

Paul H. Brown

(APPROVED BY CARL LAEMMLE, JR.)

"D R A C U L A"

(The following credits are tentative only)

From the Book "Dracula" by Bram Stoker

Adaptation and Dialogue

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(4th DRAFT-----FINAL)

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Date _____

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SEQUENCE A

A-1 FADE IN TO:
EXT. LONG SHOT MOUNTAIN PASS
LATE AFTERNOON

Process shot of a narrow mountain pass in the wilds of the Carpathians - sheer cliffs rise to jagged summits above the barely passable roads. The character of the surrounding scenery is fantastic, eerie. In b.g., the sun is just setting. Through pass and approaching camera dashes a stage-coach of fifty years ago, a ramshackle weather-beaten affair that looks as if it would hardly hold together - four horses draw it at top speed as the driver leans forward, grasping the reins and urging them to greater speed.

DISSOLVE THROUGH TO:

A-2 EXT. SEMI CLOSE SHOT

Shooting towards driver on box. He is lashing his horses and shouting something unintelligible in Hungarian - pauses briefly to glance aloft with anxious eyes at the descending sun and lengthening shadows.

DISSOLVE THROUGH TO:

A-3 INT. COACH

Two seats running lengthwise in coach. The passengers consist of a mannish-looking Englishwoman in tweeds; her secretary, a little mouse-like creature with a perpetually worried air; two natives of Transylvania, a husband and wife; their little four-year-old girl; and Renfield. The latter is a quiet-looking, well-bred type of young Englishman. The passengers are being jostled about uncomfortably as the coach charges at breakneck speed over the ratty road. The Englishwoman, however, a lady with

(CONTINUED)

A-3 (CONTINUED)

a mind of her own, has her feet braced against the seat opposite, and is stoic in her lack of visible concern. Her secretary is trying to read from a Baedeker.

SECRETARY (reading)

" - approaching Bistritz, the road leads through the very heart of the Carpathian Mountains, one of the wildest and least known parts of Central Europe - "

As coach lurches and she is shot across the aisle into Renfield's lap; with an embarrassed air, she recovers her balance, Renfield tilting her.

RENFIELD

Allow me -

Hands her back into her seat.

SECRETARY (gulping)

Oh! Thank you!

Renfield makes a deprecatory gesture and sits back, on guard. The Englishwoman, who has apparently been paying not the slightest attention to all this, says crisply,

ENGLISHWOMAN

Where are we, Sara?

SECRETARY (fumbling with her book)

"-- - wildest and least - known parts of Central Europe - "

ENGLISHWOMAN

Continue, Sara.

SECRETARY (drawing deep breath)

"Among the rugged peaks that frown down upon the Borgo Pass, are found crumbling castles of a bygone age - "

(CONTINUED)

Again the coach lurches, and she sails across into Renfield's lap. Renfield reports his routine with a tired smile and having restored the blushing secretary to her seat, thrusts his head out of the coach window and calls,

RENFIELD

I say! A bit slower up there!

At this, the two natives exchange quick, frightened glances; and the man grabs Renfield by the arm, sputtering excitedly,

NATIVE

No, no! We must reach the inn before sundown!

The Englishwoman turns cold, fishy eye upon him.

ENGLISHWOMAN (coldly)

And why?

The man leans forward with a superstitious light in his eyes, and lowering his voice to a hoarse whisper, says,

NATIVE

It is Walpurgis Nacht - a night of evil - nosferatu -

The wife tries to clap her hand over his mouth, but he pushes her away, and continues,

NATIVE

- the undead who leave their graves at night, and feast on the blood of the living!

Sara gives a little startled exclamation, eyes wide. The Englishwoman sniffs openly and exchanges a look with Renfield as if to say, "What can one expect from these stupid peasants?" The native, quick to understand her slighting attitude, says,

(CONTINUED)

A-3 (CONTINUED) - 3

NATIVE (earnestly)

If in these parts you lived,
you would not sneer! On
this night, madam, the
doors they are barred, and
to the Virgin we pray -

As he is speaking,
DISSOLVE THROUGH TO:

A-4 INT. PEASANT HUT
CLOSE SHOT AT WINDOW

Picking up an old peasant type, clad in the picturesque garb of the region, hanging some strange-looking herb (wolfbane) from the lock. As he moves away, CAMERA PULLS BACK and follows him to door - he places lighted oil lamp before the little figure of the Virgin above the door - door is barred by a stout cross-bar. CAMERA CONTINUES MOVING BACK TO WIDE ANGLE, picking up figure of an old woman, seated at fireplace, telling her rosary in Hungarian. The low murmur of her voice is the only sound heard throughout the action. Over a peasant cradle on the other side of fireplace, a young mother, in picturesque bodice and skirt, bends down and picks up a young baby. She slips a crucifix about its neck, and replaces it gently in cradle, Xes towards shrine above door and kneels, the old man following suit. . . The lighting of this scene should be rich and dim, like that of an Old Master.
DISSOLVE THROUGH TO:

A-5 EXT. COURTYARD OF INN
DUSK. WIDE ANGLE

Shooting through gates, in
in fore. The gates are large,
ramshackle wooden affairs which
swing inward. A rustic porter
has just opened them and
stands waiting with an air of
excited expectancy. As he
hears the coach coming, he
turns and yells something

Sound: of horses' hoofs
approaching.

(CONTINUED)

A-5 (CONTINUED)

towards inn, which is a low building of stone, with a thatched roof. The general feeling of the inn and the background as a whole is one of eerie remoteness - the sort of a setting against which anything might happen. Behind the inn, a cliff rises sharp and sheer - behind it we see the last rays of the dying day.

At the signal from the porter, the door of the inn opens and the proprietor emerges. As he does so and stands waiting, the porter ducks back - the clatter of hoofs sound nearer, and the coach, in a cloud of dust, whirls into sight and through the gates. The porter immediately starts closing the gates behind the coach, as we

DISSOLVE THROUGH TO:

A-6 INT. COURTYARD FAIRLY WIDE ANGLE AT INN ENTRANCE

Picking up action as coach drives up in front of door and comes to an abrupt stop. There is immediate flurry of activity - natives and servants come out of the inn, attracted by the arrival of the coach. The driver gets down from his box and opens the coach door and the passengers start to climb out - first native man and wife, who are greeted by the Proprietor's and exit into inn, a torrent of excited Hungarian trailing in their wake. As the English woman and her secretary start to get out of the coach, we CUT TO

A-7 MED. SHOT PROPRIETOR AND DRIVER

Driver is talking excitedly in Hungarian as he points off towards Renfield, explaining something to the Proprietor.

A-8 MED. SHOT AT SIDE OF COACH

Ronfield climbs out and stands stretching his legs and looking around as a porter from the inn places a little step-ladder at side of coach and climbs up and starts to remove luggage from top of coach. Ronfield watches him idly for a moment and then as porter starts to remove Ronfield's baggage, Ronfield says,

RONFIELD

Don't take my luggage down -
I'm going on to Borgo Pass
tonight -

The porter looks at him oddly and descending step-ladder, scurries out of scene with a couple of bags. As he does so, Proprietor enters scene and addresses Ronfield with an apologetic air.

PROPRIETOR

The driver - he iss afraid -
Wolpurgis Nacht - a good
follow he iss - he wants
me to ask if you can wait
and go on after sunrise -

Ronfield shakes his head
and says pleasantly,

RONFIELD

I'm sorry, but there's
a carriage meeting me at
Borgo Pass at mid-night.

The Proprietor's eyes
become suspicious. For a
moment, he hesitates as if
almost afraid to ask - he
says,

PROPRIETOR (in constrained tones)

"What carriage?"

RONFIELD

Count Dracula's -

A-9 EXT. ENTRANCE OF INN.

There driver is standing with
two or three natives - show
their startled reaction to the

(CONTINUED)

A-2 (CONTINUED)

name of Dracula - They huddle
closer together in super-
stitious awe and look again
towards Renfield with a
frightened air. Camera
PANS QUICKLY to another group
just inside doorway, also
getting over their alarmed
reaction.

A-10 MED. CLOSE SHOT
PROPRIETOR & RENFIELD

Proprietor, speechless for
a moment, finally manages
to gasp.

PROPRIETOR

Castle Dracula -!

RENFIELD (mildly)

Yes - that's where I'm
going -

A-11 EXT. LONG SHOT CASTLE DRACULA

This is a glass or miniature shot - a wierd, unearthly setup, showing the crumbled castle of Dracula as it perches high on its mountain syrie in the moonlight - a place of dark shadows and fearsome shapes.

DISSOLVE THROUGH TO:

A-12 INT. LONG SHOT - CRYPT IN CASTLE DRACULA - NITE

CAMERA MOVES FORWARD TO CORNER OF A HEAVY BOX, and PANS UP A LITTLE to include the lid. As it does so, we see the fingers of Dracula's hand appear from under the lid, prying it loose,

CAMERA MOVES QUICKLY WAY TO IDE ANGLE OF CRYPT showing the rest of the room, excluding boxes. It is a high-ceilinged, vaulted affair, with tiny Gothic windows set high in the wall. A glimmer of moonlight comes down and strikes the damp wall nearby, creating a sharp, fantastic shadow born of the traceries in the high window.

CAMERA MOVED BACK TO FULL SHOT, picking up Dracula, as he discover him with his back to Camera, bending over and closing the box from which he has just emerged. Beside the box from which he has come, are two others, lids off, piled high with earth. Dracula straightens up and Xes to the two boxes - surveys them carefully, his back still to camera. Then he turns facing camera for the first time, and, moving into fore, towards stairs, starts to ascend. This movement brings his face into camera until the entire screen is filled with the menace of his inhuman eyes, and we CUT TO

(LONG HOWL OF WOLF, WHICH CARRIES OVER INTO NEXT SCENE)

A-13 EXT. ENTRANCE OF INN, FAIRLY WIDE ANGLE - EVENING

The light has gone and the dusk has deepened - inside the inn we catch the glimmer of light from the lamps, showing the group

(CONTINUED)

A-15 CONTINUED

of figures in doorway in sharp relief. At one side, the coach is waiting - lanterns on coach have been lit - there is a general air of excitement and anticipation, and we see through windows at one side of entrance door the faces of several natives pressed close against the panes, watching what is going on outside. Renfield, the proprietor and his wife, and the timid little secretary form a group in the doorway. Driver is climbing up to his seat on coach and sits there, the reins in his hands, glowering sullenly down at Renfield.

CAMERA MOVES FORWARD TO MID. CLOSE SHOT AT DOOR, as we hear Renfield talking. He is addressing the proprietor and his wife in faintly apologetic sentences - trying to impress upon the necessity for his going on without giving offense.

RENFIELD

But this is all superstition -

He looks at proprietor and wife, who stare back at him without speaking - continues with an air of embarrassment,

RENFIELD (Continuing)

I mean, in mountainous regions like this, I cannot understand how -

then breaks off again, and realizing that further explanation is useless, and that he is taking up valuable time, he continues

-after all - what I'm trying to say is, that I'm not afraid - I -

(turns and points to driver)

explained to him that it's a matter of business to me - I've got to go - really.

As he says this, he smiles again in apology to proprietor and wife and exits out of scene toward carriage, the eyes of the timid little secretary following him and growing wider and wider - she has been looking from one to the other, determined not to miss anything.

CONTINUED

A-13 CONTINUED - 2

The Proprietor turns and looks at his wife with an eloquent shrug - his attitude is that if this young Englishman is resolved to disregard their advice, there is nothing they can do. The proprietor's wife nods slowly, still staring after Renfield - her hand moves unconsciously up to her throat, comes in contact with a small, gold crucifix suspended on a black ribbon around her neck.

CAMERA PANS TO MED. SHOT OF CARRIAGE. Renfield is about to step into carriage, when the proprietor's wife (offstage) is heard to cry,

PROPRIETOR'S WIFE

Wait!

Renfield turns, one foot in the step. Proprietor's wife hurries in to scene - she has removed crucifix from around her neck and now holds it up to Renfield, saying in frightened tones

PROPRIETOR'S WIFE

If you must go - wear this - wear it for your mother's sake. It will protect you!

Renfield looks down at the Crucifix with a half shy, half indulgent air - then when he sees that the proprietor's wife is in deadly earnest, he takes it from her with a whimsical smile and, tucking it away in his pocket, says graciously,

RENFIELD

Thank you -

Turns again with a smile and starts to get into the coach, as we CUT TO

A-14 EXT. MED. SHOT DOORWAY

The proprietor comes into scene, having given instructions to driver - the little secretary turns to him and says, (round-eyed) her voice sinking to a strained whisper,

SECRETARY

Tell me - do you really believe there are vampires who leave their graves at night and go about looking for blood?

As she says this, the Englishwoman comes up from behind her just in time to catch her last words. Proprietor turns to secretary and says

PROPRIETOR (darkly)

I haf seen their victims -

ENGLISHWOMAN (with a sniff)

Rubbish!

She takes Sara by the arm, indicating interior of Inn and with a movement of her head, says

ENGLISHWOMAN

Come, Sara -

As Sara turns to follow her into the Inn, there is the sound of a crack of a whip - clatter of wheels on cobble-stones, the sound of horses' hoofs.

A-15 EXT. COURTYARD
WIDE ANGLE

Shooting from angle of those watching from door of inn. As the coach starts off at a gallop, it goes tearing through the gates out of sight.

ENTRANCE OF INN

Proprietor and those in doorway watch the coach drive away, with an air of grave misgiving - proprietor's wife crosses herself devoutly!

CAMERA PANS QUICKLY TO CLOSE SHOT AT WINDOWS, showing faces of the frightened natives peering out, flattened against the pane. On panes of window, we see several crosses marked.

CAMERA CONTINUES QUICKLY PANNING ALONG TO NEXT WINDOW, without a break, showing more frightened faces peering out into the night.

DISOLVE THROUGH TO:

A-17 EXT. WIDE ANGLE
ON ROAD - NIGHT

Shot from elevation.
Coach dashing along.

(GALLOPING HOOPS - CRUNCH
OF ROLLING WHEELS OVER SCENE)

- there are queer, grotesque-looking trees, with twisted black branches, huge misshapen rocks, that in the moonlight, seem to take on fantastic shapes - the whole area through which the coach is passing has a grim, macabre quality, as if taken bodily from a Dore steel engraving.

DISOLVE THROUGH TO:

A-18 INT. COACH

Through the window the light of the coach lamp shines on Renfield's face, casting shadows in the interior. Renfield is sitting forward on the seat, watching the passing landscape with interest. The mists are rising, and each time we cut to an exterior, they seem to be closing more and more about the coach.

CUT:

A-19 EXT. APPROACH TO BORGO PASS
LONG SHOT

Of a narrow defile bending out upon a little plateau, (just the type of country found near Redrock Cannon). Behind the ragged crest of the hills, we glimpse a moonlit sky filled with ominous-looking clouds against which the mist is drifting.

(GLASS SHOT)
The road winds up to the very entrance to the pass, which is flanked with steep, precipitous cliffs.

DISSOLVE THROUGH TO:

A-20 EXT. CROSSROADS BORGO PASS
CLOSE SHOT SIGNPOST

One sign labelled - "BISTRITZ" - the other "BORGO PASS". The mists are swirling about as we pull our camera quickly back to wide angle, revealing Dracula's carriage waiting at the crossroads beneath the sign. It is a fantastic-looking carriage, all in black, drawn by two black ill-fed looking nags - the man on the driver's seat wears a hat pulled down over his face and is muffled to the eyes in a great dark cloak. Over scene comes the sound of approaching horses' hoofs.

(HORSES' HOOFS)

The coach containing Renfield drives up from b.g. - as it approaches camera, horses suddenly start to rear on their hind legs. Driver has some difficulty in controlling them, but finally manages to quiet them. Renfield gets out - the driver throws his bag down to him and drives off down the road at a mad gallop, leaving Renfield standing there all alone. Renfield shouts after him, but the coach goes on, heedless, and disappears around the bend. Renfield picks up his bag, starts slowly towards carriage which is waiting for him. Renfield approaches Dracula's carriage, and looking up at the driver, who sits in stolid silence on the seat, asks a little nervously,

CONTINUED

RENFIELD

- The coach from Count
Dracula?

A-21 EXT. CLOSE SHOT DRIVER

Shooting up from Renfield's point of view. He is almost completely hidden in the folds of his great cloak, and has a hat pulled down over his face so that nothing of him is visible save a pair of bright, almost feverish eyes. He nods in reply to Renfield's uncertain words, and without speaking, indicates that Renfield is to get in the coach.

A-22 EXT. MED. CLOSE SHOT COACH

Matching action as driver points to door of coach. It is closed. Renfield reaches down, picks up his portfolio and valise and hands them up to driver. As he does this, the door, unseen by him, swings open of its own accord. He turns to find it open. With a little air of misgiving he climbs in and closes it behind him. Immediately the driver flicks his whip at the horses, and the coach lunges forward.

A-23 EXT. ROAD WIDE ANGLE

Matching action as coach starts off with a jerk - swings around almost on two wheels, and goes dashing back along the winding road from whence it had appeared. As it disappears around the bend with a clatter of horses' hoofs, we CUT TO:

SOUND: of horses' hoofs.

A-24 INT. COACH

Renfield is being hostled
around inside - he tries to
brace himself against the
sides - is too frightened
to yell out to the driver.

SOUND: of horses' hoofs.

A-25 EXT. NARROW ROAD - SIDE ANGLE

Coach dashes past.

A-26 INT. COACH

Renfield, being jolted
about beyond all endurance,
sticks his head out of the
window to yell to the driver...

RENFIELD

Hi - driver - i

As he cranes his neck, he
suddenly falls silent in
stupefaction, as he sees -

A-27 EXT. CLOSE SHOT
DRIVER'S SEAT

As seen from Renfield's
point of view. A slight
mist seems to cling to the
seat. The driver is missing -
the reins are hanging limply
over the dashboard. Above the
horses' heads flies a great
bat.

SOUND: of horses' hoofs
continued

THROUGHOUT

THESE

SCENES

A-28 INT. COACH

Renfield withdraws his head
sharply and sinks back into
a corner of the coach. He
doesn't know what to think -
what to do.

A-29 EXT. LONG SHOT ROAD
FLASH

Coach hurtling along through the night, driverless. The country around has grown more gloomy, more forbidding, than ever. There is the howl of a wolf - then silence for a moment, when the howl is taken up by another, at some distance - and then still another, getting over the idea that an ever-narrowing circle of wolves is drawing about the plunging coach.

SOUND: wolves howling.

DISSOLVE THROUGH TO:

A-30 EXT. LONG SHOT - DRACULA'S CASTLE

This is a glass or miniature shot of the castle, shot as if from some neighboring peak, it rears itself in evil majesty against the milky sky, where a pale moon strives to pierce the drifting, streamerlike mists that blanket it....The castle is grim and eerie, but there is nothing about it to suggest any sort of fantastic, unreal architecture - nothing of the impressionistic Caligari school. It looks centuries old - remote - crumbling - part of its ancient battlements are in ruin and stand in sharp silhouette against the night sky. On three sides the mountain walls descend sharply to abysses hundreds of feet below - and in these abysses heavy whorls of mist are creeping, like groping fingers of wraiths seeking to clutch at the decaying glories of a house long dead.

In fore., very tiny against the imposing walls of rock, the coach is seen traversing a narrow ledge which threads a dangerous chasm.

DISSOLVE THROUGH TO:

A-31 EXT. DRACULA'S CASTLE

This is a set, or the lower part of one, glassed in above. The predominant features are

CONTINUED

A-31 CONTINUED

the massive oaken gates, which sag on their moldering hinges, half open. The fore-court is overgrown with weeds and filled with tumbled rocks.

The coach approaches slowly, horses picking their way with some difficulty. As they near the gates, they hesitate for a moment, and then pass on through, there being just sufficient room for the coach to pass without grazing the sides.

CAMERA MOVES AROUND TO GATES, and shooting through, we see the coach proceeding on across a wide courtyard towards the main entrance door of the castle. The courtyard is in the same state of decay and desolation - the walls of the castle cast deep shadows across it in the moonlight. A ruined fountain, the edges of which have fallen away, stands in the center of the courtyard. There is no sign of life whatever, nothing to indicate that a human footstep has trod the grass-grown flagstones for centuries. A faint mist hangs over all.

DISSOLVE THROUGH TO:

A-32 EXT. MAIN ENTRANCE DOORS OF CASTLE

Matching action as coach pulls up before the doors, which are approached up a broad flight of broken stone steps. The door opens and Renfield steps gingerly out, looking around. He looks up at the driver's seat - there is no sign of driver.

A-33 EXT. CLOSE SHOT RENFIELD

Reacting to this he shivers a little - then turns to the entrance doors. One of the great doors opens slowly, although there is no one visible, and swings back, revealing darkness and silence beyond, except at what seems to be end of a long passage, where a faint shaft of moonlight is seen. Renfield starts to enter - CUT TO:

A-34 INT. HALL - LONG SHOT

We see that the hall is a huge, square affair, in the manner of ancient feudal castles, with a long, impressive-looking stair-case at the back. There is no furniture of any sort - the hall is absolutely bare. Dust is piled thick on every side - cobwebs - mold - broken architraves - bits of crumbling masonry which has fallen from the roof. On one side, half way up, the walls are in almost complete ruin - through them, we glimpse the night sky and the mists. The moon, struggling through the haze, casts a feeble, murky light over everything. Three or four bats flutter down from above, then whisk past camera.

