C

He is uncomfortable as Nancy's camera flashes.

77D TABLE

77D

as Blacula rises quickly.

(CONTINUED)

77D CONTINUED:

77D

BLACULA

I have to leave now. It was a pleasure.

TINA

Please don't leave.

Blacula turns to leave.

SKILLET

Hey, brother. Why don't you stick around?

They are all startled by his sudden departure.

MICHELLE

Where's he goin'?

Tina hurries after Blacula and follows him, catching up with him near the door.

TINA

Mamuwalde, please wait...

BLACULA

Will you meet me here tomorrow night? I want very much to see you again.

TINA

I'll be here.

Blacula takes her hand and presses it to his lips. They stare at each other longingly for an instant. There is a flash of light. Blacula reacts. Nancy has just taken their picture.

NANCY

(smiling)

Beautiful! Looks like romance is in the air.

Blacula angrily stalks from the club. Tina stands bewildered.

78 ANGLE - TABLE

78

as Michelle, Gordon and Skillet watch Tina after Blacula's departure. They are all a bit perturbed.

SKILLET

That's one strange dude! Who is he??

(CONTINUED)

78

CONTINUED:

78

GORDON

(almost to
himself)

One strange dude.

Skillet puts on his sunglasses.

SKILLET

I got to check him out again.
Did you look at the rags that
cat had on? I'd sure like to
beat him out of that cape.

Tina and Nancy approach the table. Tina sits down
again, slightly dazed. Michelle takes Tina's hand.

MICHELLE

You all right, honey?

TINA

(snapping out
of it)

Sure.

NANCY

Well, I'll just run on over to
my place and develop these.

She starts to leave.

SKILLET

Want some company, baby?

NANCY

(winks)

No thanks, Skillet. I know what
would develop with you in a
darkroom, and it wouldn't be my
pictures.

Skillet shrugs. Nancy smiles at everyone and leaves the
club.

79

EXT. CLUB - NIGHT

79

Nancy comes out holding plates of film. She crosses
the street and walks several houses down. She goes
down a stairwell to a basement apartment. She fiddles
around in her purse looking for her keys. She finally
finds them and lets herself in.

80

EXT. STREET - NIGHT

80

The street is completely deserted.

81 INT. NANCY'S DARKROOM - NIGHT

81

The room is completely dark except for a worklight hanging over the wall counter. There is a large mirror on the wall revealing a view of the entire room including the door on the opposite wall. Nancy is at work at the counter. The first picture is just coming up in the developer: a shot of the group. Then, another picture comes up.

81A INSERT

81A

The picture of Tina with Blacula kissing her hand. But Tina is alone in the picture; her hand is extended but there is no Blacula.

81B INT. NANCY'S DARKROOM - NIGHT

81B

She is confused by the blank space where Blacula should be. She thinks she hears a NOISE. She looks up at the mirror and sees nothing. She returns her attention to the picture. She hears a NOISE whirls around, knocking into the worklight and setting it swinging.

82 FULL SHOT - BLACULA

82

Standing in the doorway, eyes glowing, teeth bared and glistening. The swinging light adds a sense of distortion to the scene, making him look all the more menacing.

DISSOLVE TO:

83 EXT. STREET IN FRONT OF CLUB - NIGHT

83

As police car pulls up and Detective Barnes SCREECHES the car to the curb outside the club and across the street from Nancy's place. He begins to gather the division report on Bobby McCoy together from the seat next to him. He glances out the windshield briefly and catches sight of Nancy on the street. She looks dazed or drugged. She staggers a moment and then stops at the police car. She reaches for it pathetically. Barnes leaps out of the car to the rescue.

NANCY
(weakly)

Help me.

Barnes races over to her and puts his arms around her just in time to catch her before she sinks to the ground.

(CONTINUED)

83 CONTINUED:

83

BARNES
What happened, lady?

Nancy is too weak to give an answer.

BARNES
(continuing)
Where do you live? Do you
live around here?

Nancy indicates her apartment doorway. Barnes half
carries her to the door, supporting her.

NANCY
(dazed)
Help me.

BARNES
You'll be all right, lady.
You'll be all right.

He starts fiddling with the door.

84 CLOSEUP - BARNES

84

Barnes, distracted as he tries to open the door.

BARNES
Is there anyone home?

No answer from Nancy. Barnes turns and looks up at her.
She is smiling slyly at him, her fangs just becoming
apparent. Nancy moves seductively closer to Barnes.
He is fixated on her face. The CAMERA PANS DOWN their
bodies as she moves closer to him.

85 CLOSEUP - PRECINCT REPORTS

85

under Barnes' arm as they slide to the ground.

FADE OUT.

FADE IN:

86 INT. PETERS' OFFICE AT HOMOCIDE - DAY

86

as Peters sits at his desk. Gordon enters the office.
Peters rises and shakes hands.

(CONTINUED)

PETERS

Well, you got your damn report.

GORDON

(as he sits
down)

Not me.

PETERS

(surprised)

Don't give me that crap. I sent
Barnes over to the club with
it last night.

GORDON

No crap. I didn't get it.

PETERS

Oh, for Chrissake.

(using the
intercom)

Maureen. Get Barnes. Tell him
he better get his ass in here
and fast.

MAUREEN (o.s.)

Yes sir!

GORDON

What about the missing body?
Anything come up on that?

PETERS

Nothing. No fingerprints, no
signs of breaking and entering.
Not a damned thing.

(he ponders
a moment)

Who the hell'd want a dead
faggot?

(lights
cigarette)

I can't take any more problems.

GORDON

Then you'll be thrilled to know
I want permission to dig up Billy
Schaeffer to do an autopsy.

PETERS

Are you nuts? Do you know what I
have to do to get you permission
to dig up a grave?

Gordon looks beat.

(CONTINUED)

86 CONTINUED: (2)

86

PETERS

(continuing)

Besides, you've got something you don't want me to know, and I don't like it.

GORDON

I just haven't gotten it all together yet. If I tell you my crazy hunch you'll laugh, man, you'll laugh in my face.

PETERS

I can't do anything working in the dark. Forget the permit.

Gordon looks somewhat chagrined. He knows Peters is right.

GORDON

I need your help, Jack. Somehow there's a connection. That's all I know for sure. Just trust me a little while longer; get me that permit. Please.

Peters looks at him and picks up the phone and starts dialing.

GORDON

(continuing)

Thanks.

Gordon gets up and heads for the door.

87 INT. GORDON'S OFFICE - CU BOOK COVER: "VAMPIRES" - DAY

87

CAMERA PULLS BACK to show Gordon sitting at his desk reading up on vampires. He is flipping through the books he has just gotten from the library and is obviously putting it all together in his mind. Michelle comes in with a load of books for Gordon. As she dumps books on desk:

MICHELLE

What's the sudden interest in ghouls? The librarian thinks we're nuts.

The phone RINGS. Michelle picks it up, holds hand over mouthpiece.

(CONTINUED)

MICHELLE

(continuing;
to Gordon)

And she's not the only one...

Dr. Thomas' office.

(to Gordon)

It's Peters.

Gordon takes the phone anxiously.

GORDON

(hopefully)

Jack?

You're a big help. Thanks for
nothing.(completely
disgusted)

Yeah. Talk to you later.

Yeah. Yeah.

He hangs up really aggravated. He sits and thinks for a moment. Michelle is watching him, trying to figure out what's going on. Gordon looks at her for a moment. Then he pulls a chair over next to him and indicates that she should sit down next to him.

GORDON

(continuing;
pulling over
a chair for
Michelle)This is going to be a heavy trip,
so sit down, baby.