CAMERA CONTINUES ACROSS TOP OF STAIRCASE which leads up into the other part of the castle. Here it comes to a sudden stop, as across the steps a little way up from the first landing, is a giant, dust-covered spider-web, just in front of the web Dracula is walking slowly down towards camera, a huge taper in hand.

He is a tall, thick-set man of distinguished appearance. His lips are pale, but his large, luminous eyes burn with an unholy light, and upon closer inspection can be identified with those of the mysterious driver of the coach. He is wearing formal attire, and wears a decoration. His manner is invariably suave - his bearing one of distinction. As he comes slowly down the stairs, CAMERA SWOOPS UP TO LARGE CU (Crane Shot) and he prunes, looking down at Renfield:

A-35 INT. VAIN HALL
MED. SHOT RENFIELD

As seen from Dracula's point of view. He is staring up at Dracula, open-mouthed and startled.

A-36 INT. LARGER CLOSEUP
DRACULA

He bows and smiles as he says,

A-36 CONTINUED

DRACULA

I am Dracula -

A-37 INT. MED. CLOSE
RENFIELD

He is too frightened for the moment to say anything - he looks around nervously and then looks back at Dracula.

RENFIELD

It's really good to see you-- I - I don't know what happened to the driver and my luggage -- and -- with all this - I thought I was in the wrong place -

A-38 INT. MED. SHOT

As Dracula with an apologetic flourish of his hand, and says,

DRACULA

The walls of my castle are broken - the shadows are many - but, come - I bid you welcome -

Turns with taper and starts up the stairs - Renfield follows him slowly. As he arrives on the landing he halts. From outside comes the howling of wolves. Dracula also pauses, listening - then turns to Renfield with a smile, pointing,

DRACULA

Listen to them - children of the night! What music they make!

Listens once more, but the howling is not repeated - turns and continues up the steps, approaching web.

A-39 INT. CLOSEUP RENFIELD

Shooting down at him, as he walks up the steps after Dracula. Again he stops and stares up after his host.

A-40 INT. MED. SHOT DRACULA

Shooting up towards him as he proceeds up the steps. This time he is on the other side of the spider-web, but the web has not been disturbed by his progress.

A-41 INT. CLOSE SHOT RENFIELD

Halted before the web, unable to go on. He takes his stick and slashes out, tearing it out of the way.

A-42 INT. CLOSEUP WALL
QUICK PAN SHOT

Showing a big spider, disturbed by the destruction of his web, scurrying up the side of the moonlit wall.

A-43 INT. MED. SHOT

Matching action as Renfield steps gingerly past the broken web and continues on up the stairs. CAMERA FOLLOWING. Dracula pauses and turns to Renfield, saying, as points to broken web

DRACULA

The eternal struggle for life - each living creature must have blood to live. The spider, spinning his web for the unwary fly - the blood is the life, Mr. Renfield!

CONTINUED

A-43 CONTINUED

Renfield murmurs something
unintelligible, as we
CUT TO:

A-44 INT. UPPER HALLWAY
REVERSE ANGLE - MED. SHOT

Shooting across wall of the
staircase. Through broken
crevices in the wall the
moonlight filters. Dracula
and Renfield cross hall to
a door. As Dracula opens
door and stands aside for
Renfield to pass on into the
chamber before him, CAMERA
MOVES UP TO THEM AND SHOOTS
THROUGH DOOR past them into
a luxuriously appointed, com-
fortable room. An open fire
is burning in a big stone
fireplace. Renfield enters
slowly, and CAMERA FOLLOWS
DRACULA through - they stand
with backs to camera. Renfield
reacting to room's comfort,
turns with a half-shy smile -
Dracula closes door and says,

DRACULA

I'm sure you will find
this part of my castle
more inviting -

A-45 INT. CHAMBER REVERSE
ANGLE

Matching angle as Dracula
completes speech. Renfield
says, with an air of relief

RENFIELD

Rather!

Dracula guides him to
table in center of room at
which are two huge carved
chairs. CAMERA FOLLOWS TO
CLOSE SHOT and we see that
the table is laid for supper -
silver and crystal gleam
against the fresh snowiness
of the cloth. Dracula indi-
cates table - says,

CONTINUED

A-45 CONTINUED

DRACULA

I didn't know but that
you might be hungry -

Renfield replies, diffidently -

RENFIELD

That's very kind of you,
Count Dracula -

He sinks into chair which
Dracula indicates. Dracula
stands staring down at
him. Renfield looks up
at him, gives a little
apprehensive smile - returns
to his wife, sipping again
to cover his confusion.

A-46 INT. CLOSEUP DRACULA

Regarding Renfield intently -
says - after a brief pause,

DRACULA

I trust you've kept your
coming here a secret -

A-47 INT. CLOSEUP RENFIELD

glancing up quickly - replies

RENFIELD

Oh, yes, indeed - just as
you requested.

A-48 INT. CLOSE SHOT DRACULA
AND RENFIELD

Dracula nods soberly -
continues, with a searching
gaze

DRACULA

And you've destroyed all
our correspondence - ?

CONTINUED

RENFIELD

I've followed your instructions implicitly.

DRACULA

Excellent, Mr. Renfield, excellent! And now, if you're not too fatigued I'd like to discuss the lease on Garfax Abbey.

(exits from scene)

RENFIELD

But all the papers are in my portfolio. -

A-49 INT: WIDER ANGLE.

matching action as Dracula crosses to bed upon which portfolio is lying. Picks it up and starts back to Renfield, saying,

DRACULA

I took the liberty of having your luggage brought up -

Renfield in fore., matching action as Dracula exits towards him - lays portfolio on table. Renfield starts to take papers from the portfolio, saying,

RENFIELD

Everything is in order, awaiting your signature -

Hands Dracula some papers, Dracula takes them and runs through them quickly, satisfied that what he says is true. Renfield waits for him to speak - then as he notes the look of careless approval on Dracula's face, he turns to his portfolio and takes out a handful of baggage labels, saying

(CONTINUED)

A-49 (CONTINUED)

RENFIELD

I hope I brought enough -
labels for your luggage.

DRACULA

(Glancing at labels)

I am taking with me
only three - boxes -

Renfield looks surprised - Dracula lays the papers aside and moves out of scene, saying,

DRACULA

We will be leaving
tomorrow evening
(Exits from scene)

RENFIELD

Everything will be ready.

A-50 INT. CLOSE SHOT AT BED

Dracula stands beside bed, indicating the drawn-down covers, says,

DRACULA

I hope you'll find this
comfortable -

A-51 INT. CLOSE SHOT
RENFIELD AT TABLE

He bows in acknowledgment says, gratefully,

RENFIELD

Thanks - it looks
very inviting -

Starts to stuff papers
back into his portfolio
and pricks his finger.

(CONTINUED)

A-51 (CONTINUED)

RENFIELD

Ouch - J

Drops papers with clip that has pricked him and starts to suck the wounded finger.

A-52 INT. FLASH CLOSEUP DRACULA

making a quick move towards Renfield, his eyes gleaming at sight of the blood.

A-53 INT. FLASH CLOSEUP RENFIELD

Still sucking finger - takes out handkerchief to wipe finger on - his back is half-turned to Dracula and he is unaware of the reaction this slight misadventure has had upon him.

A-54 INT. FLASH MOVING CLOSEUP DRACULA

Approaching Renfield with swift stealthiness.

A-55 INT. M.S.D. CLOSE SHOT

Matching action as Dracula comes quickly up to Renfield, who is still absorbed in his finger. Dracula's long prehensile fingers reach out convulsively for Renfield's throat when suddenly the Cross which has been hanging by its chain around Renfield's neck swings forward at a forward movement of Renfield's body. Dracula recoils, Renfield, feeling

(CONTINUED)

A-55 (CONTINUED)

his presence, turns sharply, and sees the expression on Dracula's face - misunderstands, thinking it one of concern - says lightly -

RENFIELD

That paper clip - it's just a small cut.

Attention is attracted to Cross, swinging free - he stuffs it back into his pocket as Dracula, moving quickly away to table, takes up the decanter and pours another glass of wine, saying ;

DRACULA

This is very old wine - I trust you will like it.

Dracula sets bottle down. Renfield takes glass - waits for Dracula to pour himself one - then says,

RENFIELD

aren't you drinking?

DRACULA

I never drink - wine -

Turns one of his keen, penetrating looks upon Renfield, who uncomfortable under it, conceals his uneasiness by sipping the drink. Dracula nods as if pleased with the way things are going, and turning toward door, says,

DRACULA

And now, I'll leave you -

CAMERA PANS WITH HIM TO DOOR. Here, he pauses with one hand on the latch - says, as if as an afterthought.

DRACULA

I may be detained elsewhere most of the day tomorrow - in which case we will meet here - at - sundown.

A-56 INT. FLASH CLOSEUP RENFIELD

Watching - his attitude
one of unconscious defense.

A-57 INT. WIDE ANGLE

Renfield in fore., looking
across at Dracula, who
stands at door, Dracula
opens door, and lingers
just long enough to
say -

DRACULA

Goodnight, Mr. Renfield.

With a peculiarly
diabolical inflection
which is not lost upon
Renfield. Then, Dracula,
with a low, sweeping
bow exits, closing the
door behind him.

Renfield stands in-
decisively by the table
for a moment, pondering
these strange happenings
and his weird host - then,
his brow furrowed by un-
easy thoughts, exits slowly
towards bed, removing his
coat. CAMERA PANS WITH
HIM TO BED. He lays coat
on a chair and removes his
tie. As he does so his
hand comes in contact with
the Cross - he holds it
for a moment - looks around
the room with a quick nervous
movement - and then, as if
mentally shaking off what
he considers a foolish
state of nerves, smiles and
unloops the Cross from
about his neck. He is
about to toss it carelessly
on a nearby small table -
then changes his mind, and
with a little shamofaced
air, lifts up the edge of
his pillow and places the
Cross under it. Then,
sitting down upon the
edge of the bed, he
starts to unlace his
shoes. He removes
his shoes and kicks
them loose upon the floor.
Then he sits for a moment
on the edge of the bed,

(CONTINUED)

as if something intuitive has warned him of his danger. With a little shiver, he rises and goes to window, CAMERA PANNING TO FOLLOW HIM. The casement is closed - he leans forward and tries to pry it open, but it is sealed with the dust and disuse of generations. For a moment he struggles with it - the dancing shadows cast by the firelight flickering across his strained face. CAMERA SWINGS AROUND TO SEMI-CLOSE SHOT - of door - a little to one side of the bed. Very slowly, very quietly, this door starts to open - it does so, CAMERA MOVES SWIFTLY FORWARD, to CLOSE SHOT. The door continues to open, as yet by an unseen hand, and as it slowly swings wide we see into the chamber beyond. It is a large room, somewhat similar to the one in which Renfield is occupying, but in complete ruin. Hardly a wall stands. Above we see the night and the stars - the pale shafts of moonlight coming down through the great rents in the ceiling and the crumbling apertures of the olden walls - the floor is deep in broken masonry. CAMERA CONTINUES MOVING FORWARD, more slowly now, to LARGE CLOSEUP DOOR. Around the edge of it there come the faces of three women, watching Renfield.

Women who have once been beautiful. Their skins are dead white - their lips full and scarlet. Their eyes are wild and blazing with blood-lust. Yet withal, there is something still beautiful, still arresting about them - they are faces that, once seen, should leave an indelible impression of weird decadence.

(CONTINUED)

A-57 (CONTINUED- 2)

CAMERA MOVES BACK TO MED. SHOT of Renfield at window. He finally succeeds in flinging it open - looks down into courtyard below.

A-58 EXT. COURTYARD MED SHOT

A Ricketty looking dray is standing in the courtyard, which is bounded on one side by a wall about eight feet high and on the other by the castle. This is not the courtyard seen at the entrance door, but a smaller one, about twenty feet wide. At the wall side of the courtyard is a sheer drop of hundreds of feet to a dark chasm below. This is shot from Renfield's angle -- on the dray are two coffin-like boxes.

A-59 INT. CLOSE SHOT RENFIELD AT WINDOW

As he looks down a mist comes rushing in, and with it a gigantic bat. Renfield, dizzy from the blow, recoils and in doing so, strikes his head against the window and collapses, unconscious, upon the floor. CAMERA MOVES BACK TO LONG SHOT.

A-60 LONG SHOT

The three women who had been watching all this enter - go to Renfield with a curious, measured cat-like tread.

FADE OUT.

SEQUENCE B

(SOUNDS OF A TERRIFIC
STORM AT SEA - SHRIEKING
OF THE GALE - BOOM OF
CRASHING SEAS)

(THESE EFFECTS CONTINUE
UNBROKEN THROUGHOUT EN-
TIRE SEQUENCE)

B-1 FADE INTO;
EXT. LONG SHOT
STORM SEA - NIGHT

Miniature shot of a
ship at sea in the
teeth of the gale -
a schooner, battling
its way through
incredible seas.

Over this L.S. a great
wall of roaring water
crashes, blotting out
everything in the hiss
of its swirling fury.

DIC OLVE THROUGH TO:

B-2 EXT. DECK OF SHIP
LARGE CLOSEUP CAPTAIN

Lashed to his wheel, a
crucifix gripped tightly
in his hands. His face
is contorted with terror.
A wave almost engulfs him,
but he stands firm at the
wheel.

DISSOLVE THROUGH TO:

B-3 INT. HOLD.FLASH
CLOSEUP THREE BOXES

A ship's lantern swings
madly above them, cast-
ing swift shadows.

B-4 INT. HOLD. FLASH LARGE
CLOSEUP BOX

With label on it: "Count
Dracula, Carfax Abbey,
Whitby, England."

B-5 INT. HOLD. LARGE
CLOSEUP CORNER OF BOX

The lid has been pried
open and Dracula's bony
fingers are creeping
over the side.

DISSOLVE TO:

B-6 EXT. DECK. FLASH LARGE
CLOSEUP TWO SAILORS

Their faces filling
entire screen. One is
yelling something into
the other's ear - storm
makes words unintelligi-
ble, but faces of both
men are masks of terror.

DISSOLVE TO:

B-7 INT. COMPANIONWAY FLASH
CLOSEUP DRACULA

Coming slowly up towards
camera, his eyes bestial
and predatory - comes up
into huge closeup, as we -

DISSOLVE TO:

B-8 EXT. CLOSE SHOT IN
RIGGING

A sailor clings there,
half mad, staring down
at deck with insane eyes -
sees Dracula appear, and
throwing back his head in
a burst of maniacal laughter,
drops out of sight into the

(CONTINUED)

B-8 CONTINUED

surgin^g seas. Over
this SUPERIMPOSE SHOT
OF FURANING WATERS, and

DISSOLVE TO:

B-9 EXT. DECK. FLASH SERIES
OF IMPRESSIONISTIC SHOTS

All these shots are briefest
of flashes, some dissolving
into others; some quick cuts,
but giving effect of furiously
increasing tempo towards a
crescendo of both action and
sound, somewhat as follows:

CLOSEUP CAPTAIN AT WHEEL,
screaming. . . .SUPERIMPOSE
FACES OF SAILORS, five or
six, dissolving in and out -
all wild with fear - scream-
ing, staring - driven beyond
the bounds of human endurance

LARGE CLOSEUP DRACULA, fangs bared .

MED. SHOT SAILOR, vaulting over
the rail into the sea. . .CLOSEUPS
ad lib, to be worked out in detail
later - ending with huge and
impressive shot of Dracula, arms
upraised, dark cloak billowing in
the gale, about to close in upon a
screaming, helpless wretch he has
cornered, As he does so,

DISSOLVE THROUGH TO:

B-10 EXT. DECK. FLASH CLOSEUP
CABIN WINDOW

Renfield's face is staring out,
his hands flattened against the
storm-swept pane - he is moving
from side to side, like an animal
in a cage - his shirt is open at
the throat, his hair disheveled,
and he is screaming and laughing
and gesticulating, a stark, raving
maniac.

Over this, as in the beginning
of the sequence, the great wall
of water crashes, blotting out
everything but its foaming eddies,
and we

DISSOLVE TO:

B-11 EXT. WHARF AT WHITEY,
DAY. LARGE CLOSEUP FLE

About which a ship's hawser is looped. A low buzz of excited conversation comes over the closeup, and CAMERA STARTS MOVING BACK TO MED. SHOT, revealing a throng of villagers, clustered at the edge of the wharf by side of which the storm-battered schooner is moored. The hull shows signs of a titanic battle with the elements.

B-12 EXT. DECK. LARGE CLOSEUP
WHEEL

Against the wheel is the dead body of the captain, slumped down to one side, supported only by the rope which is knotted about his wrists. His face is stamped with the ghostly look of a man who has seen Hell. OVER CLOSEUP comes the sound of voices.

VOICES

- Look, how his fingers grip the wheel - as if they were frozen to it!
- He must have died of fright -
- Horrible tragedy -

B-13 EXT. CLOSEUP BROKEN
SPAR

A few shreds of canvas hanging from it - ropes hanging loose. Voices continue over scene,

VOICES

- Not a stitch of canvas left.
- They must have gone through a terrible storm.

OH

B-14 INT. HOLD. MED.
SHOT RENFIELD

He is seated on the floor. One arm is slung over Dracula's box - he leans closer to lid of box and says in confidential tones,

RENFIELD

Master - Master - we're here! Can you hear what I'm saying, Master - can you -

B-15 EXT. DECK. MED. CLOSE

Battered cabin door, panels splintered - door half hanging from its hinges. CAMERA MOVES E. ST. and we hear foot steps as of several men. Voices continue,

VOICES

- The crew gone - what could have happened to them?
- (Sharply)
- What was that?

- It seems to come from that hatchway there -

CAMERA MOVES ALONG DECK TO COVERED HATCHWAY - in this shot we see feet of several men walking. CAMERA STOPS AT HATCHWAY, as several hands come into scene and start to lift up hatch.

B-16 INT. HOLD. MED. SHOT
RENFIELD

The scraping noise caused by the raising of the hatch directs his attention, and he looks up just as the cover of the hatch is thrown back, and a great blinding shaft of sunlight streams down upon him. He shrinks back against the box, looking up at them as he starts to laugh in a low, crazy way.

F.A.D.E OUT.

SEQUENCE "C"

C-1 FADE INTO: (SOUND OF TRAFFIC NOISES)
EXT. LONDON STREET.
NITE AND FOG

The scene is enveloped in a typical dense London fog. CAMERA MOVING SLOWLY ALONG - picks up a pedestrian or two, groping hazily along and almost immediately lost in the fog again. Back of the almost opaque fog wall we are conscious of many moving shapes, passersby going to and fro - we hear taxi horns - clatter of night traffic - we see a dim light burning feebly from a lamp-post - and then the clocked figure of Dracula passing slowly by with a peculiar gliding walk. As his figure becomes clear enough to distinguish, the fog thickens and everything is completely obliterated as we DISOLVE THROUGH TO:

C-2 EXT. TRAFALGAR SQUARE
MED. SHOP NEAR NELSON
MONUMENT

The fog is not quite as dense at this point, CAMERA STILL MOVING, approaches a flower-girl with her tray of boutonnières standing at base of monument. People passing by without paying any heed to her constantly reiterated cry:

FLOWER-GIRL

Vi'lots - flowers, sir -
 flowers, miss? - 'ere's
 your boutonniere, sir -

Dracula appears out of the fog, looming up into fore, hesitates for a moment and then glides forward towards flower-girl. Girl sees him and chirps, like a wet sparrow,

(CONTINUED)

C-2 (CONTINUED)

FLOWER-GIRL
(To Dracula)Flower for your
button'ole, sir?

Dracula moves closer to her -
CAMERA FOLLOWING INTO A
CLOSE SHOT. He leans
over her, staring down
into her up-turned eyes
with a strange, fixed
stare. Then he nods
slowly, indicating that
he'll take a flower, and
makes a sign that she is
to place it in his button-
hole. She selects a
flower, and with a half-
timid, half-coquettish air,
starts to obey. CAMERA
MOVES FORWARD TO LARGE
CLOSEUP OF HER FACE, as
her eyes start to move
around and around in a
dizzy, circular movement
under the spell of
Dracula's hypnotic stare.
As we see her eyelids
flutter wildly, CUT TO:

C-3 EXT. LARGE CLOSEUP
DRACULA

Staring intently at
girl, his eyes following
hers in their curious
motion. CAMERA MOVES
BACK, including flower-
girl, her back to camera
- we see her hands drop
limply from his lapel,
her body suddenly slack.
She seems about to col-
lapse, but Dracula catches
her in his arms, and as
his lips part, disclos-
ing the fang-like teeth,
and his face bends closer
to the side of her neck,
the fog thickens, blotting
out the scene, and we
DISOLVE THROUGH TO:

C-4 EXT. MED. SHOT ANOTHER
PART OF STREET

A moving shot, showing Dracula gliding along through crowds as before - there are more dark shapes now, indicating a more populous thoroughfare - and as he walks, the fog seems to lift even more than before, revealing the dim light from store fronts - perhaps some familiar place, like Scott's Fish Bar, etc. Then the mist comes down over the scene again, and over it we hear the sudden excited shrilling of a bobby's whistle.

(BOBBY'S WHISTLE,
FOUR OR FIVE TIMES)

C-5 EXT. MED. SHOT NEAR
NELSON MONUMENT

Fog not as heavy as before, enabling us to see with more clarity what is going on. Prostrate figure of the flower-girl lying on the pavement - a bobby is kneeling beside her. He blows his whistle again - and this time is answered by two or three other whistles, as if from different points. As he starts to pick the girl up in his arms, the mist again sweeps in, blanketing the scene.
DISOLVE THROUGH TO:

(BOBBY'S WHISTLE)

C-6 EXT. WIDE ANGLE NEAR PICCADILY CIRCUS.
CAMERA STILL MOVING ALONG

Through dense fog, which starts slowly to clear. Brilliant lights appear, and the crowd becomes denser - we see men in top hats and the gleam of white shoulders, the richness of furs.

(CONTINUED)

C-6 (CONTINUED)

Flanking either side of the theatre entrance are huge posters announcing the appearance of some famous symphony orchestra. There is the usual busy scene at the curb as we pass by - cars arriving - starter in uniform - taxis, sleek limousines, etc. moving up and discharging passengers. Into the midst of the gay, chattering throng the sinister figure of Dracula moves as before. He pauses for a moment and then moves into lobby, where he is lost in the crowd. DISSOLVE THROUGH TO:

C-7 INT. THEATRE WIDE ANGLE

On house, lights dim - a flash of a vast audience as they listen to the number which is being played on the stage in front of them. The music is impressive in quality, something rather impressive, perhaps almost Wagnerian, to sustain atmosphere of the scene's dramatic movement.

(MUSIC OVER THESE SCENES)

C-8 INT. CLOSE SHOT BACK OF HOUSE.

Lighting dim. Dracula and usherette, who flashes light on ticket stub and says in low voice,

USHERETTE

Right this way, sir -

They start off in direction of side aisle. CAMERA DROPS DOWN TO CLOSE MOVING SHOT OF FLOOR as we see the ray of the usherette's flashlight moving down along the floor. Follow for a few feet and CUT TO:

C-9 INT. MED. SHOT BOX

In which Doctor Seward, Mina, Harker and Lucy Weston are seated. Harker and Mina are seated very close to each other, his arm draped over the back of her chair. She turns and smiles at him, her hand stealing to his - he smiles back, taking it - their attitude indicating that they are very much in love with each other.

(MUSIC OVER
SCENE)

CAMERA PANS AROUND, over the heads of those seated in pit near box to side aisle, as Dracula and the usherette come down towards boxes. As usherette pulls curtain aside for Dracula to continue on into passage behind boxes,
CUT TO:

C-10 INT. PASSAGE BACK OF BOX

Curtains shut off front of box - a single light is burning dimly near a wall-rack for coats. Dracula and usherette have come in - he is handing her his hat - as she looks up at him -

C-11 INT. FLASH CLOSEUP
USHERETTE

Looking up at Dracula - her eyes become suddenly fixed - then her arms, raised to receive his cloak, fall slowly to her sides.

(MUSIC CONTINUES
OVER
THESE
SCENES)

C-12 INT. FLASH BOX

The party listening to music, which is reaching a crescendo.

C-13 INT. PASSAGE

Dracula has moved closer to usherette, and is now removing his cloak, his eyes still on hers, as he says, as if in completion of something he has been telling her,

DRACULA

- and the message delivered,
you will remember nothing -

Usherette nods slowly -
Dracula goes on removing
his cloak- usherette
turns to box.

C-14 INT. BOX

shooting from fore., towards
curtains in back. Music
comes to a close - there is
the sound of applause, and
the house lights start to
go on. As the applause
dies away, the curtains part
and the usherette addresses
Doctor Seward.

USHERETTE

Doctor Seward -
(Seward turns)
- you're wanted on the
telephone -

Doctor Seward nods -
rises - starts to leave
box, pushing back the
curtains. There is a low
hum of conversation over
the house. Lights are now
full on. As Doctor Seward
pushes back curtains, we
see Dracula hanging his
cloak on wall-rack.

C-15 INT. PASSAGE REVERSE ANGLE

matching action as Doctor
Seward comes out of box - we
see Mina and the others
watching, their heads turned.
As Doctor Seward steps out
into passage, Dracula says,
softly,

CONTINUED.

DRACULA

Pardon me -
(Seward turns, nodding,
with an air of enquiry)

DOCTOR SEWARD

Yes - ?

DRACULA

I could not help overhearing
your name -
(Seward waits politely)
Might I enquire if you are
the Doctor Seward whose
sanitarium is at Whitby?

DOCTOR SEWARD

Why, yes -

DRACULA

I'm Count Dracula - I've
just leased Carfax Abbey,
I understand it adjoins
your grounds -

DOCTOR SEWARD

Why, yes - it does -
(more cordially)
I'm very happy to make
your acquaintance, sir -

Hesitates for a moment
-then indicating those
in box, says

Allow me to present my
daughter, Mina - Miss
Weston - and Mr. Harker -

The trio nods politely -
Harker rises and remains
standing for a moment.
Dracula bows in his most
ingratiating manner, his
eyes mostly for Lucy.
Doctor Seward says to them
by way of explanation,

DOCTOR SEWARD

Count Dracula has just
taken over Carfax Abbey.

MINA (with graceful air)

It'll be a relief to see
lights burning in those
dismal old windows -

CONTINUED.

C-15 CONTINUED...2

DOCTOR SEWARD

(Remembering his phone
call)

You'll excuse me - I've
wanted on the phone -
meanwhile - (indicates
vacant chair)
- won't you join us?

DRACULA

Thank you!

Doctor Seward briefly
smiles and exits. Dracula
turns to the others.

HARKER

I should think the Abbey
could be made quite attrac-
tive - but it's going to
need rather extensive
repairs -

DRACULA (Quietly)

I shall do little repairing -
it reminds me of the broken
embattlements of my own
castle in Transylvania.

Lucy, under the spell
of Dracula's eerie
fascination, says with
reminiscent eyes -

LUCY

The Abbey always reminds
me of that old toast
about -

C-16 INT. CLOSE SHOT
LUCY AND DRACULA.

as she looks up at him,
as if almost unable to
avoid his searching gaze.
Her voice continues un-
broken:

LUCY

" - lofty timbers - the
walls around are bare -
echoing to our laughter ..
as though the dead were there - "

Over shot there is the
sound of Harker's grunt

C-17 INT. MED. SHOT REVERSE ANGLE.

shooting into box.
Match action as Harker
continues -

HARKER

Nice little sentiment!

LUCY (with a laugh)

Oh, but wait - there's
more - even nicer -
(Teasing him with
mockingly dramatic
gestures)
"Quaff a cup to the dead
already! Hurrah for the
next who dies!"

MINA (with a shiver)

Never mind the rest, dear!

At this, the house
lights start to dim -
the hum of conversation
from the rest of the
house dies slowly away. -

C-18 INT. CLOSEUP DRACULA.

as he says, half-dreamily,
a deeply tragic note
underlying his words.

DRACULA

To die - to be really dead -
that must be glorious.

C-19 INT. MED. SHOT. GROUP

matching action as Dracula
finishes speech. Every-
body looks at everybody
else - a sudden feeling
of constraint falls over
them - no one speaks for
a moment; then Mina exclaims
with a nervous little laugh -

MINA

Why, Count Dracula - !

CONTINUED

C-19 CONTINUED

Dracula turns swiftly to her - his face suddenly stern, his eyes dark and brooding. House lights almost out - CAMERA MOVES QUICKLY TO LARGE C.U. OF HIS FACE, as he says somberly.

DRACULA

There are far worse things awaiting man - than death,-

As he finishes speech, the box is in deep shadow - lights from stage casting dim, weird lighting on his face. The sound of music from stage starts to come over scene - a low prelude of woodwinds and strings, adding to the macabre quality of scene as we

FADE OUT.

SEQUENCE "D"

D-1 FADE INTO:
 INT. LUCY'S BEDROOM
 NIGHT. LARGE CLOSEUP
 VIENNESE PERFUME BOTTLE

stand of which contains (TINKLE OF MUSIC BOX
 a tiny music box which AT FADE)
 plays when bottle is
 removed. Lucy's hand into
 CU, replacing perfume bottle-
 the music stops abruptly and
 Mina's voice is heard laughing.

CAMERA STARTS MOVING BACK
 TO REVEAL LUCY, in negligee,
 seated before a dressing table
 which contains a long mirror
 reaching to floor, with
 drawers and compartments on
 either side. In b.g., seen
 through mirror, Mina is
 perched on one end of a
 chaise longue.

CAMERA STOPS ON MED. CLOSE
 SHOT LUCY BEFORE DRESSING
 TABLE.

LUCY

Laugh all you want to - I
 thought he was fascinating-
 (picks up a comb and
 starts to run it
 through her hair)

MINA

Lucy - the romantic -!
 (teasingly)
 I know what it was - it
 was those broken battle-
 ments of his -
 (Rises with a shrug)
 Oh, well - give me someone
 a little more - normal -

LUCY (smiling)

Like John.

MINA

(Xing slowly into
 scene)

Yes, dear - like John -

Comes into scene -
 bending over Lucy,
 kisses her lightly.

Well, Countess, I'm sleepy.

Starts out of scene
 towards door.

(CONTINUED)

D-1 (CONTINUED)

MINA

(continues)

I'll leave you to your
Count and his ruined
abbeys -

In mirror we see her X
to door in b.g. CAMERA
SWINGS AROUND TO MED.
CLOSE SHOT NEAR DOOR,
as Mina pauses, her hand
on door-knob, and says
playfully,

MINA

-- and I hope you'll have
very pleasant dreams -

Exits, waving a flippant
goodnight to Lucy.

D-2 INT. WIDE ANGLE

Lucy in fore, at dressing-
table - as door closes behind
Mina, she lays aside her comb,
and rises, her negligee falling
over the back of the chair.
She Xes to window and starts to
open it.

D-3 EXT. STREET. BERKELEY SQUARE
NIGHT AND FOG.

The fog has lifted slightly.
Under street lamp in fore., strolls
a bobby. Dracula, muffled in
his cloak, enters scene, walking
slowly. Bobby greets him:

BOBBY

Looks like the fog is
closing down again,
sir!

Dracula nods curtly - Bobby
gazes curiously at him as he
moves off down street.
CAMERA FOLLOWS Dracula a few
steps - he steps and looks
up towards house.

D-4 EXT. WESTON HOME
 MED. CLOSE UP WINDOW

Shooting up at angle from street below, from Dracula's point of view, Lucy appears at window - pushes back the curtains and flings wide the casement - stands there for a moment, head thrown back - then turns back into room.

D-5 INT. LUCY'S BEDROOM
 WIDE ANGLE

matching action as Lucy crosses from window towards bed, snapping out the lights as she goes. Only one light remains, that of a lamp on bedside table. Lucy takes up book from bedside table, climbs into bed, and arranging herself comfortably, starts to read.

D-6 INT. CLOSE SHOT AT WINDOW

The fog outside the window comes to have grown denser - it is creeping slowly into the room. A large bat suddenly appears, circling near the window outside. It emerges from the fog briefly and then flies back into fog again - then once more comes into sight, flying past window.

D-7 INT. CLOSE SHOT LUCY IN
 BED

She lays the book aside, feeling drowsy - lays the book on covers, face down, fighting impulse to sleep.

D-8 INT. CLOSE SHOT AT WINDOW

Bat re-appears, circling closer, almost coming into room.

D-9 INT. CLOSE SHOT LUCY

She has given up the idea of reading and is lying back, her eyes slowly closing. They close completely and she relaxes - breathing evenly. One arm is thrown behind her head - as she lies there, a faint smile hovering about her lips, CAMERA MOVES SLOWLY BACK DOWN BED, and at the foot we see Dracula standing; looking intently down at her. Slowly he advances towards head of bed, nearer, nearer, moving with infinite stealth. As he approaches her, CAMERA MOVES INTO CLOSE SHOT. Dracula's hands reach out, his lips part in a wolfish snarl and as he lowers his head slowly towards Lucy's white, exposed throat, we

DISSOLVE TO:

D-10 INT. OPERATING ROOM HOSPITAL WIDE ANGLE

This operating room is in a modern, thoroughly up-to-date London hospital. Through a glass skylight overhead, daylight streams. At one side is a student's gallery, separated from the room by a glass partition. The gallery is crowded with onlookers, whose attention is centered upon the operating table in the center. Around table are two doctors, Seward and a French surgeon. The doctor in charge, an Englishman, is bending over the shrouded form of Lucy. A couple of nurses are in attendance, hovering at his elbow for instructions.

(CONTINUED)

D-10 CONTINUED

CAMERA MOVES SWIFTLY FORWARD TO CLOSE SHOT GROUP. The Englishman, who is the senior doctor, straightens up after his examination of Lucy's neck and turns to the others with a puzzled air...

SENIOR DOCTOR
(grimly)

Another death -
(turns to Seward)
When did Miss Weston have
the last transfusion?

DR. SEWARD

About four hours before
she died.

SENIOR DOCTOR

Every case has revealed
the same symptoms -- an
unnatural loss of blood
which we've been power-
less to check -

Pauses, shaking his head -
then turns his attention
to Lucy again - takes a
large magnifying glass
from the nurse and studies
Lucy's neck with it.

D-11 INT. LARGE CLOSEUP
LUCY'S NECK

Two marks on her neck,
like swollen pin-pricks,
can be plainly seen through
the glass. Over CU we hear
the doctor's voice,

SENIOR DOCTOR

- and these same two
marks were found on the
throat of the victim -

DISSOLVE THROUGH TO:

D-12 INT. VAN HELSING'S LABORATORY
LARGE CLOSEUP VAN HELSING'S EYES

seen through the heavy, thick lenses of his glasses which magnify the eyes so that they almost fill the screen. The eyes are staring directly at an object beyond the camera.

CAMERA MOVES BACK VERY SLOWLY until we see the head and shoulders of Professor Van Helsing. Eyes keep staring fixedly at object beyond camera.

CAMERA MOVES BACK TO reveal table upon which is a test-tube, filled with what is presumably blood, in a rack over a small burner. Van Helsing is studying the chemical reactions in this tube with complete absorption.

CAMERA CONTINUES MOVING BACK TO INCLUDE Van Helsing's assistant, who is reading from an enormous, ancient volume which lies spread out on the table before him. As CAMERA CONTINUES MOVING BACK, we include three doctors, who are sitting with their backs to camera, literally hanging breathlessly upon the result of Van Helsing's delicate experiment. These doctors prove to be Doctor Seward, the English Senior doctor of the preceding shot, and a little hunchback Austrian, who sits straddling stool like a mis-shapen frog.

Van Helsing, with a pair of wire tweezers, lifts the test-tube from the burner and tilting it carefully, starts to apply a chemical from another tube which he picks up from table.

D-13 INT. FLASH LARGE CLOSEUP
TEST-TUBE

as chemical is added. It changes from its dark, vicious composition to one of milky whiteness. There is the hissing intake of breath over closeup.

D-14 INT. CLOSE SHOT AT TABLE

Van Helsing whirls upon
his assistant - snaps:

VAN HELSING

Read - dumkopf! Where
I marked -I

Assistant, a scraggly
little old fellow, bald-
headed, also with thick
glasses, ducks his head
to book and starts reading
aloud in Latin, tracing
words with his fore-
finger.

D-15 INT. LARGE INSERT BOOK

The leaves are almost
falling apart with age -
it is printed in black
Gothic type and written
in Latin. As the bony
finger of the assistant
traces out the words, we
hear his voice, reading
laboriously:

ASSISTANT (reads in Latin
to be filled in
later)

D-16 INT. LABORATORY WIDE ANGLE

showing laboratory in
full for the first time.
It is a huge room with a
high arched ceiling -
foreign in feeling -
littered with racks of
bottles, test-tubes,
scientific apparatus -
retorts, etc., - veritable
modern magician's retreat.
Dominating one whole side
of the room is a huge square
window through which we
catch a glimpse of dark,
distant mountains - of the
steady drip-drip-drip of
rain on the pane - of the
bare branches of trees
waving starkly in the
unheard gale without.

(CONTINUED)

D-16 (CONTINUED)

The group around the table show dark against the dim glow of the light between them and camera - a weird effect, their shadows looming in gargantuan proportion upon the vaulted dome of the ceiling.. The voice of the assistant finishes reading:

(VOICE OF ASSISTANT
READING OVER SCENE)

D-17 INT. CLOSEUP VAN HELSING

He now pours a single drop of blood on the glass slide - over this he drops a tiny square of glass and thrusts the whole under the lens of a powerful looking microscope.

D-18 INT. CLOSE SHOT DOCTORS

their faces in half light, leaning forward with rapt attention to watch result of final test.

D-19 INT. MED. SHOT GROUP

as Van Helsing, after peering carefully through microscope, straightens up and faces them grimly.

VAN HELSING

Gentlemen, we are dealing with - the undead.

D-20 INT. CLOSE SHOT DOCTORS

They exchange bewildered, horrified glances. The little Austrian, his eyes nearly popping out of his head, leans forward so far that he almost falls off his stool, hissing:

(CONTINUED)

D-20 (CONTINUED)

AUSTRIAN DOCTOR

Nosferatu!

D-21 INT. MED. CLOSE SHOT

matching action as Van Helsing nods gravely and replies:

VAN HELSING

Yes - nosferatu - the undead - the Vampire!
(to the others)
The vampire attacks the throat - he leaves two little wounds, white with red centres!

There is a momentary silence. Then the English Senior doctor frowns and says in mildly impatient tones of disbelief:

SENIOR DOCTOR

But, Professor Van Helsing, modern medical science doesn't admit of such a creature! The Vampire is pure myth - superstition!

Van Helsing shakes his head patiently - indicating Doctor Seward, says:

VAN HELSING

Doctor Seward's patient Renfield, whose blood I have just analyzed, is a man obsessed with the idea that he must devour living things to sustain his own life!..I'm returning to England with Doctor Seward to study Renfield -
(pauses impressively)
- and I may be able to furnish you with proof that the superstition of yesterday can become the scientific reality of today.

As he looks around upon their amazed faces, we

FADE OUT.

SEQUENCE "E"

E-1 FADE IN TO:
EXT. SEWARD SANITARIUM
LATE AFTERNOON. CLOSE
SHOT ORNAMENTAL IRON GATES

Gates swing open as CAMERA MOVES SWIFTLY THROUGH and up, past flowering shrubs and bushes, around a semi-circular driveway towards house. This is seen to be rambling, Georgian affair, the main part of which is used as living quarters for Dr. Seward and his immediate household; while on both sides of the main building, two wings extend, in which patients are quartered.

CAMERA CONTINUES ON PAST FRONT ENTRANCE TOWARDS RIGHT WING. A sudden series of screams are heard. CAMERA CRANES SWIFTLY TO CLOSE SHOT WINDOW ON SECOND FLOOR OF WING - a barred window, open. Through this window, we see Martin, a keeper, and Renfield, engaged in some sort of minor struggle, Renfield is screaming.

RENFIELD

Oh, Martin - please -
 good Martin! Don't take
 him away from me! Don't -
 don't -

DISSOLVE THROUGH TO:

E-2 INT. RENFIELD'S ROOM

This is rather severely furnished room, probably in white, with a plain white bed of hospital type - a single white chair - a dresser, etc. The only sinister note is the bars at the window. Martin, a husky Cockney, has forced Renfield to his knees. He has just wrenched a spider from Renfield's hand and throws it on the floor, grinding it disgustedly under his heel.

CURTAIN.

E-2 CONTINUED

MARTIN

Ain't you ashamed - now,
ain't you! Spiders, now,
is it? Flies ain't good
enough for you!

Glares at Renfield,
flinging him away from
him. Renfield gets to
his feet, his cries
ceasing - draws himself
up with a superior air
and looking Martin up and
down with cold dignity,
says,

RENFIELD

Flies - flies! Poor,
puny things! Who wants
to eat flies?

MARTIN

You do, you looney!

RENFIELD (with relish)

Not when I can get nice,
fat spiders -

Martin shakes his head
hopelessly - takes
Renfield by the arm and
starts to steer him, more
gently, towards door
leading to hall, saying,

MARTIN

Orl right - have it your
own way. Now, come - the
professor's waitin' to
talk to you again -

As they exit, we CUT TO:

E-3 INT. DOCTOR SEWARD'S
LABORATORY

A typical doctor's
laboratory, with office
combined. Everything
spick-and-span - white -
up-to-the minute. Dr.
Seward's desk occupies
a relatively unimportant
position near window.

CONTINUED.

E-3 CONTINUED

Van Helsing and Dr. Seward are seated at desk in earnest consultation, as CAMERA MOVES TO UP CLOSE SHOT. Some sort of a discussion has evidently been in progress.

DR. SEWARD

But Renfield's cravings have only been for small living things - nothing human -

VAN HELSING

As far as we know, doctor. But you tell me he escapes from his room - is gone for hours -

(keenly)

Where does he go?

There is the sound of a door opening - they turn-

E-4 INT. LABORATORY
WIDE ANGLE

watching action as men turn and Martin enters with Renfield. In appearance, Renfield is quite normal and sane, now. He comes forward quietly, nodding to the two men at the desk. Van Helsing rises and greets him, extending his hand in the friendliest manner possible

VAN HELSING

Well, Mr. Renfield, you look much better than you did this morning when I arrived.

Martin takes up a position a little to one side; watchful, alert, gleefully suspicious of anything Renfield says or does.

E-5 INT. CLOSEUP RENFIELD

nodding politely - replies,

RENFIELD

Thanks, Professor Van Helsing; I'm feeling much better.