MICHELLE

Lay it on me.

GORDON

We've got to dig up Billy's body.

MICHELLE

(shocked)

Ghouls, vampires, bodies. I take
it back. We're not nuts. You are.

GORDON

(overlap)

Not only that but we're going
to do it tonight.

MICHELLE

Oh, no. You ain't getting this
nigger in a graveyard at night.

(CONTINUED)

87 CONTINUED: (2)

87

GORDON

Come on, now. We're two grown people. Say you're with me.

MICHELLE

I'm always with you, you know that. Right?

GORDON

Right!

MICHELLE

But not this time!

GORDON

(nuzzling up
to her and
caressing her)

Michelle, baby.

He loves her a little.

MICHELLE

(giving in)

You're bad, Gordon. But you're so good!

GORDON

(smiles broadly
and kisses her)

Go put on some old clothes. I'll pick you up later.

She exits.

88
and
89

OMITTED

88
and
89

90 INT. GORDON'S CAR - NIGHT

90

GORDON

I guess Tina's meeting that strange cat again.

MICHELLE

She's fascinated by him. Don't ask me why.

GORDON

(significantly)

Maybe it's his big black cape.

(CONTINUED)

90 CONTINUED:

90

MICHELLE
(takes the hint)
Or something.

GORDON
No joke, I just hope he's better
for her than Freddy was. She's
not over that yet.

91 INT. TINA'S APARTMENT - NIGHT 91

Tina is getting bored watching TV. She checks the clock again. Then she gets up and goes to the refrigerator, more out of boredom than hunger.

92 EXT. WINDOW OF TINA'S LIVING ROOM - NIGHT 92

A bat is flapping at the window, looking for a place to enter.

93 INT. TINA'S KITCHEN - NIGHT 93

as Tina continues to rummage through the refrigerator.

94 INT. HALLWAY OUTSIDE TINA'S APARTMENT - NIGHT 94

The bat has found his way into the building. It flies to Tina's door and drops its wings. As the wings drop, the bat transforms into the figure of Blacula.

95 INT. TINA'S LIVING ROOM - NIGHT 95

Tina enters living room from kitchen carrying a snack. There is a KNOCK at the door. She goes to answer it.

96 CLOSEUP - BLACULA IN DOORWAY 96

smiling at Tina.

BLACULA
Good evening.

TINA
(gradually gain-
ing control)
Hello.

BLACULA
Are you pleased to see me?

(CONTINUED)

TINA

(slowly)

Yes. Yes.

BLACULA

Then, may I come in?

Blacula keeps his eyes trained on hers. She looks at him and smiles.

TINA

Oh, of course. Please.

He takes her hand and leads her toward the living room.

BLACULA

I've startled you again, haven't I?

TINA

(staring at him
in wonder)

Yes, a little. I, well, I don't really know you and yet, I --

BLACULA

Are you frightened?

TINA

No. It's just that I don't understand what I feel. Last night when you left the Club so fast, I wanted to run after you.

Blacula takes both her hands and presses them to his lips.

BLACULA

It was the place I wished to leave, not you, Tina.

He seems almost disturbed. Tina looks at him tenderly.

TINA

Is it because I remind you of your wife?

BLACULA

(looks at her
lovingly)

I believe you are my wife -- returned to me, alive and warm.

TINA

No, that can't be. I don't believe in things like that.

(CONTINUED)

BLACULA

(quietly)

It can be.

(pause)

But whatever I believe is of
no real consequence. You stand
here before me. That's all we
need to think of now.

He looks at her so passionately that he suddenly becomes
embarrassed and turns away.

BLACULA

(continuing)

You must forgive me, Tina. I'm
behaving like an impetuous boy.

Tina is impressed by his honesty and depth of feeling.
She goes to him and places her hand on his arm.

TINA

It's all right. Do what you feel.

Blacula turns to look at her.

BLACULA

Yes?

TINA

(warmly)

Yes.

He takes her in his arms and kisses her passionately.
Then, he holds her tightly to him.

TINA

(continuing)

It's good. It feels good to be
with you.

Blacula looks down into her face. He hesitates. Then,
he kisses her lips gently for a moment.

BLACULA

I am not like you -- warm and
filled with life. There's a
curse on me, more fearful and
horrid than I can expect you
to believe. I wish I could
explain, but --

TINA

Trust me. I'll try to understand.

(CONTINUED)

BLACULA

Even I do not understand. I only know that the man who destroyed me and murdered wife was a fiend. Depraved and loathsome. His very name sticks in my throat.

(suddenly
eager and
intense)

I wonder if you could love me,
Tina? If you really knew the
truth?

TINA

Try me.

Blacula is filled with emotion and dread. He stands apart from her, trying to tell his difficult story.

BLACULA

I was a prince in my own land.
I was respected. I loved my
people. I left my country in
1815.

(beat)

Now I have no country, no place
in time.

(anguished)

Tina, how can I tell you? There
are things in this world too
terrible to comprehend. I, the
man you see before you, am not a
man. I am one of the undead.
The man who cursed me, the man
whose victim I am was Count Dracula.

Tina has been bewildered and fascinated during the
above. She now looks stunned and she speaks quietly.

TINA

Dracula? No, that's not possible.
It's only a story. Only in books
and movies. It's not real. It
can't be real.

Blacula grabs her and forces her to listen.

BLACULA

Believe me, my love. It's real.

He grabs her hands tightly, speaking urgently. She
shrinks from him.

(CONTINUED)

BLACULA

(continuing)

Tina, try not to be afraid. I can offer you a love that transcends death itself. Eternal life, Tina. We would be together always.

TINA

What can I say? Do I really have a choice? If this is all true, you'll take me anyway, won't you?

BLACULA

(lets go of her,
now convinced
it is a hopeless
plea)

No. I promise I won't. I'll leave and never see you again.

TINA

I feel it's so right to be with you. But I'm afraid.

BLACULA

(embraces her
passionately)

Love me.

He kisses her. She melts in his arms. Then she trembles in terror for a brief instant. He looks at her warmly, and kisses her again. She gives in to him completely.

FADE OUT.

FADE IN:

EXT. CEMETERY - NIGHT

Gordon has almost dug down to Billy's grave and Michelle stands by trembling and looking around wide-eyed at their awesome surroundings.

MICHELLE

Talk to me, honey, before I freak out!

GORDON

Don't sweat it, baby... we're almost there.

MICHELLE

What do you expect to find?

(CONTINUED)

97 CONTINUED:

97

GORDON

Nothing, I hope!

His shovel strikes the coffin.

GORDON

(continuing)

Come on down and help me get
this open.

MICHELLE

Oh, shit!

She jumps into the ditch. They struggle with the coffin and finally begin prying it open. Just as the lid springs open a frightful SCREAM is heard from within the coffin.

98 INT. COFFIN - CLOSEUP - NIGHT

98

as the light strikes Billy's face, contorted in mad lust and pain. He springs out at Michelle and Gordon, screaming and snarling fearfully like a wounded animal. His hands are torn to shreds from previous attempts to break out of the coffin and the inside of the coffin lining is eaten away.

99 EXT. CEMETERY - NIGHT

99

Michelle, totally hysterical, scrambles out of the ditch while Gordon struggles violently with the snarling creature. Gordon pushes Billy back half into the coffin and quickly arms himself with his shovel. As the creature lunges for him again, Gordon swings the shovel and connects, driving Billy back into the coffin. Quickly, Gordon removes a stake from his jacket, places it against Billy's chest and with the butt end of the shovel, drives it into Billy's heart. Billy emits one last blood-curdling SCREAM and dies, his face resuming the peace of true death. Michelle is still screaming. Gordon scrambles out of the ditch, sits her on the grass and puts his arms around her and comforts her as her sobs gradually desist.