Sits himself in chair.

E-6 INT. CLOSE SHOT AT DESK

Van Helsing leaning back easily in his chair, his manner chatty, casual. Doctor Seward lounges against windowsill, his attitude also disarming. Renfield seems quite normal, ready to assist them.

VAN HELSING (amiably)

I understand you're an Oxford man -

RENFIELD (modestly)

Why, yes; I received my degree in '87 and was admitted to the Bar a year later. Then I -

Pauses, following something with his eyes - half turns - then says quietly,

RENFIELD

Pardon me -

Rises from chair and Xes towards back wall, CAMERA MOVING BACK TO WIDER SHOT. Van Helsing and Dr. Seward stare quizzically at him, not knowing what he may be after.

E-7 INT. CLOSE SHOT AT WALL

Renfield enters, stealthily, walking on tip-toe - we see his objective is a fly crawling on the white wall. He leans forward and sweeps it up in his hand - brings it close to his face and is just

CONTINUED.

E-7 CONTINUED

about to raise it to his mouth when he looks across at Van Helsing and Dr. Seward, pausing.

E-8 INT. FLASH CLOSE SHOT
DR. SEWARD AND VAN HELSING

They are watching him narrowly.

E-9 INT. MED. SHOT

including group - matching action as Renfield pauses in the act of transferring the fly to his mouth. Seeing how closely the others are watching, he suddenly opens his fingers and lets the fly escape - says with an air of indifference

RENFIELD (watching fly buzz away)

A low form of life -
beneath my notice -

Walks back to his chair in the most nonchalant manner, as if this procedure were the most natural thing in the world.

E-10 INT. CLOSE SHOT
VAN HELSING AND SEWARD

They exchange quick glances - then Val Helsing, without changing his position, regards Renfield with a tolerant smile, asking in calmly conversational tones,

VAN HELSING

That would you have done with that fly if we hadn't been here?

B-11 INT. FLASH CLOSEUP
RENFIELD

hesitating, as if a
bit embarrassed.

B-12 INT. FLASH CLOSEUP
MARTIN

his face clouding
darkly as he growls

MARTIN

'E'd of et it!

B-13 INT. MED. SHOT

Renfield in fore., he
turns and favors Martin
with a look of mild
annoyance. Van Helsing
leans forward, studying
Renfield closely now -
asks,

VAN HELSING

Tell me, Mr. Renfield,
what makes you want to
eat - flies?

Renfield smiles airily
and replies,

RENFIELD

The wings of the fly,
my dear sir, typify the
aerial powers of the
psychic faculties -

Van Helsing darts him
a shrewd glance - Martin
shakes his head in
grudging admiration -
says to Doctor Seward,

MARTIN

'E's a cute one, aint
'o, doctor?
(to Van Helsing)
Always got an answer!

CONTINUED.

E-13 CONTINUED

Van Helsing looks back over his shoulder at Doctor Seward, who strengthens himself to Renfield, dropping his casual manner and becoming more incisive.

VAN HELSING

Come, come, now, Renfield!
I want to talk seriously
to you -

E-14 EXT. MED. SHOT TERRACE
SUNSET

This terrace is at one side of the sanitarium, opening off the library by means of low French windows. It faces Garfax Abbey, which can be faintly seen across a wide stretch of wooded lawn, beyond a wall. At one side can be seen the sea - a vague suggestion of Whitby Harbor. [All this can be done with process shot or backing] Barker is standing near rail, his arm about Mina. She wears a light frock, and a long shiffon scarf, somewhat incongruously wound once about her throat. She is in a strange mood, and he is frankly ill at ease as he tries to discover the cause.

BARKER

Mina, I've never seen you like this before! What is it? Have I done anything? Is something worrying you, or what?

Mina avoids his sober eyes, as she gazes off towards sunset.

E-15 EXT. LONG SHOT. SUNSET.
THROUGH TREES

Wall and Carfax Abbey in background. A very soft, hazy shot of the sun dipping behind the grove of trees which surround the Abbey.

E-16 EXT. TERRACE
CLOSE SHOT HARKER AND MINA

as she stares into the sunset with a faraway look in her eyes, says,

MINA

It isn't anything you've done, dear - and you mustn't worry -

HARKER

But -

She turns impulsively to him - says,

HEM

(clinging to him nervously)

I don't know what it is -
I've been afraid lately -
when night comes on,
I feel as if - something
were closing in around me -

Harker looks down into her harried eyes with genuine concern.

E-17 INT. ROOM IN CARFAX
ABBEY. SUNSET. WIDE ANGLE

The room, ecclesiastical in motif, shows signs of abandonment and utter decay - cob-webs, dust, tumbled bits of stone columns and architrave. The last rays of light are coming through a ragged oriel window, and falling upon a stone wall opposite. As we hold camera, the light fades, the last glimmer of daylight goes, and the whole scene is almost obscured in a grey, dim light.

CONTINUED.

E-17 CONTINUED

In fore., are three boxes, previously established on shipboard.

CAMERA MOVES DOWN TO LARGE CLOSEUP END OF BOX as it starts to show signs of containing life. The lid is pushed slowly upward, and Dracula's long fingers appear over the side.

CAMERA MOVES DOWN TO LARGE CLOSEUP LABEL ON BOX, showing it to be addressed to "Count Dracula, Carfax Abbey, Whitby, England." HOLD CAMERA ON THIS FOR A MOMENT as there is the sound of the lid being laid aside - then MOVE CAMERA QUICKLY BACK TO MED. SHOT and pick up Dracula, standing beside box from which he has just emerged. His attitude is one of a heavy sleeper aroused from a restful dream. Lethargic at first, his expression becomes singularly alive - his eyes light up in anticipation of the period of freedom before him. He starts to move slowly towards door, with the curious, gliding movement so characteristic of him, as we CUT TO:

E-18 EXT. TERRACE CLOSE SHOT
BARKER AND MIMA

Mima shivers slightly, as if already aware of Dracula's awakening. Barker studies her critically - then, with an attempt to be matter-of-fact banishing her strange mood, he says,

BARKER

It's my fault. I should have made you come up to London while your father was away instead of leaving you down here with nothing to think about but Lucy.

MIMA

(after a moment's hesitation)
It isn't only that - but I can't sleep at night without having the most awful dreams -

E-19 EXT. SANITARIUM GROUNDS.
EVENING. FLASH CLOSE SHOT
BREAK IN WALL

a high, crumbling wall -
through broken place we
see a wild tangle of
underbrush and weeds on
Abbey grounds, Dracula stops
through break and starts
walking slowly towards
sanitarium.

E-20 EXT. TERRACE CLOSE SHOT
HARKER AND MINA

Mina, her nervous tension
apparently increasing,
shivers. Harker says,

HARKER

You're cold, dear -

MINA

No, but - let's go inside.

Turns to go into house
through French window.
Harker follows her, saying
with an air of grim
determination.

HARKER

I'll tell you what we're
going to do - we're not
going to wait - we're going
to get married right away
and go away from here -

E-21 INT. LABORATORY
MED SHOT

Renfield is to all
appearances himself
again. Van Helsing has
risen and is standing
before him, and is
saying, gently,

VAN HELSING

I'm here to help you. You
understand that, don't you?

CONTINUED.

E-21 CONTINUED

He holds out his hand to Renfield. Renfield takes it in a friendly fashion, replying,

RENFIELD

Why, of course - I'm really very grateful -

As he speaks, Van Helsing slides his thumb over Renfield's finger tips. Renfield's manner changes quickly - he jerks his hand away, snarling angrily:

RENFIELD

Keep your filthy hands to yourself!

He backs away, his face contorted with fury. Dr. Seward comes forward hastily, interposing - Martin also steps towards him, as if to prevent any possible attack upon Van Helsing.

DOCTOR SEWARD

Here, here, Renfield -!

The sound of his voice cause Renfield to whirl saying,

RENFIELD

I want you to send me away from this place -

E-22 INT. FLASH CLOSEUP VAN HELSING

interested in this sudden outburst on Renfield's part, asks quietly,

VAN HELSING

Why are you so anxious to get away?

E-23 INT. MED SHOT GROUP

Renfield turns to
Van Helsing, in answer,
says,

RENFIELD

My cries at night - they
might disturb Miss Mina -
they might give her bad
dreams -

Turns to Van Helsing,
significantly,

- bad dreams, Professor -
bad dreams!

As he says this, there
is the sudden howl of a
wolf outside. As they
all indicate that they
have heard it, Renfield
takes a step away from the
window, his face suddenly
filled with fear.

E-24 EXT. SANITARIUM GROUNDS
EVENING. MED. SHOT NOT
FAR FROM HOUSE

Dracula walking slowly
along towards house.

E-25 INT. LABORATORY
FLASH CLOSEUP
VAN HELSING

as he says slowly, his
head slightly turned in
a listening attitude,

VAN HELSING

That sounded like a wolf -

E-26 INT. WIDE ANGLE

matching action as
Seward nods.

DOCTOR SEWARD

Yes, it did -
(smiles politely)
- but I hardly think there
are wolves this close to
London!

Martin points to Renfield
who is still huddled
fearfully near the wall,
listening, waiting - says:

MARTIN (sarcastically)

'E thinks they're wolves.
ME, I've 'eard 'em 'owl
at night before. 'E says
they're talking to him.
'E 'owls an' 'owls back
at them!
(by way of explanation)
'E's crazy.

Van Helsing Kees to desk
and leans against it, his
face grave, his eyes
deeply thoughtful, Ren-
field, uneasy before this
scrutiny, turns away.
Van Helsing says, half to
himself:

VAN HELSING

I might have known - I
might have known -

Kees towards Renfield,
slipping one hand into
the pocket of his coat
as he does so.

VAN HELSING

(to Renfield, purringly)
You know why the wolves
talk, don't you, Mr.
Renfield.

E-27 INT. CLOSE SHOT
RENFIELD AND VAN HELSING

matching action as Van
Helsing approaches him
slowly - his speech
continuing unbroken
over the sound-track

(CONTINUED)

E-27 (CONTINUED)

VAN HELSING

- and you know how we can
stop them-?

As he says this, he suddenly brings his hand out of his pocket and thrusts a small sprig of wolfbane right under Renfield's nose. Renfield, with a scream of rage and loathing, springs back. Van Helsing follows him out of scene.

E-28 INT. WIDE ANGLE

matching action as Renfield in a rage, glares at Van Helsing.

RENFIELD

You know too much to live,
Van Helsing!

Van Helsing, with an air of satisfaction, Xes to desk in fore., where he takes the two parts of a small black box from his pocket and replaces the sprig of wolfbane, saying to Doctor Seward, who joins him:

VAN HELSING

We won't get any more out
of him now, for awhile -

Doctor Seward nods - turns to Martin with a sigh.

DOCTOR SEWARD

Take him away, Martin.

MARTIN (giving Renfield a
yank)
On yer way, fly-eater-

As they start towards
door, we CUT TO:

E-29 INT. CLOSE SHOT AT DOOR

matching action as Martin and Renfield enter - Renfield, much quieter and somewhat cowed by Martin, wrenches around to deliver one last ultimatum at Dr. Seward - his tone more pleading than threatening.

RENFIELD

I'm warning you, Doctor Seward! If you don't send me away, you must answer for what will happen to Miss Mina!

Martin yanks him out into the corridor before he has a chance to say anything else.

E-30 INT. LABORATORY
CLOSE SHOT AT DESK

Van Helsing replacing wolfbane in box as Dr. Seward enters scene. Seward indicates wolfbane, saying:

DR. SEWARD

What's that herb that excited him so?

VAN HELSING

Wolfbane -
(as Seward looks blank)
It's a plant that grows in Central Europe. The natives there use it to protect themselves against vampires.

DR. SEWARD (frowning)

Renfield reacted very violently to its scent -

VAN HELSING (nodding gravely)

He must be watched day and night - especially at night!

This is a well-appointed room with a large fireplace flanked by low French windows leading to the terrace, from which Harker and Mina have just entered. The windows are hung with heavy brocaded portieres with a deep box valance, so that a person might conceal himself behind them without being too noticeable; There is a davenport before fireplace - a table behind it, with periodicals, etc. The only important prop for table is a large cigarette box, which contains a mirror on its inside cover;

Mina is lying on the sofa, with Harker seated beside her. She is still highly nervous, and looks as if she were terribly fatigued. The scarf is still wound about her neck.

CAMERA STARTS MOVING IN TO CLOSE SHOT as we hear her voice, apparently continuing an account of the dream she has been describing to Harker.

MINA

- I lay in bed for quite a while, reading; and just as I was commencing to feel drowsy, the dogs started barking - and when the dream came, it seemed as if the room were filled with mist --

While she has been saying this, CAMERA HAS SWUNG AROUND TO CLOSE SHOT, shooting past sofa towards library door. As she gets to this point, Van Helsing and Dr. Seward appear in doorway, unseen by Mina and Harker, and pause, listening.

MINA

It seemed so thick that I could just see the lamp by the bed - a tiny spark in the fog -

(CONTINUED)

E-31 CONTINUED 2

VAN HELSING (interrupting
quietly)
When did you have this
dream, Miss Mina?

Mina turns and faces
him.

MINA

Why, I - it was the night
Father left for Switzer-
land - the night after
Lucy's funeral -

A shadow passes over her
face as she says this.
Harker rises with another
perturbed glance at Van
Helsing, indicating more
strongly than before that
he'd rather have them
change the subject. With
an annoyed look at Van
Helsing, he pats Mina's
hand and says:

HARKER

Darling, we're going to
forget -
(at Van Helsing)
all about these dreams -
and - think of something
more cheerful - aren't we?

Mina looks up at him
with a vague smile -
presses his hand to her
cheek and releases it.
Harker, with a heavy
sigh as if glad to have
settled the matter for
the time being. Xes to
end of sofa and Xes around
to where Dr. Seward is
standing, at end of table
behind sofa; Van Helsing,
who has been regarding Mina
thoughtfully, Xes around fore., and
drops down beside Mina.

E-32 INT. CLOSE SHOT ON SOFA

matching action as Van Helsing
seats himself beside Mina,
saying,

(CONTINUED)

E-32 CONTINUED

VAN HELSING

Think for a moment - is there anything that might have brought this dream on?

MINA (Thinking briefly)

No -

E-33 INT. CLOSE SHOT
HARKER AND DR. SEWARD

Harker looks back towards Mina - says in a worried undertone to Dr. Seward:

HARKER

There's something worrying Mina - something she doesn't want to tell us -

DR. SEWARD (puzzled)

I don't understand -

Both look off towards Mina and Van Helsing, Dr. Seward frowning mildly.

E-34 INT. CLOSE SHOT MINA
AND VAN HELSING

Van Helsing has just finished exploring Mina's pulse with his deft, expert fingers - she has submitted quietly, her eyes fixed inquiringly on his grave face. He releases her wrist.

VAN HELSING

- and the face in this dream - you say it seemed to come closer and closer?

(Mina nods, her eyes on his)

The lips touched you -

(CONTINUED)

E-32 CONTINUED

VAN HELSING

Think for a moment - is there anything that might have brought this dream on?

MINA (Thinking briefly)

No -

E-33 INT. CLOSE SHOT
HARKER AND DR. SEWARD

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VAN HELSING

- and the face in this dream - you say it seemed to come closer and closer?

(Mina nods, her eyes on his)

The lips touched you -

(CONTINUED)

E-54 (CONTINUED)

(Mina nods again, shivering)

Where?

As he says this, he leans forward suddenly and one hand seems to reach up towards her scarf. Immediately her own hand flies toward her neck with an instinctive gesture of concealment, and she shrinks back, exclaiming:

MINA

No, no - please -!

CAMERA MOVES BACK as Barker and Dr. Seward enter scene, alarmed by her unexpected action.

VAN HELSING

Is there anything the matter with your throat?

MINA

Please - I -

Van Helsing smiles gently and lays his fingers upon the scarf, as he says soothingly:

VAN HELSING

Permit me -

CAMERA MOVES INTO LARGE CLOSEUP VAN HELSING AND MINA, as he removes her scarf - she stares into his keen, penetrating eyes, frightened, trapped. As Van Helsing sees the marks on her neck, his face becomes grim.

VAN HELSING

Hm-m-m!

Reaches into his pocket and takes out a small magnifying glass.

E-35 INT. MED. CLOSE GROUP

matching action as Van Helsing
lowers glass to Mina's neck -
Harker and Dr. Seward watch,
tense, worried.

E-36 INT. LARGE CLOSEUP
MINA'S NECK

a portion of which is
magnified by the glass.
Through the circle of the
lens can be seen the two
little red marks with white
centers. Van Helsing's voice
over CU:

VAN HELSING'S VOICE

How long have you had
those little marks on
your throat?

E-37 INT. MED. CLOSE GROUP

Matching action as Van
Helsing completes speech,
Harker exclaims:

HARKER

Marks -!

and turns swiftly to
Dr. Seward, who meets his
gaze with equal alarm. Mina
says, falteringly:

MINA

Since the morning after
the dream -

Harker, with an air of
great concern, makes a
move towards her.

HARKER

Mina, why didn't you let
us know?

(Turns to Van Helsing)

What could have caused
them?

E-38 INT. CLOSE SHOT
LIBRARY DOOR

as maid, standing
there, announces:

MAID

Count Dracula!

Dracula appears behind
her.

E-39 INT. CLOSE SHOT GROUP

As they turn, as of one
accord, and look towards
doorway.

E-40 INT. WIDE ANGLE

Group around sofa in fore.,
Dracula bows to them with
extreme politeness - maid
gives him a look and exits.
Dracula comes down towards
group, as Doctor Seward says,
without too much cordiality:

DR. SEWARD

Good evening -

Van Helsing rises, annoyed
at the interruption; Dracula
advancing, says:

DRACULA

It's good to see you back
again, Doctor - I heard
you'd just returned -

(Turning to Mina)

And you, Miss Mina - you're
looking exceptionally -

Breaks off, noticing for
the first time the feeling
of constraint which seems
centered about her - his
voice takes on a mildly
solicitous note:

(CONTINUED)

E-40 (CONTINUED)

DRACULA

Oh - I'm sorry - are you
ill?

VAN HELSING

You'll pardon me, Doctor,
but I think Miss Seward
should go to her room at
once -

E-41 INT. CLOSEUP DRACULA

Darting a swift look
at Van Helsing, struck
by the peremptoriness
of his tone. He shrugs
commiseratingly.

DRACULA

In that event, I shan't
remain -

(to Mina)

Nothing serious, I hope?

E-42 INT. MED. SHOT

As Mina raises a restrain-
ing hand,

MINA

Oh, please don't go -

(Smiling at Van
Helsing)

I'm sure it's not as im-
portant as you seem to
think.

Dracula regards Van Helsing
with an air of polite
detachment - Dr. Seward,
remembering they are not
acquainted, says hastily,
taking a step towards them,-

DR. SEWARD

Pardon me - Count Dracula -
Professor Van Helsing -

(CONTINUED)

E-42 (CONTINUED)

Van Helsing bows stiffly.
Dracula does the same.

DRACULA

Van Helsing - a distinguished scientist - whose name we know even in the wilds of Transylvania -

He takes a step towards Van Helsing, which brings him nearer to sofa. Mina looks up at him with a smile and says, by way of explanation:

MINA

I had a frightful dream a night or so ago that I haven't been able to get out of my mind -

Van Helsing Xes up towards end of sofa away from Dracula, working casually around to end of table where cigarette box is lying. His manner indicates very plainly that he resents Dracula's presence and is anxious to get on with his examination of Mina's symptoms.

DRACULA (Reprovingly)

I hope you haven't been taking my stories too seriously -

E-43 INT. FLASH CLOSEUP HARKER

echoing sharply,

HARKER

Stories?

E-44 INT. WIDE ANGLE

Dracula and Mina in fore. Dracula turns at the rather challenging quality of Harker's exclamation and replies, deprecatingly,

(CONTINUED)

E-44 (CONTINUED)

DRACULA

In my humble effort to
amuse your fiancée, Mr.
Harker, I've been telling
her some rather grim
tales of my far-off
country -

HARKER (darkly)

I can imagine -!

Yes towards Van Helsing.

MINA

(reprovingly)

Why, John -

E-45 INT. CLOSE SHOT TABLE

Harker reconsiders -
says somewhat grudgingly:

HARKER

Sorry - I didn't mean to
be rude -

E-46 INT. CLOSE SHOT
DRACULA AND MINA

Dracula smiles courteously.

DRACULA

Of course not -

(turns back to Mina)

E-47 INT. CLOSE SHOT AT TABLE

TAKING IN BOTH HARKER
AND VAN HELSING. Van Helsing
snaps lid of cigarette box open
and takes out a cigarette,
still watching Dracula,
whose voice comes unbroken
over scene.

(CONTINUED)

E-47 (CONTINUED)

DRACULA'S VOICE

I can quite understand
Mr. Harker's concern.

As he is saying this, Van Helsing's gaze is attracted to mirror which is in lid of cigarette box. He leans forward attentively, glancing from mirror back to sofas, and back to mirror again - reaches forth his hand to adjust mirror at slightly different angle.

DR. SEWARD'S VOICE

I'm afraid it's quite serious.

CAMERA MOVES FORWARD TO CLOSE SHOT MIRROR - it shows reflection of Mina on sofa, Dr. Seward crossing into area of reflection as he says these words, but no reflection of Dracula, who is ostensibly standing between Dr. Seward and Mina.