GORDON

It's all over, baby. It's all
right now.

MICHELLE

(sobbing fitfully)

He was alive! He was alive!

(CONTINUED)

GORDON

Michelle, he wasn't alive!

She stares at him, completely confused and still sobbing. He comforts her by kissing her cheek and wiping away her tears. She is still confused and scared.

GORDON

(continuing)

He was killed by a vampire. He was one of the living dead. We put him out of his misery.

MICHELLE

All those books from the library --

GORDON

That's right.

MICHELLE

But, Gordon, my God, that means Bobby -- !

GORDON

Right. He's a vampire, too. He could be anywhere!

MICHELLE

What do we do?

(beat)

You better tell Peters.

GORDON

Telling him won't work. I've got to show him somehow.

MICHELLE

If he could see what I saw...

GORDON

(he thinks a moment and gets a brain-storm)

Juanita Jones! The cabbie. Let's go!

100 OMITTED

100

101 INT. MORGUE CORRIDOR - CLOSEUP - PHONE - NIGHT

101

as it RINGS and Sam shuffles down the corridor to answer it, disgruntled, as usual.

SAM

(answering the phone)

Morgue.

101A EXT. TELEPHONE BOOTH - NIGHT

101A

INTERCUT conversation.

GORDON

Sam, it's Dr. Thomas.

SAM

Yeah?

GORDON

Sam, remember that lady cabbie,
Juan...

SAM

(overlap and
irritated)What do you mean, do I remember?
There's nothing wrong with my
memory. I...

GORDON

(overlap)

Sam. SAM! Please. I want you
to take her out of deep-freeze.
Just pull out the drawer and
leave her in the slab room.

SAM

Why?

GORDON

I'm coming over with Lieutenant
Peters and I want her warm.

SAM

But...

GORDON

(overlap)

No buts. Just please do as I say.
After you take her out leave the
room and be sure to lock the door.
Lock it, understand?

SAM

(annoyed)

Yeah, yeah, OK...

GORDON

Sam! Don't "yea" me -- lock it!

102 INT. SLAB ROOM, MORGUE - NIGHT

102

Sam shuffles into the slab room and pulls out the
drawer with Juanita Jones on it.

(CONTINUED)

102 CONTINUED:

102

He starts to leave the room, hardly glancing at her body. He gets to the door and starts to close the door as he steps into the corridor, fumbling in his pocket for the keys to lock the slab room. Just then the outside BUZZER rings, loudly. Sam stops looking for the keys and stares down the corridor, squinting at the sound from the front entrance buzzer. The BUZZER sounds again and then there is the SOUND of the front door OPENING and FEET SHUFFLING as another body is carried in.

VOICE (v.o.)

Sam, got another one for you.

VOICES o.s. as they place the new body on a cart and start wheeling down the corridor. Sam goes towards the noise at the entrance to the corridor and forgets to lock the slab room door.

103 CLOSEUP - SLAB ROOM DOOR

103

as it slowly swings open after Sam leaves and is HEARD shuffling down the hall towards the newcomers.

SAM (o.s.)

Coming, damn it!

104 OMITTED

104

105 INT. MORGUE, SLAB ROOM - FULL SHOT - JUANITA JONES - NIGHT 105

Lying on her slab. CAMERA PULLS into CLOSEUP on her face which is sort of a blue-ash color. The frost on her skin is just starting to turn to moisture drops as she begins to thaw out.

105A EXT. PETERS' - GORDON AND MICHELLE DRIVE UP

105A

106 INT. PETERS' LIVING ROOM - NIGHT

106

as Peters opens the front door and lets Gordon and Michelle in. Peters' wife, JILL, is standing behind her husband at the door.

PETERS

(to Gordon)

This had better be good. First night I been home in days.

(CONTINUED)

106 CONTINUED:

106

GORDON
(to Jill)
Sorry, Jill.

JILL
Don't you think I'm used to it by
now?

He notices the condition of Gordon's and Michelle's clothes which are covered with dirt. Gordon brushes himself off. Peters turns and takes his coat off a rack next to the front door and prepares to leave.

GORDON
You're sure it's all right if
Michelle stays here?

JILL
Of course. Come on in, Michelle.
I've got plenty of fresh coffee
and some gossip you won't believe.

MICHELLE
Thanks.
(beat; to Gordon)
Be careful.

GORDON
Get some rest. Jill, take care
of her. She's had a rough night.

He kisses Michelle on the cheek.

GORDON
(continuing)
Come on, Jack.

Peters and Gordon start out the door.

PETERS
(as they leave)
Okay, start talking.

107 INT. MORGUE, SLAB ROOM - CLOSEUP - JUANITA - NIGHT 107

The color has now completely returned to her face. The CAMERA PULLS BACK to reveal her chest starting to heave as she takes her first slow breaths. The CAMERA continues to PULL BACK to a FULL SHOT of her body as it slowly comes to life, as shown by her heaving bosom.

108 EXT. STREET - MED. SHOT - GORDON'S CAR - NIGHT 108

as we see Gordon and Peters driving along. The traffic is heavy.

109 INT. MORGUE, SLAB ROOM - FULL SHOT - JUANITA'S SLAB - 109
NIGHT

It is empty. We hear the SOUND of someone shuffling around. Then the noise of FOOTSTEPS patting into the corridor as a door is SQUEAKED open. As the door is opened wider the shaft of light from the corridor becomes wider and illuminates the entire slab room until suddenly the door is slammed shut, the room once again is immersed in total darkness. On the SOUND of the slam:

CUT TO:

110 INT. CORRIDOR MORGUE - CLOSEUP - SAM - NIGHT 110

on the phone again. The SOUND of the door slamming startles him and he whirls around.

111 SAM'S POV - THE CORRIDOR 111

which is dimly lit, with the far end where the slab room is located being shadowed in total darkness. We cannot see anything but we HEAR a low labored breathing emanating from the darkness.

112 FAR SHOT - LENGTH OF CORRIDOR - JUANITA'S POV - SAM 112

SAM

Who's that?

Sam drops the telephone receiver and sets it swinging (wall phone) as he starts down the corridor towards the darkness and the SOUND of the breathing.

VOICE THROUGH
THE PHONE

Sam. SAM! Oh, for Chrissake, he
hung up.

The phone CLICKS off and begins a low, dull BUZZING. Sam continues down the corridor as the BREATHING gets longer and heavier until he is into a FULL SHOT.

113 SAM'S POV 113

as Juanita Jones, dressed in hospital gown, comes screaming out of the darkness in SLOW MOTION (CAMERA is TURNING at about 120), her teeth bared, her eyes wild and her hair standing straight on end. She looks like a wild beast. Sam yells in terror and raises his hook hand in defense. As he does:

CUT TO:

114 SERIES OF EXTREME CLOSEUP FLASH CUTS

114

of teeth and nails snapping and clawing. INTERCUT against one another with SCREAMS and SNARLS on the sound track, ending with Sam's bloody hook reaching on the wall and slowly sliding down to the floor, out of frame, leaving a smear of blood on the wall. The fight has moved down the hall next to the phone and Sam's blood smear is next to the still swinging and dully BUZZING receiver.

DISSOLVE TO:

115 INT. TINA'S APARTMENT BEDROOM - NIGHT

115

as Blacula is buttoning his shirt. His cape lies draped over a chair. Tina is in bed, naked, with a sheet pulled up to her shoulders, as she watches him dress. They have obviously made love. He stops and looks at her, then kneels next to the bed, grabs her in his arms and kisses her, looking at her between kisses with great tenderness.