E-48 INT. FLASH CLOSEUP
VAN HELSING

Looking up from mirror
toward group.

E-49 INT. GROUP

as seen from Van Helsing's
angle. Dr. Seward says,

DR. SEWARD

My dear, I'm sure Count
Dracula will excuse you -
you must go to your room,
as Professor Van Helsing
suggests -

E-50 INT. CLOSEUP VAN HELSING

studying mirror with a
furtive air - starts to
maneuver it quietly, not
wanting to attract attention
to what he is doing.
Voices over closeup ...

MINA'S VOICE

But, father, I'm feeling
quite all right now -

E-51 INT. MED. SHOT

Van Helsing in fore.,
with mirror - his manner
tense, watchful. Dracula
is staring fixedly down
at Mina, whose eyes seem
drawn to his.

DRACULA

You had better do as your
father advises -

Mina hesitates, then
starts to rise slowly,
her eyes still on his -
says in a curiously
dead tone,

CONTINUED.

E-51 CONTINUED

MINA

Very well - -

Starts around end of
sofa towards door leading
to hall.

E-52 INT. FLASH CLOSEUP
VAN HELSING

flicking mirror quickly.

E-53 INT. FULL SHOT ROOM

matching action - Mina
half-way across to door.
Harker makes a move
towards her, but Van
Helsing, without looking
at him, puts forth a quiet
hand, restraining him.
Harker glances at him,
puzzled.

MINA (to Dracula; turning)

Good night.

Her voice still has the
same evenness. She Xes
slowly towards door,
Dracula bowing and coming
around so that he is
between Van Helsing and
door. Van Helsing quickly
closes lid.

DRACULA

I'll be going.
(to Van Helsing)
Professor, I hope to have
the pleasure of seeing
you again.
(Van Helsing inclines
his head slowly)
Mr. Harker -

Bows slightly to Harker,
who returns his bow
stiffly. Then Dracula
Xes after Mina, in
direction of hall, saying,

CONTINUED.

E-53 CONTINUED

DRACULA

Miss Mina -

Mina, in door near bottom of stairs outside, turns slowly, waiting. As Dracula Xes to her, CAMERA MOVES UP TO CLOSE SHOT DRACULA AND MINA. He bends over her hand.

DRACULA

I shall call again, later, and inquire how you are feeling -

He looks deep into her eyes - she stares at him - says,

MINA

Thank you -

E-54 INT. FLASH CLOSEUP VAN HELSING

opening lid of cigarette box and adjusting mirror to catch their reflection across room.

E-55 INT. FLASH CLOSEUP MIRROR

As Van Helsing's hand holds it - we see reflection of Mina - alone.

E-56 INT. FULL SHOT ROOM

Van Helsing in fore., - We show his grim reaction to what the mirror has revealed. Mina turns to the others in the room and with a vague smile in their general direction, turns and exits up the stairs out of sight. Dracula, now ready to leave, turns to group, facing room, saying,

CONTINUED.

E-56 CONTINUED

DRACULA

Good night - I'm sorry my visit was so ill - timed -

DR. SEWARD

Not in the least -

Van Helsing closes the lid of cigarette box - says hastily, seeking to detain Dracula,

VAN HELSING

On the contrary, it may prove to be most enlightening - in fact, before you go, you can be of definite service -

Dr. Seward and Harker look at him, surprised. Dracula comes forward politely,

DRACULA

Anything I can do - gladly.

E-57 INT. SEMI CLOSEUP VAN HELSING

as he picks up the cigarette box, turning it over in his hands, the lid closed. As he speaks the following lines, musingly, Dracula slowly enters scene . . .

VAN HELSING

A moment ago, I stumbled upon an amazing phenomenon - something so incredible that I distrust my own judgement.

(holding up cigarette box)

I want you to help me prove something -

E-58 INT. CLOSEUP VAN HELSING

as he flips back the lid of the box, revealing the mirror; which he thrusts challengingly at Dracula, snapping,

VAN HELSING

Look!

In the mirror there is no reflection of Dracula

E-59 INT. LARGE CLOSEUP DRACULA

as he stares into the mirror -
We show there is no reflection there:
Dracula's face is contorted by a livid snarl of rage and he raises his hand to strike the mirror from Van Helsing's hand.

E-60 INT. CLOSE SHOT DRACULA AND VAN HELSING

as taking action as Dracula strikes the box from Van Helsing's hand and leaps back.

E-61 INT. FLASH CLOSEUP CIGARETTE BOX.

striking floor - glass breaks - cigarettes spill out upon carpet.

E-62 INT. MED. SHOT GROUP

as they all stare speechless - Dracula quivering with rage - he regains control of himself with a terrific effort - turns to Dr. Seward and says with a little apologetic bow -

CONTINUED

E-62 CONTINUED

DRACULA

Doctor Seward - my humble
apologies - it was una-
voidable -

E-63 INT. FLASH CLOSEUP
VAN HELSING.

Watching Dracula with
a quiet smile of
satisfaction.

E-64 INT. CLOSE SHOT DRACULA

He turns to Van Helsing
and says with cold menace -

DRACULA

For one who has not lived
even a single lifetime;
you're a wise man; Van
Helsing!

E-65 INT. MED SHOT

matching actions as
Dracula completes speech,
turns and exits through
window. Harker and Dr. Seward
stand non-plussed - Van Helsing,
his eyes agleam, quivering with
excitement and triumph. Harker
turns from one to the other -
says blankly -

HARKER (with an exclamation)

Phew! Whatt caused that?
Did you see the look on
his face? Like a wild
animal --

Yes toward windows,
still wondering - looks
out into the night. Then
suddenly points, exclaiming -

CONTINUED

E-65 CONTINUED

HARKER

What's that - running
across the lawn? It
looks like a huge dog!

Doctor Seward joins
him at window - they
both look out. Van Helsing,
who has not moved, smiles
sardonically and says -

VAN HELSING

Or a wolf - ?

HARKER (turning and locking
back into room)

A wolf - ?

(starts toward
Van Helsing)

E-66 INT. MED. SHOT REVERSE
ANGLE.

as Harker and Dr. Seward
rejoin Van Helsing; Van
Helsing points out to
lawn - says;

VAN HELSING

He was afraid we might
follow -

Harker and Doctor
Seward exchange bewildered
glances.

HARKER

I'm afraid I don't under-
stand -

VAN HELSING (Musingly)

Sometimes they take the
form of wolves.

Harker just looks at
him - Van Helsing continues
in his musing tone -

But generally - bats -

HARKER

What are you talking
about?

VAN HELSING

Dracula

CONTINUED

E-66 CONTINUED

HARKER (impatiently)

But what's Dracula to do
with wolves and bats?

VAN HELSING (firmly, with
authority)

Dracula is our vampire!

E-67 INT. FLASH CLOSEUP
HARKER

locking now as if he
believed Van Helsing to
be utterly mad. with
his incredulity is mingled
considerable disgust at
what he looks upon as
as a completely irra-
tional remark.

E-68 INT. MED. SHOT GROUP

Even Dr. Seward seems
a bit aghast.

DR. SEWARD

But, surely, Professor --!

VAN HELSING (Pounding the
point home)

A vampire casts no
shadow - no reflection
in a glass! That's why
Dracula can shed the
mirror!

Points to the shattered
glass on the floor. Harker
shakes his head - looks
at Dr. Seward with a
bewildered air.

HARKER

But - I say, Professor;
that doesn't seem to make
sense - !

VAN HELSING (interrupting
swiftly)

Dracula's responsible for
Lucy Weston's death - for
those marks on Miss Mina's
neck!

CONTINUED

E-68 CONTINUED

Harker studies him for a moment - then turns towards table; restraining the impulse to call Van Helsing a damned fool - but his irritation is too strong for him to let it pass completely - he blurts out doggedly,

HARKER

Well; really, I don't mean to be rude - but that's the sort of thing I'd expect one of the patients here to say!

VAN HELSING (Bitterly)

Yes - and that's what your English doctors would say - your police!
(impressively)
The strength of the vampire
is that people will not
believe in him.

E-69

EXT. SANITARIUM. NIGHT
MED. SHOT SIDE ENTRANCE.

Mina, walking as if in a trance; emerges from house and starts walking slowly across lawn in direction of the Abbey.

E70

EXT. GROUNDS. CLOSE SHOT
BENEATH LARGE TREE.

Dracula is waiting in the shadows, his dark cloak wrapped around him - only his white face seems to stand out against the dark background. His whole figure is rigid with command - his eyes burning.

E-71 EXT. GROUNDS.
LONG SHOT.

Mina walking towards tree where Dracula saw its her - passing beneath other smaller trees - now lost in their shadow - now appearing; a white figure in the moonlight.

E-72 EXT. GROUNDS. MED. SHOT

Dracula; his back to camera; stands beneath tree in foreground; a menacing silhouette. He faces the wide lawn, across which Mina is seen approaching as camera shoots past him; over his shoulder. As she nears him, he extends his arms, full length, like a gigantic bat; his cloak almost blotting out the scene. Mina approaches - advances into his arms; her face upraised - her eyes perfectly blank and staring into space. His arms sweep down around her, muffling her white-clad figure completely in the folds of the cloak. As he pulls her back into the dark, their action is lost in a hazy blur of dark cloak and shadows.

E-73 INT. LIBRARY. FULL SHOT.

Doctor Seward, at his wife's end, is facing Van Helsing in foreground. Harker stands somewhat apart, his whole attitude reflecting a healthy contempt for what has been going on between Van Helsing and Seward.

DR. SEWARD (as if trying to find a loophole of sanity)

But according to your own theory; vampires must return to their graves before sunrise - to their native soil; where they were buried! And Count Dracula's native soil would be Transylvania!

CONTINUED

E-73 CONTINUED

Van Helsing starts to pace up and down, trying to solve this. Dr. Seward meets Barker's disbelieving eye - Barker makes a derogatory gesture as if to say, "The man's out of his mind!" Dr. Seward shakes his head worriedly and looks back to Van Helsing for an answer.

E-74 INT. CLOSE VAN HELSING

matching action as he exclaims,

VAN HELSING

Then he brought his
native soil with him!
Boxes of it! Boxes of
earth large enough for
him to rest in!

E-75 INT. FULL SHOT.

matching action as Van Helsing completes speech, tremendously excited over the possibility that he had solved one angle of the puzzle. At this there comes a peal of maniacal laughter from the direction of the windows. They all stiffen - then Seward, recognizing Renfield's laughter, calls out sharply.

DOCTOR SEWARD

Renfield! What are you
doing there?

E-76 INT. CLOSE SHOT AT WINDOW

matching action as Renfield appears from behind portiere. Dr. Seward regards him angrily.

DR. SEWARD

Did you hear what we
were saying?

CONTINUED

MRE

E-76 CONTINUED

RENFIELD (craftily)

Yes, I heard - something -
enough -

E-77 INT. MED. SHOT.

As Dr. Seward starts
to bring Renfield forward
into the room, Renfield
wrests himself loose; and
pointing a quivering finger
at Van Helsing, cries,

RENFIELD

Be guided by what he
says! It is your
only hope! (Exits
toward Harker,
saying)
It is her only hope!

Stands looking into
Harker's suspicious eyes
for a moment - then Xes
to Van Helsing and falls
to his knees before him,
pleading,

RENFIELD

Save me! Save my soul!

E-78 INT. CLOSE SHOT RENFIELD
AND VAN HELSING.

matching action - Renfield's
voice unbroken.

RENFIELD

I am weak and you are
strong - I am crazy -
but you are sane -

VAN HELSING (with compassion)

I'll save you, Renfield -
but you must tell us
what you know - everything!

MBK

E-79 INT. WIDER ANGLE.

Renfield looks up at
Van Helsing - then gets
to his feet - crying.-

RENFIELD

Feel; feel - and I
thought you were wise!
(shrewdly, his mood
changing)
What have I to gain by
telling you anything?
The doctor here keeps me
shut up all day - and if
I'm good he gives me a
little sugar to catch
flies with -
(with rising note of
exultation)
but, if I serve the
Master -
(points towards
window)
A wise madman will obey
him who can give him life!
(laughs crazily)

VAN HELSING

Him? Who do you mean?

E-80 INT. CLOSE SHOT RENFIELD
AND VAN HELSING.

Renfield smiles a little
wildly into Van Helsing's
stern, determined face.

RENFIELD

Need we mention names
among friends; Professor-?

VAN HELSING (Relentlessly)

What have you to do with
Dracula?

MBK

B-81 INT. FLASH LARGE
CLOSEUP RENFIELD.

Shrinking back -
convulsed with terror.

RENFIELD

Dracula!

Then he gains control of
himself, and drawing
himself up defiantly,
says through his teeth,

RENFIELD

I've never even heard
the name before!

Van Helsing's voice
comes over closeup savagely.

VAN HELSING

You're lying!

RENFIELD (with lofty dignity)

Madmen, Professor, lack
the power to discriminate
between truth and false-
hood - therefore, I take
no offense -

E-82 INT. MED. SHOT ANOTHER ANGLE

matching action as Renfield completes speech - Van Helsing releases Renfield with a baffled air. Renfield, undergoing one of his abrupt transitions, now turns to Doctor Seward and says, in pleading tones:

RENFIELD

I begged you to send me away - but you wouldn't! Now it's too late - it's happened -

HARKER (Stepping forward, sharply)

What's happened?

RENFIELD (Trembling)

I daren't tell you - I daren't! I'd die in torment if I betrayed him-

E-83 INT. FLASH CLOSEUP
VAN HELSING

Saying with grim ruthlessness:

VAN HELSING

You'll die in torment if you die with innocent blood on your soul!

E-84 INT. CLOSEUP RENFIELD

Turning to Van Helsing - stares at him for a moment - then tears well up into his eyes as he says in heart-breaking tones:

RENFIELD

God will not damn a poor lunatic's soul - He knows that the powers of evil are too great for those with weak minds -

E-85 INT. MED. SHOT

At this, Van Helsing steps forward again, quick to seize upon the opportunity afforded by the moment:

VAN HELSING

Then have faith in me, Renfield! Tell me what I want to know!

Renfield hesitates a glances around fearfully - then moves slowly towards Van Helsing, and speaking in lowered tones, says:

RENFIELD

What do you want to know?

VAN HELSING

The name of the man who destroyed your mind - the man whom you call - Master!

E-86 INT. FLASH CLOSEUP
RENFIELD

His eyes wide with fear - says, shaking his head:

RENFIELD

No, no, no - don't ask me that!

E-87 INT. MED. SHOT

Matching action as Renfield covers against table. Van Helsing Xes toward him from one side - Dr. Seward from the other, exclaiming:

DR. SEWARD

You must! You must!

Renfield shrinks away from them, as they close in on him - Van Helsing's face white and drawn in its grim-lipped intensity. Renfield puts up his hands - says to Dr. Seward:

(CONTINUED)

E-87 CONTINUED

RENFIELD

Go away - go away -

VAN HELSING

Tell us, Renfield - before
it's too late - before your
soul is damned forever!

Renfield wilts completely -
the situation is too much
for his harried brain to cope
with. He buries his face in
his hands for a moment, shud-
dering, then looks up at Van
Helsing, haggard-eyed, and
stammers:

RENFIELD

I'll tell you! I'll tell
you!

Then, chancing to look off-
scene, he gives a sudden
scream, pointing.

E-88 INT. FLASH CLOSEUP
HUGE BAT

As it sweeps in through
the open window. Renfield's
scream over closeup.

E-89 INT. WIDE ANGIE ROOM

Matching action as bat
wings its way swiftly about
the room, almost grazing
Renfield's head - he ducks -
they all start back, to avoid
coming in contact with it.

RENFIELD

Master! Master! I wasn't
going to say anything!

E-90 INT. FLASH CLOSEUP BAT

Sweeping out through window
into darkness beyond.

E-91 INT. WIDE ANGLE

Matching action as Renfield
dashes across the room after
it, his arms flung wide in
frenzied supplication as he
screams wildly:

RENFIELD

I told them nothing! I'm
loyal to you, Master - I'm
loyal!

Sinks to his knees at window
and buries his face in his
hands, sobbing with hysterical
fear. The others stand as if
turned to stone, speechless with
surprise. Before anyone has a
chance to make any sort of a move,
there comes from out on the lawn,
another scream - this time a woman's
voice - faint, but coming nearer.
As they start forward, the scream
is heard again, coming nearer, and
in through the French window rushes
the maid. She makes for Dr. Seward,
almost in a state of complete collapse.

MAID

Doctor Seward-Doctor
Seward!

(Pointing outside)

Miss Mina - out there -
dead!

There is a concerted rush
for the window, and they
exit, leaving the maid alone
with Renfield. Renfield
stares after them - then
turns to the maid and starts
to laugh in a low tone. The
maid takes one look at him -
gasps - and collapses to the
floor, unconscious. Renfield
stands looking down at her for
a moment. Then as he surveys
her prostrate figure, his eyes
become greedy, his face starts
to twitch, and he sinks to his
hands and knees and starts
crawling slowly toward her.

(CONTINUED)

E-91 CONTINUED

CAMERA DROPS TO ANGLE ON FLOOR, with Renfield crawling towards it. As he comes into a LARGE CU, CAMERA PULLS BACK A LITTLE TO INCLUDE MAID, lying in immediate fore. Renfield approaches her with catlike stealth and pauses, hovering directly above her - one hand upraised as if to descend and fasten about her throat - then he pauses, looking down at her, with the most satanic light imaginable in his eyes.

E-92 INT. FLASH LARGE CLOSEUP MAID

as seen from Renfield's angle:
A fly is crawling across her cheek.

E-93 INT. CLOSE SHOT ON FLOOR

Maid in fore., as Renfield reaches out slowly, with infinite caution, and then with a swift swoop, makes a grab for the fly, which gets away. Renfield watches it fly off - then sits back upon his haunches with a frustrated air and starts to snivel.

E-94 EXT. GROUNDS SANITARIUM

A very picturesque, moonlit view of the grounds - a soft composition of dark trees - patches of white moonlight - dappled shadows. From big! comes Harker, bearing the limp form of Mina in his arms. Van Helsing and Dr. Seward bring up the rear, talking excitedly. We do not hear their exact words until they come abreast of the camera, which starts to PAN AROUND following their progress back towards the house. Harker exits past camera, grim-jawed and silent. This to him is the last straw - we see by his air that he has made up his mind to take matters into his own hands without any more nonsense - the incident has shaken him completely.

(CONTINUED)

E-94 (CONTINUED)

CAMERA REMAINS WITH VAN HELSING AND DR. SEWARD, PANNING AS THEY WALK. Dr. Seward is almost a wreck - his nerves shot to pieces - his hands flutter tremblingly as he makes helpless, ineffective gestures with them. He is mumbling over and over again.

DR. SEWARD

Thank Heaven she's alive -
I can't stand much more of
this - I can't -

VAN HELSING.

Alive - but in greater
danger she's already under
his influence!

DR. SEWARD

It's horrible - horrible -
incredible -

VAN HELSING

Incredible, perhaps, but
the truth! We've got to
face it - we've got to
cope with it -

CAMERA SWINGS AROUND TO
CLOSE SHOT large tree at
one side of the path - one
with a huge, gnarled trunk.
Van Helsing and the trembling
Seward pass by tree and exit
from scene. Dracula appears
quietly from behind, looking
after them with an evil sneer -
he wraps his cloak about him as
we hear the voice of Van Helsing
as he walks away:

VAN HELSING

- for if these attacks con-
tinue, she'll come more and
more under his spell, and
then -

FADE OUT

(CG)

SEQUENCE "F"

F-1 FADE INTO:
INT. MINA'S BEDROOM
NITE. LARGE CLOSEUP
BESIDE LAMP.

With dimming arrangement. Hand of nurse into closeup and lowers light as WE MOVE CAMERA BACK TO CLOSE SHOT BED, showing nurse leaning solicitously over Mina, who is asleep. The nurse fusses about with the coverlet and very carefully places a small sprig of wolfbane in a protective position. Then she wheels, startled, as we hear a sharp "a-s-s-st!" out of scene.

F-2 INT. BEDROOM CLOSE
SHOT BEDROOM DOOR.

Which opens inward from boudoir adjoining. Harker's head is thrust discreetly through - he asks in a low, guarded tone:

HARKER

How is she now?

F-3 INT. FLASH CLOSEUP NURSE

Placing finger to lips - glances back at Mina and exits from scene.

(CG)

F-4 INT. BOUDOIR CLOSE
SHOT AT DOOR

Shooting in through
to where Mine is
lying in background,
Nurse Xes into fore.,
where Harker is wait-
ing, closing door
softly behind her.
Harker is anxious and
worried, but her tone
is reassuring as she
says with an under-
standing smile:

NURSE

She's resting quietly.
You'd better go get some
sleep, Mr. Harker.

HARKER (Shaking his head
with a frown)

No -- I'll wait until
Doctor Seward gets back -

They both turn
sharply as another
"Ss-s-s-st!" attracts
their attention, this
time coming from
direction of door
leading to corridor.

F-5 INT. CLOSE SHOT DOORWAY

Leading to corridor.
Martin stands there
asking with a desperate
forehead-furrowed air:

MARTIN

Is Doctor Seward abah?

Starts into room --

F-6 INT. BOUDOIR WIDER ANGLE

Matching action as
Martin approaches
Harker and nurse -
Harker shakes his head:

HARKER

No - what do you want?

(CONTINUED)

(CG)

F-6 (CONTINUED)

Harker and nurse exchange nervous glance.

MARTIN (Helplessly)

Old fly-eater's on the loose again - 'e's liable to do anythink -

F-7 INT. MINA'S BEDROOM
FLASH CLOSEUP MINA.

Stirring restlessly in her sleep - her arm brushes wolfbane off bed to floor as she turns.

F-8 INT. BOUDOIR MED.
CLOSE SHOT GROUP

As Harker explains with biting sarcasm:

HARKER

Doctor Seward and his previous professor are over in the Abbey - looking for Vampires!

MARTIN (Wagging his head sadly)

Vampires - fly-eaters - look here, Mr. 'Arker, anyone wot wants my job 'ere can 'ave it!

(Starts toward door, muttering)

I'm goink to find a plyce with some nice, normal loonies - Napoleons an' Josephines an' such-like -

(CG)

F-9 INT. MAIN HALL ABBEY
NITE.MED. SHOT STAIRS

Van Helsing and Dr. Seward, bearing lanterns are coming slowly down the stairs. Their attitudes indicate that they have been searching fruitlessly for hours. Dr. Seward's nerves are in bad shape - Van Helsing filled with a sense of defeat and self-reproach. CAMERA PANS DOWN AS THEY DESCEND, talking.

VAN HELSING (Discouraged)

We've failed -- and all because of my own stupidity--

DR. SEWARD

You shouldn't blame yourself entirely -

VAN HELSING

But I do. This creature is more than mortal - his cunning is the growth of ages. I shouldn't have let him know I suspected -- that mirror warned him-

This brings them to the bottom of the stairs, where they pause for a moment, Van Helsing crestfallen and weary. They exit into room to left of stairs.

F-10 INT. SMALL ROOM OFF HALL

One of Dracula's boxes lies undisturbed in fore. Van Helsing and Dr. Seward enter and X into fore., towards it. Van Helsing is muttering aloud.

VAN HELSING

One box - there are two more hidden somewhere in the Abbey

(CONTINUED)

(CG)

F-12 EXT. COUNTRY ROAD. NIGHT

A country constable is wheeling along his bicycle. As he comes into fore., there is a wail of a child crying off to L. He stops and listens - the crying is repeated - a wailing, frightened cry. He dismounts and leans his bicycle against a wall or tree - starts to take out his flashlight.

(SOUND OF CHILD CRYING)

F-13 EXT. CHURCHYARD. NIGHT

A weird, unearthly shot, with a low ground-mist curling about the white headstones. Lucy Weston, walking slowly, staring straight ahead with unseeing eyes, passes by camera between the headstones. CAMERA PANS BRIEFLY TO follow as we CUT TO:

F-14 EXT. ROAD. MED. SHOT

At side of road. Constable Xes into fore., from other side of the road, flashing his light - exits into bushes.

(CRYING BECOMES LOUDER)

FADE OUT.

SEQUENCE "C".

G-1. FADE IN.
CLOSEUP INSERT NEWSPAPER
ITEM.

English type of local
paper with a single
streamer, "THE WHISKEY
HORROR".

Martin's voice sounds
over insert as he
reads -

MARTIN

" - further attacks on
small children committed
after dark by the mysteri-
ous woman in white, took
place last night. Narra-
tives of two small girls -"

DISSOLVE THROUGH TO:

G-2 MED. SHOT IN UPPER HALL
OF SANITARIUM

Martin is seated in a chair
beside a nurse's small desk,
upon which are charts, a small
white lamp and several bottles
of medicine. A trim-looking
nurse sits behind the table,
listening to Martin as he
reads. Another nurse, a bur-
ch country type, stand nearby
also listening - the maid is
peering over Martin's shoulder,
following the newspaper account
as he reads it.

MARTIN

" - each child, describ-
ing a beautiful lady in
white who promised her
chocolates, enticed her to
a secluded spot, and there
bit her slightly in the
throat - "

They all look up at each
other in horror, as we
cut to;

G-3 INT. MINA'S BOUDOIR
MED. SHOT.

Mina is reclining in chaise-longue, with Van Helsing seated in a chair in front of her. Harker is pacing up and down, a newspaper in his hand, very angry and excited - he comes to a halt and exclaims exasperatedly -

HARKER

What does she know about the woman in white? How could she know anything?

(indicates paper)
 Isn't it bad enough for her to read about it, without

G-4 CLOSEUP VAN HELSING.

He looks across at Harker and says with weary patience,

VAN HELSING

Please, please, Mr. Harker

G-5 MED. SHOT

matching action, as Van Helsing exits to Mina, and says -

VAN HELSING

And when was the next time you saw Miss Lucy, after she was buried - ?

Mina looks up at him with a little frightened look on her face - it's evident that what she has been saying has made her very nervous and apprehensive - she says, as if continuing a narrative,

CONTINUED

MBK

G-5 CONTINUED

MINA

I was on the terrace -
she came out of the
shadows and stood looking
at me, I started to
speak to her -
(hesitates and
concludes in low
voice)
then I remembered she
was dead -

G-6 CLOSEUP MINA

She stares straight ahead
of her and continues -

MINA

The most horrible ex-
pression came over her
face - she looked like
a hungry animal - a wolf!
Then she turned and ran
back into the dark. -

G-7 MED. SHOT

no taking action, as Mina
concludes her recital,
Harker is staring down at
her with an expression of
deep concern. Van Helsing
and Dr. Seward exchange
glances, and then Van
Helsing says gently -

VAN HELSING

Then the woman in white -

Mina looks up at him and
averts her eyes for a
moment without speaking.
Finally manages to say in
low, strained tones -

MINA

Lucy -
(Buries her face in
her hands)

CONTINUED

Harker utters an incredulous exclamation and turns away, harried, bewildered. Dr. Seward rises and crosses around behind the ice-ledge, his head bowed, his hands clasped tightly behind him, struggling in the grip of a horror which leaves him speechless. Van Helsing looks down into Mina's pitiful eyes, and says gravely -

VAN HELSING

Miss Mina, I promise you - that after tonight she will remain at rest - her soul released from this horror.

Mina gets to her feet and says pleadingly

MINA

If you can save Lucy's soul after death, then promise you'll save mine!

This brings Harker quickly to her side - he takes her in his arms, exclaiming savagely -

HARKER

But, you're not going to die, darling! You're going to live!

Mina shakes her head, avoiding his eyes, and pushes him away with a little shudder, saying -

MINA

No, No, John - you mustn't touch me - you mustn't kiss me - ever again!

HARKER

What are you trying to say?

Mina turns pleadingly to Van Helsing.

MINA

Oh, make him understand, tell him - I can't!

CONTINUED

G-7 CONTINUED 2

Van Helsing gazes at her with an air of infinite, but helpless compassion - then turns and exits slowly from the scene. Mina turns back to Harker, her voice rising on a sob of despair -

MINA

John - it's all over - our love - our life together -
(as he stares at her uncomprehendingly)

Oh, don't look at me that way! I love you, John - I love you more than life itself - but this horror - he wills it and I must obey - !

(breaks down, sinking upon the table)

HARKER

Doctor, do you know what you two are doing? You're driving her crazy!

G-8 INT. CLOSE SHOT VAN HELSING

He is standing by a large bay window, overlooking the lawn, a sprig of wolfbane in his hand. He turns quickly and looks at Harker with a sigh - says with admirable forbearance -

VAN HELSING

Mr. Harker
(points out of window)
- that's what you should be worrying about - !

G-9 MED. SHOT ANOTHER ANGLE;

no acting action as he speaks. Harker and Dr. Seward turn as Van Helsing continues to point - his speech continues unbroken -

CONTINUED.

G-9 CONTINUED.

VAN HELSING

The last rays of the day's
sun are gone - a nother
night is upon us -

He lets the curtain
drop and comes forward
toward group, crossing to
Mina and laying one hand
on her shoulder, says,

VAN HELSING

Both this room and your
bedroom are prepared with
wolfbane, so you will be
safe from Dracula if he
returns -

MURKIN

(with air of
finality)

She's going to be safe;
because she's leaving
with me for London at
once - or I'm going to
call in the police!

G-10 CLOSEUP VAN HELSING

as he stiffens, eyes
becoming hard, his jaw
firm as he says, with an
air of authority, address-
ing himself to Dr. Seward.

VAN HELSING

Seward; I must be master
here or I can do nothing!

G-11 INT. WIDE ANGLE ON ROOM

matching action as Van
Helsing finishes speech.
At this, the nurse enters
from bedroom - Van Helsing
turns to her and says,
controlling his anger as he
indicates a wreath of wolf-
bane on adjacent table..

CONTINUED

VAN HELSING

Miss Mina is to wear this wreath of wolfsbane when she goes to bed - watch her closely and see that she does not remove it in her sleep.

(Nurse nods, taking wreath)

Harker, who has been standing to one side, more furious than ever at Van Helsing's authoritative manner, glares first at him and then at Seward, and then, Xing brusquely to Mina, says,

HARKER

Mina - get your bags packed - I'll be waiting for you in the library!

Mina looks up at the sound of his voice - as he completes speech, he turns and exits from room, slamming the door behind him. For a moment no one speaks - Mina looks with a agonized helplessness from her father to Van Helsing, who turns to nurse again, quite as if nothing had happened, his self-control reasserting itself. Says,

VAN HELSING

And under no circumstances must these windows be opened tonight -

NURSE

I understand, Professor.

G-12 INT. RENFIELD'S ROOM.

Renfield is seated on the bed, his head buried in his hands, softly sobbing. Suddenly he raises his head with a listening attitude, and then rises slowly, whispering,

CONTINUED

RENFIELD

Yes, Master -

Exits slowly across room toward window, as though drawn by some irresistible force over which he has no control. CAMERA FOLLOWS HIM TO WINDOW. As he leans forward and peers out, we CUT TO:

G-13 EXT. LAWN CLOSE SHOT DRACULA

As he stands in the shadow of a tree, looking up towards Renfield's window.

G-14 EXT. CLOSE SHOT. RENFIELD'S WINDOW.

Shooting from the outside in through iron bars. Renfield's face is transfigured with mingled fear and exultation at the presence of Dracula. The knuckles of his hand stand out white as he clutches the bars and whispers tensely.

RENFIELD

Master, you've come back -
You're not angry with me?

G-15 EXT. CLOSEUP DRACULA

He is staring up at Renfield - eyes commanding, his whole attitude one of domination, as if he were sending an intense mysterious message to Renfield.

(CG)

G-16 EXT. CLOSEUP WINDOW

Shooting into room.
Renfield sinks back a
little into the room
and exclaims in low,
horrified tones.

RENFIELD

No, no, master - please -
Not her - not again -

G-17 EXT. VERY LARGE
CLOSEUP DRACULA

As he draws himself
up, silent anger - his
eyes threatening -
his whole attitude
indicating that he is
projecting a terrific
mental force towards
Renfield.

G-18 INT. RENFIELD'S ROOM
CLOSE SHOT RENFIELD

His hands are gripping
the bars of the window
more fiercely than
ever. His head lowered
as if he were trying
to avoid contact with
Dracula, his eyes roving
restlessly about
the floor, like a
trapped animal as he
whispers feverishly:

RENFIELD

Please - please - Master!
Please don't!

(00)

G-19 INT. WIDE ANGLE OF LIBRARY

Shooting towards hall. Harker is pacing up and down, angry, impatient, in fore... Just as Doctor Seward and Van Helsing come down stairs, talking quietly. As they are about to enter the room, the maid enters from hall and says:

MAID

Mr. Harker,-

Harker turns and is about to speak to her, when Doctor Seward interrupts.

DOCTOR SEWARD
(To Maid)

What is it?

MAID

Mr. Harker's car is outside.

She looks back at Harker, who nods curtly and crosses toward door leading to hall, saying crisply.

HARKER

Thanks! Please go up and see if Miss Mina's bags are ready -

G-20 INT. LIBRARY MED. CLOSE

Dr. Seward and maid, as Dr. Seward checks her with a gesture, saying

DR. SEWARD

I hardly think that will be necessary -

Maid looks from Dr. Seward toward Harker.

(CG)

G-21 CLOSEUP HARKER

As he frowns and says sharply.

HARKER

Please do as I ask -!

G-22 INT. MED. SHOT

Matching action, as maid looks from Harker to Dr. Seward, then back again, not knowing what to do.

DR. SEWARD
(To Maid)

You may go -

Maid glances back at Harker, a little puzzled, and then exits. Dr. Seward turns to Harker with an air of determination, and says:

DR. SEWARD

Mina's not going to leave her room -

He and Van Helsing start forward into library as if the matter were settled. Harker stands quite still for a moment, his fists clenched - with a slightly baffled air, and then pulls himself together and says violently,

HARKER

She's going with me!

Flinging this ultimatum at them, he starts to exit to hallway. Dr. Seward and Van Helsing turns. Van Helsing exclaims:

VAN HELSING

If you take her from under our protection, you'll kill her!

(CG)

G-23 CLOSEUP HARKER

Stopping suddenly and turning, getting over his reaction to this speech - he glances from one to the other.

G-24 MED. SHOT.

Matching action as John stands uncertain what to do, impressed against his will by the sincerity of Van Helsing's warning. Dr. Seward crosses to him and says:

DR. SEWARD

(Pleadingly)

Please, John, be patient!

Harker shrugs - comes down from steps into room. The three men move toward sofa near fireplace. Dr. Seward sinks into sofa - Van Helsing stands studying Harker for a moment in silence - Harker lights a cigarette and says curtly:

HARKER

Well -?

VAN HELSING

(Back to fireplace)

Mr. Harker, I've devoted my lifetime to the study of many strange things - little known facts which the world, with its placid acceptance of the commonplace, is perhaps off for not knowing.

(CG)

G-25 CLOSEUP VAN HELSING

As his voice continues
unbroken on sound track.

VAN HELSING

The name Dracula has been
connected with a legend
still current among the
natives of Dracula's own
country - a legend of an
old family, extinct for
five hundred years, said
to have been vampires.

G-26 CLOSEUP HARKER

Listening with a half-
tolerant, half-impatient
air, Van Helsing's voice
continues unbroken:

VAN HELSING

When I accidentally dis-
covered that Dracula cast
no reflection in the mirror-
then, that three boxes of
earth had been delivered
to him at Carfax Abbey -

G-27 CLOSEUP VAN HELSING

Continuing, with con-
siderable impressiveness:

VAN HELSING

- and knowing that a vampire
must rest by day in his
native soil, I realized
that this Dracula must be
he whom Renfield calls the
Master an undead creature
whose life has been un-
naturally prolonged by
feeding upon the blood of
living!

(CG)

G-28 MED. SHOT GROUP

Matching action as
Van Helsing continues:

VAN HELSING

Our only chance to save
Miss Mina is to find the
resting place of his living
corpse and drive a stake
through its heart.

He brings this speech
to a conclusion with
great impressiveness.
As Van Helsing says
the last couple of
words, Harker suddenly
leaps up from the sofa
and darts across to
the portiere. CAMERA
FANS SWIFTLY to follow
in a CLOSEUP as Harker
yanks aside the
portiere and pulls Ren-
field into sight.

G-29 MED. SHOT.

Matching action as
Harker pulls Renfield
into room. Dr. Seward
and Van Helsing turn.
Renfield glares at
them all defiantly
for a moment, and then
shaking himself loose
from Harker, says craftily

(CONTINUED)

MRK

G-29 CONTINUED

RENFIELD

Isn't this a strange conversation for men who aren't crazy?

DR. SEWARD (Coming forward impatiently)

Renfield, you're compelling me to put you in a strait-jacket!

He picks up hand phone from desk, presses a little buzzer on the phone.

RENFIELD

I'm afraid it will do no good now, doctor -

G-30 INT. UPPER HALL
SANITARIUM

Martin in chair, tilted against the wall, next to Renfield's door, calm and peaceful. Nurse at her desk making out her reports, when the telephone tinkles. Martin reaches over the nurse's desk and picks up phone.

MARTIN (Into phone)

What? - What, again?...
Yes, sir, at once, sir...
right away, sir.

He hangs up phone, turning to the nurse, and says,

The Doctor's got looney is loose again!

Exit out of scene.

G-31 LARGE CLOSEUP WINDOW

As seen from Martin's point of view - the iron bars are twisted and bent completely out of shape.

CUT BACK TO -

MMK

G-32 INT. HALL

Getting over
Martin's reaction.

MARTIN

Strike me pink - 'e's
turned into a blinkin'
'Ercules!

NURSE

What's he done now?

MARTIN

Look an' see for yourself.

As nurse gets up from
desk, Martin exits.

G-33 INT. MINA'S BOUDOIR
LARGE CLOSEUP NURSE.

Staring into camera.
Dracula's voice comes
over CLOSEUP:

DRACULA'S VOICE

From now on, you will
carry out any suggestion
that reaches you through
my brain. When I will you
to do a thing, it shall
be done!

CAMERA STARTS MOVING
BACK - Bedroom door in
s.g. CAMERA MOVES BACK
TO INCLUDE DRACULA
standing with his back
to camera.

NURSE (In dead, monotonous
tone)

It shall be done.

DRACULA

When you awake you will
not remember what I say.
Do you hear me?

NURSE (As before)

I hear you

DRACULA

You have received your
orders. Obey!

CONTINUED

G-33 CONTINUED

Nurse mechanically turns, exiting thru door into bedroom. Dracula follows her thru door, CAMERA FOLLOWING. Dracula halts just inside doorway - shooting past him we see nurse cross to the bed. Dracula raises his arm and muffles his face in his cloak.

G-34 INT. BEDROOM CLOSEUP BED

As nurse bends over and removes the wolfbane from about Mina's neck. Mina stirs restlessly, but does not open her eyes. SWING CAMERA REVERSE SHOT - Bed in f.g. as nurse leaves bed, crosses to Dracula - he still stands with his cloak shielding his face and directs her with silent gesture to the boudoir. Nurse exits, closing door behind her. Dracula starts into f.g. towards Mina.

G-35 INT. LIBRARY

Van Helsing is saying to Renfield,

VAN HELSING

You know where those boxes are, Renfield? Tell us -- and we'll protect you -

RENFIELD (smiling triumphantly)

But I don't need your protection! The Master isn't angry with me - he's pleased. He came and stood below my window in the moonlight, and he promised me things - not in words, but by doing them-

VAN HELSING

Doing them -?

CONTINUED.

G-35 CONTINUED

RENFIELD

By making them happen --

He starts to explain with
crazy enthusiasm,

A red mist spread over
the lawn, coming on like
a flame of fire - and then
he parted it and I could
see that there were
thousands of rats, with
their eyes blazing red like
this, only smaller! He
held up his hand and they
all stopped; and I thought
he seemed to be saying,
'Rats - rats - rats -
thousands, million of
them - and every one a life-
all red blood - years of
life in it! All those will
I give you - eye, and many
more and greater, through
countless ages, if you
will obey me!

VAN HELSING (Quickly stepping
forward)

What did he want you to do?

RENFIELD

That which has already
been done -

At this, Martin enters
hurriedly, stops and
says to Dr. Seward

MARTIN

Strike me down dead,
Doctor, 't's got me going!
Now 't's twisted and
broken them iron bars as
if they was match sticks!

VAN HELSING (Grinly)

Dracula is in the house!

G-36 CLOSE UP HARKER

Showing his startled
reaction. He exits
out of scene towards
stairs.

G-37 MED. SHOT

Renfield says, drawing himself up proudly,

RENFIELD

Where else would he be?

Harker exits upstairs before anybody can stop him. Dr. Seward makes a gesture to restrain him, but Van Helsing cuts in with -

VAN HELSING

This time he can do no harm. We were ready for him!

Renfield's only reply is a laugh. Dr. Seward turns to Martin and says,

DR. SEWARD

Come, Martin, I'll show you where we'll put Mr. Renfield, so that he can't escape again!

Martin takes Renfield by the arm. He and Renfield follow Dr. Seward out of the library, Martin shaking his head dubiously as they go.

MARTIN

Maybe you're right, but I have no doubts -

Van Helsing is left alone in the library. He turns back toward the fireplace in an attitude of deep thought. CAMERA MOVES FORWARDS TO CLOSE SHOT as he stands beside fireplace, thinking suddenly an alarming thought occurs to him, and with a muttered exclamation, he turns quickly, to exit. As he does so, Dracula's voice comes over scene, suave, ironical..

DRACULA

Van Helsing -

As Van Helsing turns quickly, CUT TO -

G-38 INT. MED. SHOT

Dracula has entered thru window and is coming forward slowly, with measured steps. He pauses a few feet away, facing Van Helsing, and continues,

DRACULA

Now that you have learned what you have learned, it would be well for you to return to your own country!

VAN HELSING

I intend to remain and protect those whom you would destroy!

G-39 CLOSEUP DRACULA

His lips parted in a smile of evil triumph, as he replies with some emphasis.

DRACULA

You are too late -- the blood of Dracula now flows through her veins! She will live through all Eternity, as I have lived!

G-40 INT. MED. SHOT

matching action as Van Helsing stares at Dracula for a moment in horrified silence - then, rousing with a gesture of grim determination, says,

VAN HELSING

Should you escape us, Dracula, we know how to save Miss Seward's soul - if not her life!

DRACULA (sneering)

Ah - the stake - yes! But only if she dies by day! I shall see that she dies by night -!