BLACULA

You're beautiful, Tina.

TINA

(throws her arms
around his neck)

I won't let you leave yet.

BLACULA

(getting up)

I must. There's no other way.
To stay is to die.

TINA

(beginning
to weep)I want to join you... but I'm
afraid.

BLACULA

It is not unpleasant or painful,
I promise you that. But, there
is time. All time belongs to us.

He kisses her again and picks up his cape.

BLACULA

(continuing)

Now I must leave. It is almost
day.

TINA

(happily)

I love you, Mamuwalde.

They kiss again.

116 INT. MORGUE CORRIDOR - NIGHT

116

as Gordon and Peters enter the long corridor where Sam and Juanita have fought. As he proceeds down the corridor he sees some blood stains on the walls and floor and the phone receiver is still BUZZING softly. Gordon hangs up the phone, stunned at the sight of the blood. Peters draws his revolver.

GORDON

My God!

(he hurries down
the corridor)

Sam. SAM!

PETERS

(shocked)

What's happened here?

GORDON

(preoccupied,
yells)

SAM! SAM!

PETERS

(in revulsion)

Jesus!

GORDON

Follow me and stay close.

Gordon goes for the slab room, fast. Peters follows. They are following some spots of blood along the floor leading to Juanita's slab drawer.

117 INT. SLAB ROOM - NIGHT

117

A smear of blood is on the front of the cabinet. Gordon pulls out a large cross from his pocket. Gordon opens the slab door containing Juanita Jones.

GORDON

Watch it.

Peters moves in closer to see. Gordon pulls out the drawer slowly. Juanita's body is on it. Just as Gordon has pulled the slab out entirely Juanita leaps up hissing and snarling. She grabs for Peters. She begins backing away from the cross. Her fangs are showing and blood traces are around her mouth. She throws her arm over her face to protect her from the effects of the cross.

(CONTINUED)

117 CONTINUED:

117

Juanita makes another attempt, this time at grabbing Gordon, but he again thrusts the cross in her face and it touches her forehead with a SIZZLING sound as it sears into her flesh. She screams piteously. She backs toward the door again and stumbles into the hallway, howling like a wounded animal. The scar from the cross is apparent on her brow.

118 INT. MORGUE - MED. SHOT - HIGH WINDOW - DAY

118

as the daylight streams through. The CAMERA PANS DOWN the stream of light as it falls on Juanita.

119 FULL SHOT - JUANITA

119

The light strikes her body. Gasping, she falls to the floor. She struggles for a moment of agony and then dies.

120 TWO SHOT - GORDON AND PETERS

120

as Peters stares wide eyed.

PETERS

What the f...

GORDON

(overlap)

That's why I couldn't tell you.
You had to see it with your own eyes.

PETERS

(still staring,
wide eyed)

You're right. I wouldn't have believed you.

GORDON

The sun killed her. A vampire must return to a resting place every night before dawn.

PETERS

I guess all that blood means she got old Sam, poor bastard.

GORDON

(feels really bad
about Sam)

It sure looks that way.

PETERS

Where the hell is HIS body, then?

121 OMITTED

121

122 INT. PETERS' OFFICE, HOMICIDE - CLOSEUP - GORDON -
DAY

122

CAMERA PULLS BACK to reveal Gordon and Peters sitting together smoking and drinking coffee. They are continuing the same conversation they were having in the morgue.

GORDON

We've got to find the source of all this. Tonight there'll be more killing. Vampires multiply geometrically. The first night you've got one vampire, the second night two, the third night four, and...

PETERS

(overlap)

It's a goddamned epidemic!

GORDON

This explains McCoy's disappearance from Swenson's. Now, with Sam on the loose, there's at least three vampires to worry about.

PETERS

Got any suggestions?

GORDON

How about an APB on Sam and McCoy?

PETERS

(wryly)

APB's on dead men. That'll make great headlines.

GORDON

(urgently)

If there are any leaks on this to the press there'll be mass hysteria.

PETERS

Mass hysteria!? There'll be mass unemployment... Starting with me. But you're right. I'm going to swamp the city with police. Cars on every corner.

GORDON

There's no sense starting until after dark.

(CONTINUED)

122 CONTINUED:

122

PETERS

Keep in touch with me tonight.

GORDON

Okay. I'll let your office know where I am.

PETERS

You ought to go home and get some sleep. You look like hell.

GORDON

Thanks. But not yet. There's a guy I have to check out.

FADE OUT.

FADE IN:

123 INT. CLUB ETHIOPIA - NIGHT

123

as Gordon, Michelle and Tina sit together at a table. Tina seems preoccupied and keeps watching the door. Georgia gives a "what's with her" look to Gordon. He shrugs. Just then Blacula appears at the door. Tina jumps up and races over to him. They embrace. Tina seems to have forgotten about Michelle and Gordon completely. Michelle just watches Tina and Blacula in amazement.

BLACULA

(kisses Tina's
hair, lovingly)

We'd better go over... just for
a while.

They approach the table together. Blacula and Gordon shake hands. Tina and Blacula sit down next to each other.

GORDON

(to Blacula)

How are you tonight?

BLACULA

Very well.

GORDON

Good. How about a drink?

Gordon signaling Waitress; she comes over;

(CONTINUED)

GORDON
(continuing)
What will it be?

BLACULA
A Bloody Mary.

There is an awkward pause as each inspects the other.

GORDON
Mamuwalde, maybe you can help me.
Are you into the occult?

BLACULA
It has a certain fascination.

GORDON
How about the deep stuff?
Witchcraft. Voodoo. Devil
worship.

BLACULA
We can't ignore what the world
calls the "Black Arts." I
believe there's truth in all
of it.

GORDON
I've come to that conclusion
myself.

MICHELLE
What do you think of vampires?

Gordon glances at her uncomfortably; she's too fast for
him. Tina gasps.

TINA
Can't we talk about something
else?

The Waitress arrives with Blacula's Bloody Mary. He
holds the glass in his hand and gazes at its deep red
color.

BLACULA
Vampires? Possibly the most
fascinating of all.

GORDON
Do you think they exist?

(CONTINUED)

123 CONTINUED: (2)

123

BLACULA

(cool)

Does the Devil exist? People have
believed so for thousands of years.

GORDON

You seem well informed.

BLACULA

Perhaps more than most.

Tina is agitated.

TINA

Let's change the subject.

Blacula places his hand on hers to comfort her. Michelle
is concerned.

MICHELLE

(affectionately
to Tina)

There are things you don't know,
honey.

GORDON

The police have come up with a
theory about the killings.

Tina looks helplessly at Blacula.

BLACULA

Are we to assume they believe a
vampire or some such creature
is responsible?

GORDON

A vampire.

BLACULA

Fascinating.

GORDON

But they don't find many who are
willing to believe it.

BLACULA

I would think that to be the
vampire's greatest defense.

GORDON

Exactly. Right now we're
organizing a search.

(CONTINUED)

123 CONTINUED: (3)

123

BLACULA

A search?

GORDON

The resting place. We have to
find the vampire's coffin.

BLACULA

Perhaps a modern vampire doesn't
require a coffin. They're rather
elusive you know...

At this moment, Skillet approaches the table with his
mirrored sunglasses on and Blacula sees him coming.
Blacula starts but this time he controls himself and
doesn't get up to leave immediately. Instead, he
waits for Skillet to sit before making his move.