G-41 INT. MINA'S BOUDOIR

Harker is there with Mina, his attitude one of surprised relief. The door of Mina's bedroom is open, and through it we see her bed, with the bed covers tumbled about, as if they had been thrown back hastily. Mina is wearing a charming peignoir and has undergone a complete and startling change. Her eyes are bright. She is radiant, vital, her manner vivacious and gay - altogether a complete transformation from the girl we have seen in previous action. She is moving restlessly about the room while Harker looks at her in amazement, scarcely able to believe his eyes. She turns and faces him laughingly, saying,

MINA (gaily)

Of course I'm all right!
I never felt better in
my life!

She pauses and smiles across the room at him, struck by his wondering attitude

But why are you looking
at me that way?

Harker shakes his head in bewilderment and sits down upon the end of the chaise-longue, saying

HARKER

Darling, you look so -
(pauses)
I can't believe it -
you're like a different
girl -

Mina goes to him with a little laugh and holds out her hand - he takes it, looking up into her eyes, stammering -

HARKER

- you look gorgeous -!

CONTINUED.

G-41 CONTINUED

MINA (patting his hand)
 And I feel gorgeous.
 (drops his hand and
 moves restlessly away
 from him)
 But it's close in here
 (looks around vaguely)
 - that odour -
 (sees wreath on table)
 - oh, it's the wreath the
 Professor wanted me to -
 (turns and calls into
 bedroom)
 Briggs!

G-42 CLOSE SHOT BEDROOM DOOR

as Briggs enters quickly -
 her attitude is one of
 grave misgiving - she
 doesn't like this sudden
 change in Mina, and is
 suspicious without knowing
 why, and without knowing
 what to do about it.

BRIGGS
 Yes, Miss Mina - ?

G-43 INT. BOUDOIR. MED SHOT.
 ANOTHER ANGLE.

matching action as Mina
 turns to Briggs, indicating
 wreath on table, and says,
 with a little gesture of
 distress.

MINA
 Throw this awful wreath
 away, will you, Briggs?
 And please open the window -
 let's have some fresh
 air.

BRIGGS (coming forward
 slowly)
 But the Professor won't
 like it, Miss Mina -

HARKER (rising)
 Never mind about him now!

CONTINUED.

82
G-43 CONTINUED

He crosses to Mina -
nurse looks at them both,
tight-lipped, shaking her
head - she doesn't like all
this - picks up the wreath
from the table and crosses
to French windows leading to
balcony, which she opens,
removing the wolfbane.
During this action, Harker
says,

HARKER

It's good to see you this
way - you certainly had
me worried -

At this point, nurse opens
French doors. Mina draws
a deep breath of relief,
and says -

MINA

Ah- h! That's better!
{turns to Harker}
That's been wrong with me,
dear? It's all been like
a nightmare -

Leaves Harker side-
crosses toward balcony -
Briggs crosses into
foreground with wreath,
crosses and exits out of
scene. Mina, with her
back to camera, stretches
forth her arms, drawing
in a deep breath of fresh
night air, her had turned
back exultantly, as she
exclaims

MINA

What a heavenly night!

G-44 CLOSE SHOT. NURSE AND HARKER

Harker is staring at Mina -
still a little puzzled -
nurse comes into scene
and says in undertone,

NURSE

I think you're doing
wrong, Mr. Harker, - it's
liable to be dangerous.

CONTINUED.

G-44 CONTINUED

Harker turns to her with a placating smile and says,

HARKER (very confidently)

It's all right, Briggs, as long as I'm here.

Nurse looks at him and shakes her head -
Harker exits out of scene toward window.

G-45 INT. CLOSE SHOT AT WINDOW

Mina is still standing, looking out into the night, as Harker comes into scene. She smiles at him over shoulder and says -

MINA

Isn't it lovely, John - the moonlight -

G-46 INT. CLOSE SHOT DOOR. LEADING INTO HALL.

FLASH CLOSEUP NURSE as she stands there, one hand on the door knob, looking across the room at them.

G-47 INT. MED. CLOSE SHOT WINDOW

Mina, takes Harker's hand, and, pointing up into the sky, exclaims-

MINA

Look - have you ever seen so many stars? Millions of them!

CONTINUED.

G-47 CONTINUED

Harker follows direction of her hand - as he is looking up into the sky with an indulgent smile, she turns and looks at him - the rapt expression on her face alters imperceptibly as her eyes drop and she stares at his throat.

G-48 LARGER CLOSE UP NINA.

as she stares at Harker's throat, her eyes slightly dilated, a startling look of animalism flashing over her face. Harker's voice continues over close-up

HARKER'S VOICE

My, they look close - I
as if you could almost
reach out and touch them -

G-49 MED. CLOSE SHOT
NINA AND HARKER

He hesitates and looks at her - smiling as he completes speech -

HARKER

How would you like me to
reach up and get you a
handful?

The predatory expression on her face gives way to a more natural look as she smiles back at him and, taking his hand, says nervously, hastily,

NINA

Yes - aren't they
beautiful? - and the night-
(starts to pull him
out to balcony)
Let's go out here on the
balcony -

As she leads him out
of scene to balcony, we
CUT TO:

G-50 INT. FLASH CLOSEUP AT DOOR

Nurse staring across the room at Mina, a look of alarm on her face. She turns and exits quickly.

G-51 INT. LIBRARY MED. SHOT

Van Helsing is facing Dracula across table - has worked himself up to a dramatic pitch, as he levels his finger at Dracula and cries,

VAN HELSING

- and I'll have Corfax Abbey torn down, stone by stone - excavated for a mile around!

G-52 INT. FLASH CLOSEUP VAN HELSING

His voice rising and continuing through closeup..

VAN HELSING

- I'll find your hiding place and in the bright glare of sunlight you stand, I'll rip the cover from your earth-box and drive that stake through your heart!

G-53 FLASH CLOSEUP DRACULA

Reacting to this threat - his eyes narrow ominously. He does not speak for a moment and directs a piercing gaze toward Van Helsing - he seems about to burst forth in fierce speech - then, controlling himself with a mighty effort, and his voice taking on a smooth, silky quality, he purrs,

(CONTINUED)

G-53 (CONTINUED)

DRACULA

In the past five hundred years, Van Helsing, those who have crossed my path have all died -

G-54 INT. MED. SHOT
VAN HELSING & DRACULA

Dracula in f.g., his back to camera; Van Helsing facing him.

DRACULA

(completing speech)

- and some not pleasantly.

We see Van Helsing's shoulders stiffen and he braces himself against this threat. Dracula continues looking at him with fierce intensity - then slowly lifts his arm and says, with terrible emphasis and force,

DRACULA

Come - here - I

G-55 INT. FLASH CLOSEUP
VAN HELSING

Standing very straight and rigid - all his mental faculties whipped into play to combat this sudden danger.

G-56 INT. FLASH CLOSEUP
DRACULA

Matching action as he completes speech and concentrates his entire will-power on Van Helsing, his eyes growing large.

G-57 INT. MED. SHOT ANOTHER ANGLE

Both men hold their positions for a moment, unbending - Van Helsing, fighting to maintain his defensive position. Then he takes an involuntary step toward Dracula, which is followed by a slight pause as he attempts to gain control of himself. Dracula tightens up, baffled for a moment, then says,

DRACULA

Your will is strong -
then I must come to you -

He takes a couple of slow steps toward Van Helsing, never once removing his eyes from Van Helsing's.

G-58 LARGER CLOSEUP
VAN HELSING

His hand flies quickly to his vest pocket - this move is instantly checked by Dracula's voice sounding authoritatively over Closeup.

DRACULA'S VOICE

Stop!

Van Helsing's hand stops.

G-59 FLASH CLOSEUP DRACULA

Bringing all his will to bear on Van Helsing, as he says,

DRACULA

You cannot move your
hand - until I will it.

G-60 FLASH CLOSEUP VAN HELSING

As he tries to move his hands closer to his pocket and finds he cannot - it remains rigid, shaking a little with his effort to move it.

G-61 INT. MED. SHOT

Matching action as Dracula notes with satisfaction that he is apparently overcoming Van Helsing - stretches forth his hand and says,

DRACULA

Remove what you have there and place it in the drawer in that table -

G-62 INT. CLOSEUP VAN HELSING

Regaining the use of his hand - it goes slowly into his upper vest pocket and starts to remove the cross - as the tip of the cross appears from beneath the edge of coat lap - CUT -

G-63 INT. FLASH CLOSEUP
DRACULA

Swiftly muffling his face behind his cloak as he cries,

DRACULA

Quickly!

G-67 (CONTINUED)

retreats toward windows - his cloak held between his face and the cross as a shield -- then suddenly with a final snarl of frustrated fury, Dracula whirls and dashes through the window into the night. It is only after he has left that we see the terrific toll this incident has exacted from Van Helsing. He almost collapses against a chair, back to camera - leans weakly against arm of chair, fighting to regain his strength. Then, pulling himself together, with a mighty effort, he turns and starts towards door leading to hall.

G-68 MINA'S BOUDOIR. MED.
CLOSE SHOT.

Harker is lounging easily on a long, low settee, heaped with gay colored cushions, looking up fondly at Mina, who is leaning against the rail, facing him, her head thrown back as she laughs, a little self-consciously, and says, as if in answer to some statement he has just made,

MINA

But, John, I never could have said anything so silly. You're making it up!

HARKER (doggedly)

No - you said you were afraid of the night --

MINA

What's there to be afraid of? I love the night. It's the only time I really feel alive.

At this her eyes travel to a point beyond John's head, and we see the shadow of a bat flying across scene, reflected on the white wall opposite. Her laughter dies - Harker, noticing that something is attracting her attention, looks around and sees the bat.

G-69 EXT. BALCONY FLASH
CLOSEUP SHADOW OF BAT

Flitting by.

G-70 EXT. BALCONY MED.
SHOT ANOTHER ANGLE

Matching action as
Harker sees bat and
springs up, saying,

HARKER

There's a bat -- it'll get
in your hair -

He crosses balcony in
front of Mina and starts
striking out into the
air, at the bat, following
its progress in pantomime
as it apparently flits
around just out of Harker's
reach.

G-71 EXT. CLOSEUP MINA

A strange expression on
her face - an expression
of awe - she speaks in
a whisper.

MINA

Yes - yes -

G-72 EXT. MED. SHOT

Harker chasing bat.
Follows it to balcony
rail, where it ap-
parently flies away,
making one last circling
whirl towards Mina in
f.g. - we hear Mina say,
in the same odd tone,

MINA

I will.

Harker hears this and
turns quickly, asking,

HARKER

You will what?

(CONTINUED)

G-72 (CONTINUED)

MINA

I didn't say anything -

She drops onto the settee, curling her foot under her, holding out her hand invitingly to Harker.

HARKER (as he comes over to her)

I thought you did -

(looks off in direction but has flown)

By, that was a big batt!

He sits down - she snuggles up a little to him.

G-73 INT. BOUDOIR MED. SHOT VAN HELSING.

Van Helsing is walking across room, looking around quickly as he sees that Mina and the nurse are not there. As he crosses towards open door leading to balcony, Mina's voice comes over scene, stopping him just within the door.

MINA

John, I want you to make me a promise --

HARKER

Anything, darling -- anything at all--

Van Helsing peers around corner of door cautiously.

BRL

G-74 EXT. BALCONY. CLOSEUP
MINA AND HARKER

She is cuddling up to him with a wheedling air - says;

MINA

That funny little old professor and those herbs of his - I can't stand them - I want to get them away from him --

As she says this last, a cunning look comes into her eyes. She watches Harker narrowly to note the effect of her words.

G-75 INT. BOUDOIR CLOSEUP
VAN HELSING

As he listens to Mina and Harker outside, Mina's next speech comes over closeup.

MINA

And his crucifix - get that, too --

Van Helsing reacts to this.

G-76 EXT. BALCONY. MED. CLOSE
HARKER AND MINA

on settee. Mina's voice continues unbroken,

MINA

He'll be wanting to protect me again -
(her voice takes on a mocking tinge)

from the night - Count Dracula - or whatever it is -

CONTINUED

BRL

G-76 CONTINUED

HARKER

(suddenly serious)

I don't know - maybe he's
right. He's been telling
me some terrible things
about Count Dracula -

She starts to laugh,
a little hysterically.

G-77 INT. BOUDOIR
FLASH CLOSEUP VAN
HELSING

shooting from balcony
into room, getting
over his alarmed re-
action. As laugh sounds
over scene, CUT TO

G-78 EXT. MED. SHOT

matching action as
Mina's laughter dies
down on an unnatural
note. She eyes him
with a recurrence of her
previous attitude of con-
straint - very nervous -
wanting only one thing -
to kiss him. He notices
this - says with a little
frown of concern,

HARKER

What is it? What's the
matter?

She stares at him with
the odd light in her
eyes, says, quickly,

MINA

Why?

HARKER

Your eyes - they're looking
at me so strangely -

G-79 EXT. BOUDOIR WINDOW

loading to balcony,
shooting into room.
In background, Doctor
Seward is slowly
coming up, attracted
by Van Helsing's
watchful attitude.
Doctor Seward comes
into fore to Van
Helsing - says, in a
low voice,

DOCTOR SEWARD

What is it, Van Helsing?

Van Helsing turns
quickly, and placing
his finger to his
lips, - Doctor Seward
comes forward a little
more, his voice
lowered to almost a
whisper, as he con-
tinues,

DOCTOR SEWARD

What's happened?

CAMERA MOVES FORWARD
TO CLOSE SHOT DOCTOR
SEWARD AND VAN HELSING,
as Van Helsing replies
in a tragic whisper,

VAN HELSING

What we've feared from
the beginning -

Doctor Seward looks
startled, follows
direction of Van Helsing's
eyes, and we CUT TO

G-80 EXT. BALCONY, MED.
CLOSE SHOT HARKER
AND MINA

matching action of
previous scene as Mina
draws closer and closer
to Harker - her eyes
filled with a savage
hunger. Harker is
staring at her as if
too amazed to move - he
finally manages to
falter,

CONTINUED

ERL

G-80 CONTINUED

HARKER

Mina -

As he says this;
CAMERA MOVES FORWARD
FAST HIM TO LARGE
CLOSEUP MINA'S FACE
Coming slowly forward -
it passes right by the
camera and out of scene.

G-81 EXT. BALCONY. CLOSE
SHOT AT DOOR LEADING
FROM BOUDOIR.

Harker's voice comes
sharply over scene,

HARKER'S VOICE

Mina! You're -

The faces of Doctor
Seward and Van Helsing
are suddenly alive
with horror, as Doctor
Seward cries;

DOCTOR SEWARD

No - ! Mina - !

Van Helsing dashes
forward into scene -
Doctor Seward shrinks
back against the door,
hiding his face - over
scene comes a snarl,
the sound of a chair
being overturned, the
sound of scuffling feet.

G-82 MED. SHOT BALCONY
REVERSE ANGLE

Mina has leaped up and
stands crouching with
her back against the
wall - Harker has also
gotten up to his feet -
Van Helsing stands be-
tween them with his
cross upraised.

CONTINUED

HRL

G-82 CONTINUED

HARKER (furiously)

What's the matter with
you -- have you gone
crazy?
(wrenches the cross
from him)

Are you trying to
frighten her to death?

He stands facing Van
Helsing.

VAN HELSING

No, I was trying to save
her!

Harker turns to Mina.

HARKER

Darling, it's all right -
I -

Mina gives a little
cry - recoils ..
covers her face with
her arm as she sees
the cross in Harker's
hand.

G-83 EXT. CLOSEUP MINA

her face hidden in
the crook of her arm.

MINA

The Cross - John - I
After what's happened,
I can't look at it!

her strength seems
to give way and she
starts to slither to
the floor from sheer
weakness and reaction
from the shock.

G-84 EXT. CLOSE SHOT
HARKER & VAN HELSING

Harker looks dazedly
from Mina to Van Helsing,
not understanding -

CONTINUED

28

G-84 (CONTINUED).

Van Helsing stretches forth his hand to receive the Cross. Harker hands it to him mechanically, as he exclaims,

HARKER

But what's happened - ?

G-85 EXT. CLOSEUP MINA

in a huddled heap on the floor. She looks up at them with tears in her eyes - her expression one of deep horror as she says,

MINA (Falteringly)

I can't tell you -
I can't - I

G-86 EXT. MED. SHOT GROUP

matching action as she breaks off with a shudder and starts to sob violently. Van Helsing and Dr. Seward in fore., backs to camera - Harker sinks to his knees beside Mina. He tries to take her in his arms as he says,

HARKER

You must - I've a right to know!

Mina draws away from him, trying to control herself, but too shaken by her experience. Her words come hurriedly, almost incoherently,

MINA

It's the truth - everything! Dracula - he came to me - opened a vein in his arm - he made me - drink -

(She collapses in faint)

(CONTINUED)

G-86 CONTINUED.

At this, the sound of two quick shots from the yard below interrupt. They all turn, startled - Van Helsing indicates that Dr. Seward and Harker are to confine their attention to Mina - he exits toward rail, out of scene. Dr. Seward drops to his knees on the other side of Mina and starts to locate her pulse. Harker, his arm resting under Mina's head, starts ad libbing.

HARKER

Darling - it's going to be all right - we'll save you - we'll save you -

G-87 EXT. CLOSE SHOT RAIL

as Van Helsing leans over, calling down into the darkness below.

VAN HELSING

What is it? Who is it?
Martin - ?

G-88 EXT. TERRACE BELOW
MED. SHOT FROM VAN
HELISING'S ANGLE.

as Martin stands there in the moonlight, a shot-gun in his hand. Behind him, leaning against the side of the house, in an attitude of terror, is the maid. Martin looks up toward balcony rail and calls,

MARTIN

A bat, sir - a large black one -

Van Helsing's voice comes from above..

VAN HELSING

There's no use wasting your bullets, Martin - they can't harm that bat!

MBK

9-89 EXT. TERRACE. CLOSE SHOT.

Martin looks up at him with a peculiar look in his face, hesitates for a moment and then says,

MARTIN

Yes, sir.

He turns away and encounters the maid staring at him. Maid points up toward balcony and says in a low whisper,

MAID

So's crazy.

MARTIN

(Confidentially in her ear)

They're all crazy - all but you and me -

(He hesitates, locking her over critically, then adds)

And sometimes, I have no doubts about you.

FADE OUT.

SEQUENCE B

H-1 FADE INTO:
EXT. LONG SHOT
CHURCHYARD. NITE

An eerie, awesome view of the churchyard at Whitby, as it lies beneath the wan light of a cloud-flecked moon. Ground mists curl, wraithlike, about the ancient and moss-covered tombstones, and in immediate fore., a melancholy willow droops sweepingly over a headstone. In b.g., and dotting the churchyard here and there are the more pretentious mausoleums and family vaults. The Weston vault, one which looks as if it had served as the final resting-place of the Westons for generations, is prominently established.

In the background, slowly approaching, is the figure of a woman in white. - Lucy Weston. As Lucy draws closer to the door of the vault, we see it stands partly open, Lucy comes walking slowly, as if in a trance, eyes staring straight ahead, and enters the vault. As the door of the vault closes slowly, with a faint creaking sound, behind Lucy, and from somewhere near at hand, an owl hoots, CAMERA SWINGS AROUND TO MED. CLOSE SHOT HARKER AND VAN HELSING, crouched behind a nearby tombstone; and we get over Harker's reaction to Lucy's appearance, which has left him speechless and shaken. He stares at the closed door of the vault with an expression of complete stupefaction - can't credit his senses - there is a faintly pitiful look in his eyes as if he almost suspected his own sanity. Van Helsing does not speak. He studies Harker gravely, narrowly, watching to see the effect this will have upon him, his manner paternal. One hand goes out, steadying, to Harker's trembling shoulder. For the first time, we see that Van Helsing is carrying an oblong, paper-wrapped parcel. He indicates parcel - pointing to vault, says gravely

VAN HELSING

I would have spared you this, but I wanted you to see for yourself.

(CONTINUED)

H-1 (CONTINUED)

Harker hesitates for a moment, the horror of the situation almost overcoming him. Then he braces himself and says through his teeth,

HARKER

Come on!

H-2 INT. MINA'S BEDROOM - NITE

The room is dim and quiet. Mina lies in bed, waist under the effects of an opiate. Dr. Seward sits beside the bed, the night-light tilted slightly away from her face, its ray directed to a book he is half-heartedly reading. He shows evidence of his nervous, harried state of mind.

CAMERA MOVES SLOWLY FORWARD TO MED. CLOSE SHOT as we see Mina commence to come out of her stupor and move slightly with a restless air. Dr. Seward lays aside his book and glances at her solicitously.

H-3 INT. FLASH CLOSEUP
MINA IN BED

Stirring faintly. One arm, which has been under her head, moves slowly towards sprig of wolfbane which rests on the coverlet, and displaces it accidentally.

H-4 INT. MED SHOT
DOCTOR SEWARD

Watching her closely. He leans over and restores the wolfbane to its original position. Then he draws his chair a little closer to the bed and sits there, studying her attentively.

H-5 INT. MINA'S BOUDOIR

Briggs, the nurse stands talking to a night nurse who has just come in. The night nurse has a half dozen charts in her hand. Their voices are low as they glance towards Mina's bedroom, Briggs saying,

BRIGGS

We've had to keep her under opiates all night - the minute she smells that wulfbane, she goes out of her head and starts to fight us.

NIGHT NURSE

I don't blame her. The whole house reeks with it.