BLACULA

(continuing;
standing)

Come on, Tina. We really must
excuse ourselves now...

MICHELLE

I wish you'd stay with us, Tina.

TINA

I'm sorry. I want to go with
Mamuwalde.

Blacula and Tina say their "good-nights" and exit.

SKILLET

He is one strange cat! He ran
from me just like that the last
time.

(beat)

You guys seen Nancy?

MICHELLE

Hey, wow! My birthday pictures.

GORDON

Nancy? My God, we haven't seen
her since that night.

SKILLET

When you see her, tell her
Skillet's got something for her.

MICHELLE

(worried)

Gordon...?

(CONTINUED)

123 CONTINUED: (4)

123

GORDON

Stay here, baby. I'll check.

Gordon gets up from the table and goes to the bar area,
CAMERA PANNING with him.

124 TWO SHOT - BAR

124

as Gordon arrives at the bar and has a brief conversation with Charlie, the bartender. Gordon looks grim as he leaves the club.

125 EXT. CLUB ETHIOPIA - NIGHT

125

Gordon crosses the street to Nancy's place. He knocks on the door -- no answer. He calls out her name several times -- still no answer. He tries the door; it is unlocked. Slowly, he opens the door and cautiously steps in.

126 INT. NANCY'S LIVING ROOM - NIGHT

126

Gordon hits a light switch and looks around the room. Everything seems to be in order. He sees the curtained off section of the room and goes over and starts to draw the curtains.

127 MED. SHOT - REVERSE ANGLE - THE CURTAINS

127

as they part, revealing Gordon, who has just drawn apart the curtains. A look of shock jumps to his face.

128 GORDON'S POV - REVERSE ANGLE

128

The darkroom is in a complete shambles. Photographic equipment is knocked over onto the floor. Photographic paper is torn up and strewn around the room.

SUBLIMINAL CUTS:

- 1) Skillet's mirrored glasses.
- 2) Nancy aiming camera, Blacula reacting.
- 3) Photo showing Tina alone without Blacula.

GORDON

Tina!

129
and
130

OMITTED

129
and
130

131 INT. TINA'S APARTMENT - NIGHT

131

as Tina paces the living room, upset about the last scene in the club.

TINA

How could you be so blase? What were you trying to prove?

BLACULA

They mean nothing to me. No one matters but you.

Tina races to him and throws her arms around him.

TINA

Hold me. Just hold me.

BLACULA

(embracing her)

Tina, come with me now. Tonight.

Tina stares at him, not knowing what to do, tears welling up in her eyes and fear stamped on her face.

132 EXT. TINA'S APARTMENT, STREET - NIGHT

132

as Gordon's car pulls to the curb with a SCREECHING halt and Gordon leaps out and heads for the house.

133 INT. TINA'S APARTMENT - NIGHT

133

as Tina and Blacula stand, arms around each other, staring at each other. She closes her eyes. He grabs her and kisses her in gratitude and then stares at her neck.

BLACULA

(whispers as
he leans into
her neck)

Forever.

As Blacula is about to bite her neck, Gordon bursts through the door. Tina screams. Blacula lets go of Tina and goes for Gordon, menacingly. He shoves him against the wall with tremendous force. He snarls, ready to attack.

(CONTINUED)

133 CONTINUED:

133

TINA

No! Don't hurt him. Please!

Blacula is confused. He looks at Tina and then knocks Gordon down and heads for the front door. Tina breaks down now out of sheer fright, and relief from the tension of her ordeal. Gordon gets up and pursues Blacula.

134 EXT. TINA'S APARTMENT BUILDING - NIGHT

134

as Blacula races out the front door and heads across the street. Just as he crosses the street, a cop car turns the corner. A young rookie jumps out of the car; his name is REYNOLDS.

REYNOLDS

Halt. Halt or I'll shoot.

Just then Gordon comes flying out of the building after Blacula. The rookie turns his attention to Gordon.

REYNOLDS

(continuing)

Halt.

Gordon stops dead in his tracks. He is thoroughly frustrated.

REYNOLDS

(continuing)

Where do you think you're going, mister?

GORDON

I was chasing a killer.

Gordon pulls out his ID and shows it to the rookie. The OFFICER from the police car approaches. He looks at Gordon's ID. Both are humbled.

REYNOLDS

Sorry, Doctor. We were told to stop any suspicious characters...

GORDON

Well, you just lost him...

Reynolds reacts and starts after Blacula.

(CONTINUED)

134 CONTINUED:

134

OFFICER MURPHY
(calls after
Reynolds)

Hey! You dumb rookie. Get back
here!

Reynolds has disappeared down an alley after Blacula.
Murphy and Gordon start after Reynolds.

OFFICER MURPHY
(to Gordon)
Is he armed?

GORDON
(grimly)
To the teeth.

135 EXT. ALLEY - NIGHT

135

as Reynolds rushes down to the end of the alley. He
has lost sight of Blacula but won't give up the chase.
The end of the alley splits in four different directions.
He picks a direction, draws his gun and cocks it and
then proceeds down the alley.

OFFICER MURPHY'S VOICE
Reynolds! Come on back! He's
armed.

Reynolds pays no attention. He is a zealot rookie out
to cover his mistake and get brownie points. He pro-
ceeds stealthily down the alley.

136 EXT. ALLEY - NIGHT

136

as Gordon and Murphy, following Reynolds' trail, get
to the split where the alley turns into four different
alleyways.

OFFICER MURPHY
(calls down
the alley)
Reynolds. I'll have your ass
for this!

They both proceed at a trot down the wrong alley.

137 EXT. ALLEY - NIGHT

137

as Reynolds proceeds, gun drawn. He passes a doorway. Two blazing yellow eyes are staring out of the doorway, not moving. Reynolds catches the figure out of the corner of his eye. He whirls around instantly and comes face to face with Blacula. Blacula's face is cruel and menacing and contorted in a malicious grin.

REYNOLDS

Come on out... and put your...

Blacula smiles broadly, his fangs glistening in the dark. Reynolds freezes, eyes wide. He FIRES one shot. Blacula laughs demonically.

138 EXT. ALLEY - NIGHT

138

as Gordon and Officer stop dead in their tracks at the SOUND of the shot.

GORDON

Let's go.

They sprint off in the direction of the shot.

139 EXT. ALLEY - NIGHT

139

where Reynolds and Blacula are standing face to face. Reynolds stares at Blacula incredulously. He has fired at point blank range with no effect. Frozen in terror he FIRES again. Blacula, unaffected, moves forward. In a swift move Blacula grabs Reynolds and snaps his spine.

140 EXT. ALLEY - NIGHT

140

as Gordon and Officer spot the two figures at the end of the alley. They race towards them. Blacula drops Reynolds and disappears into the darkness. Officer and Gordon arrive at the body of Reynolds, eyes still wide open. The body is slumped against the wall of the alley and is gradually sliding down to the ground.

141 INT. TINA'S APARTMENT, LIVING ROOM - NIGHT

141

as Gordon and Peters are talking.

GORDON

(starting to
pace the room)

God knows who he really is.

(MORE)

(CONTINUED)

141 CONTINUED:

141

GORDON (cont'd)

He calls himself Mamuwalde.
His coffin has got to be around
here somewhere.

Michelle enters the living room from Tina's bedroom.

GORDON

(continuing)

How's Tina?

MICHELLE

I gave her a sedative, but...

Tina comes into the living room from her bedroom. She is still nervous and apprehensive.

GORDON

(to Tina)

How are you, honey? You should
go back and rest.

TINA

I will. What happened? We heard
shots.

PETERS

He got a cop.

TINA

(almost afraid
to ask)

He killed him?

GORDON

Yes. He killed him and he got
away.

Tina breaks down and cries. She is relieved and desperate at the same time.

MICHELLE

Come on, baby. Go back to bed.
You gotta rest.

Michelle takes Tina to her room then goes to the kitchen, during the following:

PETERS

Well, what do we do?

GORDON

We wait. Only thing for sure is
he has to be back in his coffin
before daylight.

(CONTINUED)

141 CONTINUED: (2)

141

PETERS

That's great... terrific.

GORDON

Maybe we'll get a break.

Michelle enters from kitchen with some coffee.

MICHELLE

This'll help.

Peters and Gordon help themselves.

142 EXT. STREET - NIGHT

142

Bobby is in front of a gay bar, cruising a faggot.
We SLOWLY ZOOM BACK through the windshield of a police
car, revealing two POLICEMEN observing him.

CHUCK

Hey, Danny. Take a look at that
fag.

DANNY

(sarcastically)

I'm looking.

CHUCK

Think that's the one? Sure looks
like him.

DANNY

How can you tell? They all look
alike.

Chuck starts to radio headquarters.

143 INT. TINA'S APARTMENT - NIGHT

143

The phone RINGS and Peters answers it.

PETERS

Yeah, where?... Tell them to
keep a bead on him. Hold back,
but follow them.

Peters hangs up and grabs his coat.

PETERS

(continuing)

They've spotted Bobby. He's
picked up a friend.

(CONTINUED)

143 CONTINUED:

143

MICHELLE

Oh, my God.

She's really scared.

GORDON

Let's go! That guy with him is
in trouble.

(beat)

Michelle, keep Tina here, no matter
what. We'll leave someone to watch
the place.

(beat)

And keep this cross with you --
okay?Gordon kisses her, hands her a cross from his pocket.
Then he and Peters exit.

144 EXT. STREET, TINA'S APARTMENT BUILDING - NIGHT

144

as they exit the apartment building and hop into a
police car. Peters and Gordon get in the front. A
POLICEMAN gets out as we see Peters give instructions
to guard the girls' apartment.

145 INT. 1ST POLICE CAR - POV - BOBBY AND FAGGOT - NIGHT

145

as they descend a pedestrian stairway.

CHUCK

Lieutenant, we're losing them.
They're going down Chavez Ravine.

146 INT. PETERS' CAR - NIGHT

146

as they are stopped at a traffic light.

PETERS

Get a grid over that area. Maybe
we can figure out where they're
going.

147 INT. 1ST POLICE CAR - NIGHT

147

SHOOTING PAST cops at deserted stairway.

DANNY

They're gone, Lieutenant.

(CONTINUED)

147 CONTINUED:

147

PETERS' VOICE
(over radio phone)
Don't follow them on foot. We've
got it at this end.

148 INT. PETERS' CAR - NIGHT

148

PETERS
Name the buildings in that sector.
Go through it street by street.

VOICE ON RADIO
1st Street Garage, Hamburger
Haven, Cal Styles Clothing...

DISSOLVE TO:

149 INT. PETERS' CAR - NIGHT

149

as voice over phone continues rattling off buildings.

PETERS
We'll never find it this way.

GORDON
We've got no choice.
(into phone)
Keep going.

SERGEANT'S VOICE
Next block -- 56th Avenue --
Andrews' Brothers Warehouse,
Camden's...

GORDON
(overlap)
That's it. The warehouse. That's
where it started. That's where
they found the bodies of Bobby
and Billy.

150 EXT. ANDREWS BROTHERS WAREHOUSE - NIGHT

150

as Peters' car enters SHOT and comes to a sudden stop.
Gordon, Peters and the driver jump out. They head for
the warehouse. As they are trying the door, Barnes
appears.

PETERS
(to Barnes)
Barnes! My God, how did you get
here?

(CONTINUED)

150 CONTINUED:

150

BARNES

Lt. Peters, I...

Barnes stares at Peters. He reaches forward in an almost pathetic attempt to touch his former boss.

PETERS

(interrupting;
to Barnes, snaps)

Come on! Help us get this
door open.

Barnes snaps from his longing and lends a hand opening the door. Gordon and Peters manage to get the door open into the warehouse.

151 INT. WAREHOUSE - THEIR POV - NIGHT

151

The CAMERA PANS AROUND the room FOLLOWING the light from the driver's flashlight. It is a large, dark, dusty, and imposing room. There is silence.

152 REVERSE ANGLE

152

Gordon, Peters, the driver and Barnes start to step inside slowly. They stay loosely together, spreading out only far enough to keep from covering the same ground. The door suddenly slams behind them. Peters wheels around. Barnes eyes Peters with a longing for his former life. A deadly silence hangs over the place after the door has slammed. The place is almost totally dark except for fleeting shadows and the SOUNDS of an occasional rat scurrying across the floor. They notice something slumped in the corner.

153 THE DRIVER'S POV

153

His flashlight stops on the drained and lifeless body of the faggot that Bobby picked up. Suddenly we HEAR a noise and the light from the flashlight whirls around in the direction of the noise. Gordon pulls a cross from his pocket. Barnes shrinks back.

SWISH PAN TO:

154 FULL SHOT - BOBBY

154

as he looms out of the darkness, hands outstretched. As the light hits his face we ZOOM IN to a CLOSEUP of his face. It is ghoul-like in appearance -- ashen, eyes glowing, and fangs exposed, completely contorted with blood lust.

155 CAMERA LEFT - NANCY

155

moving towards them, snarling and hissing, looking fierce and completely deranged.

156 INT. WAREHOUSE - NIGHT

156

BACK and FORTH around the room, timing SOUND to cutting, as various vampires appear, the one flashlight lighting up each face as the beam swings towards the SOUNDS. The light features Sam.

157 ANGLE - GORDON, BARNES, DRIVER, PETERS

157

The driver backs up in fear and knocks the cross from Gordon's hand. The exit door is quite a ways behind them at this point. There is some furniture blocking this exit. Gordon looks around feverishly for an avenue of escape.

GORDON

Let's move it!

They turn to start for the door. Peters trips on an object and falls heavily to the floor. Both Barnes and the driver grab for him. Gordon notices the lamps, filled with kerosene, on a large shelf.

GORDON

(continuing;
indicating
the lamps)

Over there.

Gordon grabs a lamp and lights it and then hurls it towards the oncoming ghouls. A flash line of fire erupts before the vampires and they rear back for a moment, still trying to get through. Barnes helps Peters to his feet and stares at him confusedly for an instant. Peters pays no heed to who helped him up as he expects this. Peters leaves Barnes and charges for the shelves filled with lamps as Gordon lights one after another and flings them at the ghouls. As a lamp hits Bobby he bursts into flames and runs howling trying to beat out the flames. Vampire after vampire goes up in flames. One whole side of the warehouse is now blazing.

158 CLOSEUP - BARNES

158

as he starts to go through both physical and emotional changes, much against his will. We see him go through a total metamorphosis into a vampire with the flame lights dancing on his face. The driver, nearest to Barnes, looks around at him suddenly and freezes, trying desperately to scamper to safety or call out for Peters and Gordon. But he can't speak.

(CONTINUED)

158 CONTINUED:

158

Barnes, snarling now, fangs glistening and dripping saliva, leaps upon the poor man like a wolf. Peters hears the snarling SOUNDS.

PETERS
(shocked and
horrified)

Barnes.

Gordon looks over and grabs Peters' arm, to now head for the door.

GORDON
It's too late, Jack... He's had
it!

Peters and Gordon head for the door as Barnes snarls over his now dead meal. Nancy manages to get through the flames and is hot on Gordon's and Peters' heels. They get out the door just as Gordon flings another lamp towards Nancy's oncoming figure. Just as they slam the door the lamp EXPLODES inside. Nancy screams.

159 EXT. WAREHOUSE - NIGHT

159

as they come face to face with Blacula. Gordon and Peters recoil back to the door in terror at his sight.

BLACULA
(grinning vilely)
Good evening, gentlemen. Looking
for me? Perhaps I should have
informed you this evening that I
decided to move my coffin. But
then, it was you who gave me the
idea.

Peters makes an automatic reach for his gun.

BLACULA
(continuing;
to Peters)
Don't be a fool.

Peters freezes.

GORDON
It won't work.

Blacula looks at the flaming building as the SCREAMS within die out. Gordon, angrily indicating the SOUNDS from the warehouse:

GORDON
(continuing)
Is that what you plan for Tina?

(CONTINUED)

159 CONTINUED:

159

BLACULA

(snapping at
him viciously)You know nothing of that. Tina's
life means more to me than my own.(moves forward
towards Gordon
menacingly)I could dispense with you now,
Doctor.Suddenly he stops short and checks himself. Then he
looks up at the sky. Dawn is coming up.

BLACULA

(continuing;
casually)But I have an urgent appointment
elsewhere.He raises his arms and turns into a bat. The bat wheels
down in front of Gordon and Peters, brushing its wings
against their faces, and then turns and flies off into
the night. Peters wipes his face as if to wipe away
the taint of the bat's wings. Fire engines SCREAM
closer in the b.g.

GORDON

We have to find that coffin.

160 INT. TINA'S LIVING ROOM - DAY

160

Gordon and Michelle sitting, talking. The SOUND of
the cup breaking startles them.

MICHELLE

Tina's making some sandwiches.

GORDON

She's nervous as a cat.

161 INT. TINA'S LIVING ROOM - DAY

161

as Tina comes out of kitchen.

TINA

Oh, Gordon. I didn't know you
were here. I'll set another place.

GORDON

(pours himself
some coffee)

Thanks. How are you?

TINA

(coming in with
more dishes)

Did you find him?

(CONTINUED)

GORDON

No... not yet. God knows how many men are looking. So far... nothing ... no coffin... just nothing.

TINA

I guess that's too bad.

GORDON

Tina, don't you know what he is? For God's sake, he's not even human.

TINA

(interrupting
and snapping
at him)

Stop it! You don't know anything!

She glares at him. Gordon is astonished by her reply.

MICHELLE

Let's not fight.

Michelle pours herself some coffee and joins them.

TINA

(to Gordon)

I didn't mean to snap at you. But I'd really rather not talk about it.

GORDON

Tina, you have no choice. Whether you want to face it or not... that man, if you can even give him that, has killed innocent people.

TINA

(hangs her head)

I know.

MICHELLE

(astonished at
her sister's
attitude)

You know? Just like that? Just "I know"? Look, baby, this isn't some kook from a Halloween party. This guy is the real thing.

TINA

(shouts)

What do you want me to do?

GORDON

You've got to help.

(CONTINUED)

161 CONTINUED: (2)

161

TINA

I can't.

MICHELLE

What do you mean, "I can't"?
Anyone might be next... me or
Gordon. Is that what you want?

Tina is confused. She shakes her head "no", that is
not what she wants. Tears start to fall from her eyes.
Gordon takes her hand.

GORDON

Listen, honey. We have to stop
him. It's the only decision
possible. Are you with us?

Tina is choked up, her eyes down, the tears falling
rapidly now. She nods her head yes. Michelle hugs
her.

MICHELLE

Good girl. That's our girl.

Gordon brushes some of the tears away with his hand.
He finishes his coffee, stands.

GORDON

I have to cut out to help Peters
search. Tina, stay put. If we
don't find his resting place in a
couple of hours, it'll be night.
Then you're our only hope. Okay?

Tina nods "okay".

162 EXT. TINA'S APARTMENT BUILDING - STREET - NIGHT

162

The street is filled with squad cars, police and by-
standers wondering what's going on. People are hang-
ing out of windows and standing on the roofs. The
CAMERA PICKS UP Tina's face at her bedroom window as
she watches the scene below.

163 INT. TINA'S BEDROOM - CLOSEUP - TINA - NIGHT

163

From the window she watches the street, saddened by
what might happen to her lover as a voice is heard
on a megaphone from below.

MEGAPHONE VOICE OVER

Okay! Everyone go on home --

Greatly saddened, Tina leaves the window, goes to her
bed and lies down.

163A EXT. STREET - NIGHT

163A

Among the crowd we single out the megaphone speaker.

MEGAPHONE VOICE

(continuing)

-- and stay away from the windows.
You people up there on the roof
clear out! There's nothing to see.

164 INT. TINA'S LIVING ROOM - NIGHT

164

Peters, Gordon and Michelle stand at the window viewing
the scene below. Peters' police radio is nearby.

MEGAPHONE VOICE

(continuing)

Please! Away from the windows
everyone! We don't want anyone
hurt!

PETERS

The whole block's sealed off.

MICHELLE

I hope they don't wake Tina.

GORDON

Not with the sedative I gave her.

165 INT. TINA'S BEDROOM

165

Tina is reclining, staring at the ceiling. Now,
suddenly, she is aware of a presence and a distant
voice beckoning her. She sits upright and listens
intently.

TINA

Where... ? Tell me where.

She gets out of bed and walks toward the window.

166 EXT. BUILDING ACROSS STREET FROM TINA'S - NIGHT

166

From under the roof ledge, two yellow eyes watch Tina's
building.

167 ANOTHER ANGLE - STREET - NIGHT

167

The CAMERA ZOOMS to the top floor of a neighboring
apartment building and a woman, framed in a window, as
a bat suddenly flaps near her face.

(CONTINUED)

167 CONTINUED:

167

WOMAN

A bat! There's a giant bat!

She screams.

168 ANOTHER ANGLE - STREET - NIGHT

168

Tina rounds a corner, walking in a trance through the crowd as the SCREAMING continues. Cops rush past her toward the SCREAMS and she continues to walk as if receiving instructions from another world.

169 INT. TINA'S LIVING ROOM

169

HEARING the screams, Peters, Gordon and Michelle rush to the window.

GORDON

That's him!

Michelle's eyes widen with alarm.

MICHELLE

Tina!

She, followed by Gordon and Peters, rush to Tina's bedroom. They fling open the door, revealing an empty room with an open window and wind-blown curtains.

MICHELLE

(continuing)

Gordon, she's gone!

Peters turns, and rushes for his radio.

170 EXT. STREET - NIGHT

170

Tina continues to walk trance-like. High above her we hear the SOUND of flapping bat wings.

171 INT. TINA'S LIVING ROOM

171

Peters, Gordon and Michelle are huddled around Peters' radio.

PETERS

(into radio,
concerned)

Attention all units... This is
Lt. Peters...

172 INT. COP CAR ONE - STREET CORNER - NIGHT 172

The car is parked, and the two cops inside gaze at the empty street.

173 EXT. STREET - NIGHT 173

Tina continues to walk, guided by the SOUND of the flapping bat above her.

174 INT. COP CAR TWO - STREET CORNER - NIGHT 174

The two cops survey an empty street out their windows.

175 EXT. COP CAR THREE - STREET CORNER - NIGHT 175

The two cops in the car spot Tina in the b.g. entering a dark theatre.

COP ONE
(into radio)
Unit 3 -- Adam 92, it looks like
her and she's --

175A INT. TINA'S LIVING ROOM - PETERS, GORDON AND MICHELLE 175A

COP ONE (V.O.)
(continuing)
-- entering the refinery on 6th
and Church.

GORDON
Let's go!

176 INT. THEATRE LOBBY - NIGHT 176

Tina enters, tries various doors to the auditorium until she finds one unlocked. She opens it.

177 INT. AUDITORIUM - TINA'S POV 177

The theatre is dark. We can barely make out a figure sitting on the aisle several rows from the stage. It is Blacula. At the SOUND of the door opening, he jumps up and looks towards the door.

178 BLACULA'S POV 178

Tina is standing in the door. The light from the street behind her sets her off in the door with a sort of radiant glow. She hesitates a moment, sees Blacula, and rushes down the aisle.

179
&
180 OMITTED 179
&
180

181 TWO SHOT - BLACULA AND TINA 181
as they meet and fall into each other's arms.

182 EXT. - NIGHT 182
Four police cars come SCREECHING to a halt. Gordon, Michelle, Peters and a policeman jump out of one car, and policemen come piling out the other cars, two out of each car. Peters directs one of the policemen to guard the stage door alley. They find the unlocked door and go racing into the lobby.

183 INT. - NIGHT 183
They find the unlocked door to the auditorium and enter.

184 INT. - NIGHT 184
It is still and empty. The police fan out. Some start checking the rows of empty seats and two go up on the stage. We hear a NOISE and the policemen on stage look up.

185 POLICEMEN'S POV 185
A hanging backdrop is hurtling down towards them.

186 REVERSE ANGLE 186
The policemen looking up. Their eyes widening with terror, as we ZOOM IN to a CLOSEUP on their faces, simulating the motion of the falling backdrop.

187 FULL SHOT 187
as the falling set hits the ground, crushing the policemen beneath it.

188 BLACULA AND TINA 188
as he leads her to below the stage area. He hides her in a prop room, and leaves to draw off the police.

(CONTINUED)

188 CONTINUED:

188

BLACULA
(with an air
of command)
Wait for me here.

189 FULL SHOT

189

What remaining police there are swarming over the stage area. They hear a NOISE and one of the policemen yells.

POLICEMAN
There he is!

190 MED. FAR SHOT

190

Blacula is climbing up a ladder to the rigging above.

191 INT.

191

One policeman runs over to the ladder and starts up after Blacula and another policeman runs over to the ladder on the other side of the stage and starts up the ladder to cut Blacula off from the other side.

192 INT.

192

As Gordon, Michelle and Peters look up at the action the remaining policeman is trying to find a light switch.

193 CATWALK - UP HIGH

193

Blacula in center of walk, looks in one direction and then the other, and sees the policemen approaching. When they reach him, Blacula without even a scuffle, knocks each in turn over the railing with a blow of the forearm.

194 INT.

194

The policeman hits a switch which turns on a work light on stage, just as the second policeman hits the ground with a thud. They hear the SOUNDS of loud, piercing bat screechings, and look up startled. Blacula in the form of a bat swoops out of the darkness of the empty theatre, brushing against their faces. The bat takes a few swoops around them and then flies into the work light, knocking it over. It crashes to the ground, breaking the light bulb, emitting a SOUND like a gunshot.

195 CORRIDOR

195

Tina, fearing Blacula has been shot, comes out of hiding and into the corridor. She runs down the corridor to her left towards the stairs.

TINA
Manuwaldei Manuwaldei

196 GORDON, MICHELLE AND PETERS

196

They hear Tina's cries.

MICHELLE
Tina. Tina, where are you?

PETERS
Down here, quick.

They head for the stairs on stage left, and motion the remaining policemen to cover the stairs on stage right.

197 CORRIDOR

197

as Tina reaches staircase and runs up the stairs. On reaching the top of the stairs she runs smack into someone. It's Blacula. The policeman arrives and Blacula knocks him out with one blow.

198 CORRIDOR

198

as Gordon, Peters and Michelle come running down the corridor and start up the stairs after Blacula and Tina.

199 BLACULA AT TOP OF STAIRS

199

as he throws some large object down the stairs blocking it and forcing Gordon, Peters and Michelle back. They now have to go to the other staircase at the other end of the stage.

200 BLACULA AND TINA

200

as they make their way to the nearby stage exit door and exit into the alley.

201 EXT. ALLEY - DAWN

201

The light of dawn is seeping through as Tina and Blacula enter the alley.

(CONTINUED)

201 CONTINUED:

201

A COP guarding the alley at the street sees them and runs into the alley toward them. He reaches for his gun.

3RD COP

Halt or I'll shoot.

Blacula and Tina continue running. Blacula looks up desperately at the sky. Tina is really frightened now and keeps stumbling and looking over her shoulder at the cop with the drawn gun. Blacula turns and sees the cop taking aim to fire. He shoves Tina in front of him so that his back is to the cop and Tina is ahead of him. The cop SHOTS. The bullet goes through Blacula and hits Tina.

202 FULL SHOT - TINA

202

as she clutches her stomach, blood seeping through her hands.

203 INT. THEATRE - DAWN

203

as Gordon, Michelle, Peters and other police HEAR the shot.

PETERS

(shouts)

No shooting, damn it.

204 EXT. ALLEY - FULL SHOT - TINA - DAWN

204

as she sinks to her knees, blood soaking the front of her dress. Blacula grabs her and looks into her face which is contorted in pain.

BLACULA

Tina. Tina.

He gently props her against a wall. She is gasping for breath. He is terror stricken for her life.

TINA

(her eyes wide
with fear)

Help me.

Suddenly the cop who has fired the shot comes upon the two of them. The cop grabs Blacula by the shoulder and tries to wrench him off Tina.

(CONTINUED)

204 CONTINUED:

204

COP

Get away from her.

Blacula whirls around and leaps to his feet. He grabs the cop by the front of the throat and twists the throat in his vise-like grip, killing the cop instantly. Blacula picks the body up by the throat and tosses him into the street like a rag doll. The cop's eyes are still opened. Blacula races back to Tina.

BLACULA

Don't let go. Don't leave me.

He takes her in his arms.

TINA

Take me with you. Now, before it's too late. I want to be with you. Forever.

Blacula hesitates; then she clutches him wildly in a last spasm and dies, limp in his arms.

BLACULA

No. No!

He weeps. As the dawn breaks, he looks up at the sky. Then, he looks down at Tina.

BLACULA

(continuing)

Not like this. I could have endured it with you. But not like this.

Weeping, he drapes his cloak over her with one arm, kissing her face and lips, and lies across her body.

205 FULL SKY

205

as the sun rises slowly over the city.

206 BLACULA

206

as the sun hits his back. He begins to writhe, obviously in great pain and agony. Then, his body is still. We HEAR shouts and the SOUND of footsteps.

207 EXTREME HIGH SHOT

207

as the dawn lights the area. Blacula is no longer visible.

(CONTINUED)

207 CONTINUED:

207

Only his cape draped over Tina's limp body can be seen. Gordon, Michelle, Peters and some police rush up around the body of Tina. Gordon rips the cape away. Only Tina remains. Michelle falls on her knees next to her sister.

208 HIGH SHOT

208

MOVES HIGH OVER the scene of Tina's body as she becomes surrounded by police, Gordon and Peters, Michelle sobbing next to her. The dawn is fully up by now as the crane PULLS BACK FURTHER, until the whole city is seen, bathed in morning light.

END TITLES.

FADE OUT.

THE END