BRIGGS (Nodding)

I'll tell the doctor you're here -

Exits towards bedroom.

Matching action to
Briggs comes from B.G.
and approaches Dr. Seward
in foro. He looks up
inquiringly.

BRIGGS

Lynch would like to
speak to you, Doctor -

H-6 CONTINUED

DR. SEWARD (Rising)

Thank you -
 (Starts to exit - then
 turns and indicates Anna
 who seems more rest-
 less than before)
 We may have to give her
 another injection before
 daylight. -

Dr. Seward exits across
 room into boudoir. Briggs
 stands looking down at
 Mina - picks up book Dr.
 Seward has been reading and
 straightens lampshade.

H-7 INT. BOUDOIR

matching action as Dr. Seward
 enters from bedroom - comes into
 fore., where night nurse is stand-
 ing at small table.

DR. SEWARD
 What is it, Lynch?

She hands him the charts,
 saying -

NIGHT NURSE

I'm a little worried
 over the patient in No. 11.

DR. SEWARD (dropping into chair
 at table.)

Let me see.

She hands him the chart -
 he starts to check over it
 as she starts to explain.

H-8 EXT. BALCONY.

Bedroom window, curtains
 parted, in b.g. - through
 it we see Briggs moving
 about.

Dracula appears in immediate
 fore., silhouette. - stands for
 a moment watching Briggs whose
 back is for the time being
 toward the window.,

H-9 EXT. FLASH LRGH
CLOSEUP DRACULA

Staring at Briggs -
his eyes commanding.

H-10 EXT. MED. SHOT BALCONY

Dracula in fore., as in
previous shot - through
window we see Briggs
turn slowly, as if impelled
by some force she knows
nothing of for the moment -
she slowly approaches
window and stands looking
out.

CAMERA MOVES FORWARD TO
LARGE CU BRIGGS AT WINDOW,
staring out through pane.

H-11 EXT. VERY LARGE
CLOSEUP DRACULA

Regarding her fixedly.

H-12 EXT. MED. SHOT WINDOW

Shooting in from balcony.
Briggs slowly reaches up
and removes wolfbane
from over the catch -
unlocks the windows and
opens them - then stands
aside as Dracula enters
and stands before her.

CAMERA MOVES IN THROUGH WINDOW,
pausing for a moment as
Dracula stares down at Briggs
- she stands as if awaiting
his silent command, then
exits from scene as if in
obedience; Dracula con-
tinues on into room,
starting for bed -
CAMERA FOLLOWS HIM OVER
TO BED - he stands looking
down at Mina, who has now
almost reached complete
consciousness.

H-13 INT. BOUDOIR MED SHOT

Dr. Seward glancing over charts - suddenly looks up, as a sound from the next room reached his ears - he rises quickly and crosses to door, locking in.

H-14 INT. BOUDOIR. MED. LONG SHOT THROUGH DOOR

Locking into bedroom from Dr. Seward's point of view. Briggs comes into scene, book in hand, and seating herself in a low rocker, starts to read. Her manner appears in every way normal and disarming.

H-15 INT. BOUDOIR. MED. SHOT ANOTHER ANGLE

Matching action as Dr. Seward turns back from bedroom door, satisfied that everything is all right. He crosses back to his charts, his air one of nervous tension. Night nurse looks down at him sympathetically.

H-16 EXT. CHURCHYARD. MED LONG SHOT

Vault in fore. Through the open door there comes the sound of a heavy blow being struck - followed by a piercing, unearthly scream. An owl, disturbed by the sound, flutters across scene. For a moment there is absolute silence, then slowly the figure of Barker appears, a ghastly, stricken look on his face - he emerges and leans limply against door of vault, head bowed, body sagging. Van Helsing follows after a moment, backing out, his eyes looking back into the darkness of the vault.

(CONTINUED)

15
E-16 (CONTINUED)

VAN HELSING

Driving that stake in
her heart was an act of
mercy - may her soul
rest in peace!

Crosses himself and
starts to draw door of
vault shut - Harker
watches him in silence -
then we see his horror give
place to cold fury of des-
truction, and he says
harshly,

HARKER

Let's go to the abbey!

As they start off -
OUT TO:

E-17 EXT. FLASH LONG SHOT
GROUNDS - MOONLIGHT

A very picturesque angle,
possibly down shot from
elevation, showing moon-
lit lawn and deep shadows,
as Dracula, in b.g., walks
slowly with Mina at his
side.

E-18 EXT. CHURCHYARD
MED. CLOSE SHOT GATE

Leading to road -
shooting through gate,
with tombstones and
mist-hung churchyard
in b.g.

Harker and Van Helsing
approach gate, walking
swiftly, but in silence -
as they come into fore.,
and are about to pass
through the gate, Van
Helsing stops and points
grimly off, saying,

VAN HELSING
(Musingly)

Carfax Abbey -

H-19 EXT. VERY LONG SHOT
CARFAX ABBEY (Glass)

Looming grim and desolate
on cliffs overlooking the
sea, which can be seen
beyond.

H-20 EXT. MED. SHOT HARKER
AND VAN HELSING

Van Helsing's speech
continues,

VAN HELSING

Somewhere in there we
must find the two
remaining boxes -

H-21 EXT. MED. CLOSE
SHOT AT GATE

As Van Helsing finishes
speech. Harker follows
direction of his arm -
suddenly strains his
eyes, leaning a little
forward - points off,
exclaiming,

HARKER

Look! Who's that?

H-22 EXT. VERY LONG
SHOT ABBEY

The figure of a man is
seen scrambling down over
rocks leading down around
cliff. He carries a
lantern.

H-23 EXT. MED. CLOSE OF GATE

Matching action as Van
Helsing, also looking, says,

VAN HELSING

Renfield - !
(Turns to Harker,
the light of triumph
in his eyes)

- Come - !

They start hurriedly
out of scene.

H-24 INT. MAIN HALL ABBEY
LONG SHOT

As Dracula and Mina come in from fore. - she is walking at his side now, slowly, mechanically, like a sleep-walker. As they advance across main hall towards corridor leading to steps below, CAMERA FOLLOWS. Dracula halts for a moment at side of hall, where there is an ancient wall sconce with a solitary candle, covered with the grease drippings of years. This he takes down.

H-25 EXT. ROCKS BELOW ABBEY
MED. SHOT

as Renfield comes down into fore., and proceeding cautiously and with some difficulty through a tangled mass of scrub and weeds, approaches a small iron-bound door at the very lower part of the abbey wall. CAMERA MOVES FORWARD INTO CLOSER SHOT as he fumbles with the door, finally opening it and letting himself in.

H-26 INT. LOWER CRYPT
MED. SHOT

Shooting towards door leading out as Renfield enters and closes door behind him - raises his lantern and looks around, panting a little. His eyes are wild, his hair in disorder, his clothing torn from his passage over the sharp rocks. As he leans against the door, getting his breath, he looks up.

H-27 INT. LONG SHOT CRYPT

Shooting across and up, as seen from Renfield's point of view. This is the first time we see the crypt in its entirety. A narrow stone stairway curves up and around to an apparently great height. Far up near the top, just entering from the Abbey above, comes Dracula, carrying Mina. He starts to come slowly down the steps.

H-28 EXT. ROCKS MED. SHOT

As Harker and Van Helsing come slowly down, climbing carefully over rocks, Van Helsing with lantern raised.

VAN HELSING

We must have come down this way --

Harker points, exclaiming,

HARKER

Look -- an opening in the wall - !

He starts toward wall, Van Helsing right behind him.

H-29 EXT. ABBEY WALL
CLOSE SHOT AT OPENING

This is a small opening not large enough for a man to crawl through, where the masonry or stone work has fallen away - perhaps an air hole, with iron bars - it permits a limited view into the crypt from outside. Harker and Van Helsing into scene - raising the lantern, they peer through.

H-30 INT. CRYPT...LONG SHOT
OF STAIRWAY

As seen from viewpoint
of Harker and Van Helsing.
On far side of the crypt -
Dracula just coming into
view, carrying Mina -
Renfield running up to-
wards Dracula, lantern in
hand crying.

RENFIELD

Master! Master!
I'm here!

H-31 INT. CRYPT...LARGE CLOSEUP
AT OPENING

Showing the faces of
Harker and Van Helsing,
lit by the flickering
lights of the lantern,
staring across in
horror.

86
H-32 INT. MED. CLOSE
SHOT ON STAIRS

Just as Renfield draws closer to Dracula, his face wildly radiant with his greeting. Harker's voice cries out across scene,

HARKER

Mina!...Mina!

Instantly, Dracula comes to a dead halt - turns his head, looking towards opening - Renfield seems frozen in his tracks.

H-33 INT. FLASH CLOSE
SHOT OPENING

showing Harmer and Van Helsing peering in.

H-34 MED. SHOT

Dracula turns his head from direction of opening to look down at Renfield - his face a mask of concentrated venom. Renfield looks up at Dracula and sees Dracula's accusing eyes - he backs down a step or two, crying,

RENFIELD

I didn't lead them here, Master! I swear - I didn't know - Master - Master - !

CONTINUED

H-34 CONTINUED

Dracula without a word but his whole attitude pregnant with terrific ominousness, lowers Mina to a standing position on the stairs and starts down after Renfield, with the same unhurried, deliberate pace. Renfield starts backing down the steps in a frenzy of fear- Dracula raises his hand briefly and commands.

DRACULA

Wait!

Renfield obeys - turns and looks up, sinking to his knees in an agony of supplication - starts to scream.

RENFIELD

Master, I've been loyal!
I'm your slave! Didn't
betray you - I

Dracula keeps bearing relentlessly down upon him as he crouches fearfully on the steps. Then, Dracula pauses a step or two above him and stands looking down at him with murderous eyes.

H-35 INT. CLOSEUP RENFIELD
ON STAIRS

shooting down from Dracula's angle as Renfield screams,

RENFIELD

Master, don't kill me. Let me live - punish me - torture me - but let me live. I can't face God with all those lives on my conscience, all that blood on my hands.

H-36 INT. MED. SHOT STAIRS

Dracula, comes down to Renfield, and stretching forth his hands, grips him about the throat. Renfield gives a shriek of terror.

H-37 INT. FLASH CLOSE SHOT OPENING

As Renfield's screams, one after the other, come across scene. There is the sound of rending, of tearing - the thump of a body - the thud of blows - Renfield gives one final cry and then there is a significant silence. Harker closes his eyes to shut out the horrible sight - Van Helsing exits from window, pulling Harker after him.

H-38 INT. LONG SHOT STAIRS

As Renfield's limp body comes slithering and rolling to the bottom, where it lies a broken, twisted heap. Dracula turns to Mina - she starts to follow him down.

H-39 EXT. ROCKS. ANOTHER ANGLE

Shooting up - small iron-bound door in immediate fore., concealed by weeds. Harker and Van Helsing in background, clambering down hastily, rickling their necks on the rocks, which are slippery with early morning mist. As they come into fore., they are searching every foot of the stone walls - suddenly Harker spots the door and makes for it with a cry ...

HARKER

Here's how he got in -!

crosses to it, stumbling in his eagerness - Van Helsing after him - they start to work at the door, meeting with resistance.

H-40 INT. LOWER PART OF CRYPT

Dracula has come down the stairs, Mina following - they are crossing around towards entrance to catacombs, door of which stands open, revealing nothing but the darkness beyond.

H-41 EXT. MED. SHOT IRON-BOUND DOOR

Harker and Van Helsing straining and pulling to get it to open. The door quivers under their combined onslaughts - bursts open - Harker and Van Helsing rush into crypt. Shooting past them towards background, we see the door leading to the catacombs, with Dracula and Mina just passing through it. As Harker and Van Helsing rush forward, Harker crying,

HARKER

Mina - Mina -!

The door swings shut just as they reach it.

CAMERA MOVES SLIGHTLY FORWARD TO CLOSE SHOT DOOR, as they frantically try to push it open. As they continue to push, the door starts slowly to give way, a little shower of dust dislodged - door cracks open an inch or two - Harker cries in triumph,

HARKER

It's giving way - it's opening -!

As he says this, from inside comes a terrible scream - they stop and stare at each other in horror. Then as the scream dies away into a hollow silence, Harker cries:

(CONTINUED)

EC
H-41 (CONTINUED)

HARKER

Mina! Mina! We're here!

Starts to kick and hammer at the door with almost maniacal frenzy, Van Helsing assisting with a certain grim resignation.

As they use all their combined strength, start to push it open - it swings back with almost maddening slowness - finally stands wide - just as the first ray of morning sunlight illumines the crypt and the door -

H-42 INT. CATACOMBS. MED. SHOT

Harker and Van Helsing enter from camera - Harker stands for a moment, lantern upraised, looking around - calls,

HARKER

Mina! Where are you?

Then Harker starts off in one direction and Van Helsing in another.

H-43 INT. CATACOMBS. ANOTHER ANGLE.

The faint gleam of oncoming daylight is creeping in, revealing the character of the place - a low broad, tunnel-like room, with low arches leading off to various sections. From somewhere above

(CONTINUED)

H-43 (CONTINUED)

and from a break in the masonry, a little light is streaming through - barely enough to distinguish the moving figures of Van Helsing and Harker. Van Helsing is seen moving about in background, the ray of his lantern, raised aloft, casting mammoth, weird shadows as he advances. Throughout balance of scene, interior becomes slowly lighter with the advancing down ... Their voices are heard calling, ad lib,

H-44 INT. FLASH CLOSEUP
HARKER.

Passing by camera
under an arch, calling

HARKER

Mina! Mina!

H-45 INT. CLOSE SHOT VAN HELSING

Coming towards camera
lantern held high --
suddenly stops, peering
dimly ahead.

H-46 INT. CATACOMBS
FAIRLY LONG SHOT

In fore., are the low
earth boxes. Van Helsing
starts forward, calling
at the top of his voice,

VAN HELSING

Harker! Harker!
I've found them!

70
H-47 INT. FLASH CLOSEUP
HARKER

About to start into a dark section of the catacombs - turns, his face lighting up - yet his eyes filled with dread at the thought of what may be awaiting him - dashes out of scene.

H-48 INT. CATACOMBS
MED. SHOT

Harker comes running into scene, fore., Van Helsing standing in fore., back to camera - looking down at the two boxes - camera shooting past.

HARKER (as he comes in)

Where is she?

Van Helsing grips his arm, pointing to boxes.

VAN HELSING

Look!

They start slowly forward - as they reach boxes, Van Helsing (back to camera) - leans over and slowly starts to raise the lid of the first box - Dracula's.

H-49 INT. CLOSE SHOT
REVERSE ANGLE

matching action as Van Helsing lifts up the coffer. Harker just behind him - as Van Helsing straightens up, a look of savage satisfaction on his face, we see Harker's eyes glisten with horror as he looks down into box. Van Helsing stands studying Dracula (out of scene) for a moment in grim silence - then he says,

'CONTINUED.

H-49 CONTINUED

VAN HELSING

His life in death will
soon be at an end!

HARKER (in agonized tones)

And - Mina -

He looks past Dracula's
box to where the second
box is lying. All the
life seems to have been
drained out of him - his
eyes are lifeless, stricken.
Van Helsing lays his hand on
his shoulder, steadying -
says,

VAN HELSING

You must be strong -

Sees that he must do
something to rouse
Harker from his
momentary stupor,
induced by the swift-
ness of his grief -
says,

VAN HELSING

Get a large rock -
anything - to help me
drive the stake through
his heart -

Harker does not move,
but remains staring
dully at Mina's box.
Van Helsing takes him
by the shoulders, and
literally turns him
around, almost pushing
him away. Harker goes,
stumbling, hardly conscious
of what he is doing. As
he exits from scene, Van
Helsing's eyes follow him
with pity - then he turns
and crosses toward Mina's
box - stands staring down
at it with a heavy sigh.

H-50 INT. CLOSE SHOT HARKER

groping his way blindly
across scene - leans
against one of the
arches, trying to get a

(CONTINUED)

RS
H-50 (CONTINUED)

"grip on himself - then he turns his head, listening. From off-scene, comes the sound of ripping and tearing of the wooden lid - Harker's whole body quivers with horror - it seems as if he can bear no more - he exits slowly, brokenly, from the scene.

H-51 INT. CATACOMBS MED.
SHOT VAN HELSING

He has turned away from Lucy's box and has been splitting up lid of Dracula's box - the piece he is now holding in his hand, regarding with grim satisfaction, is about three or four feet long, tapering to a sharp point at one end.

H-52 INT. MED. SHOT HARKER

As he comes into scene from behind an arch, looking around for something to use to drive the stake into Dracula's heart. In fore., is an old bit of iron, quite large, with a broad flat surface - possibly an old hinge of some sort. He picks it up and turns back towards Van Helsing.

H-53 INT. MED. SHOT

Fairly wide angle, Van Helsing in fore., stake in hand. He has just crossed and has raised the lid of Mina's box - is staring down into it as Harker comes forward out of the shadows, and crossing to him, falters,

(CONTINUED)

H-53 (CONTINUED)

HARKER

Mina - how does she -
is she -?

Van Helsing turns to him, a baffled look on his face. He points to box - Harker looks down into it.

VAN HELSING

She's not here --

Harker rouses, his eyes lighting up with renewed hope - he wheels, as if to dash off in search, exclaiming,

HARKER

Then she may be alive!

He rushes out of scene, dropping the piece of iron, leaving Van Helsing alone with Dracula.

Van Helsing makes a move as if to restrain him - then, with a pitying shake of his head, permits him to go. He turns and looks over at Dracula - then slowly reaching down, picks up the piece of iron and crosses to Dracula's box, where he stands gazing down into box with a look of grim determination to delay no further.

H-54 INT. MED. SHOT

Harker comes running into scene, calling,

HARKER

Mina! Mina!

(CONTINUED)

H-54 (CONTINUED)

Stops to listen for an answer. As he does so, over scene comes the sound of iron striking heavily against wood - then a loud and shuddering groan. Harker covers his face with his hand, leaning weakly against pillar.

H-55 INT. CATACOMBS CLOSE
SHOT MINA

As she leans back in a huddled heap against an arch, her eyes staring unseeingly straight ahead of her, not moving, a look of agony on her face. She is so still that we might almost believe her to be dead. Over scene comes the last agonized groan of Dracula - then silence. Mina stirs faintly - slowly the look of agony leaves her face, which becomes peaceful. As a look of sanity is restored to her eyes and she commences to look around bewilderedly, as if remembering what has happened, she springs to her feet in sudden panicky realization, and is about to cry out when Harker's voice is heard calling:

HARKER'S VOICE

Mina! Where are you?

She calls back, her voice vibrant with hysterical relief.

MINA

John! John! Here I am!

She rushes out of scene towards sound of his voice.

H-56 INT. MED. SHOT CATACOMBS

Boxes in background.
 Van Helsing comes
 anxiously forward-
 stops at pillar and
 looks off - a look of
 relief lightens his
 face as he sees --

CUT TO

H-57 INT. MED. CLOSE SHOT
 MINA AND HARKER

He has just taken her
 into his arms and she
 is sobbing upon his shoulder.
 Both are almost hysterical
 with relief and joy.

HARKER

You're safe - Mina -
 you're safe - you're safe!

MINA

That face - that horrible
 face - when he saw the
 sunlight!

Van Helsing enters
 scene - Mina looks up
 from the safety of
 Harker's shoulder,
 Van Helsing smiles
 tiredly and says:

VAN HELSING

There is nothing more to
 fear. Dracula is dead -
 forever.

Mina draws a quivering
 sign of relief - turns
 again to Harker. They
 start to go - then
 Harker, seeing that
 Van Helsing makes no
 move to do, says,

HARKER

Aren't you coming?

VAN HELSING

I shall remain - and
 fulfill my promise to
 Renfield.

(CONTINUED)

H-57 (CONTINUED)

Harker looks at him for a moment - then, his arm around Mina's shoulder, half-supporting her, he turns and they exit from scene. Van Helsing stands watching them go for a moment in thoughtful silence, a little smile hovering about his lips - then turns back towards Dracula's box.

CAMERA PANS AROUND FOLLOWING HIM INTO MED. SHOT as he crosses back to where box lies and pauses beside an arch, back to camera. As he stands there, looking down at the box, we hold the picture for a moment - Van Helsing, fore., in silhouette, crossing himself - Dracula's box, with a shaft of morning sunlight bathing it in a golden glow - dust particles glinting in the rays.

H-58 INT. LOWER CRYPT - VERY LONG SHOT

Shooting from fore., up the winding stairs, to where Harker and Mina are walking slowly up towards the top of flight - through the breaks in the walls, the morning sunlight streams - they pass from the shadows of the dim old stairway into a broad beam of light and continue on up, as we

FADE SLOWLY OUT

(ON FADE, THE SOUND OF ORGAN MUSIC STARTS TO ACCOMPANY FOR FINAL ROUNDING OFF OF FADE. THEN IT IS SUDDENLY CUT OFF AS we hear a voice command)

VOICE

Wait!

H-59 FADE INTO:

INT. MED. SHOT STAGE

Corner of proscenium arch, with motion picture screen in background.

Van Helsing steps quickly up to fore., holding up his hand in a gesture of command - calls peremptorily:

VAN HELSING

Please! One Moment!

(looks out into audience and says, with a smile)

Just a word before you go. We hope the memories of Dracula won't give you bad dreams - so just a word of reassurance! When you get home tonight and lights have been turned out and you're afraid to look behind the curtains - and you dread to see a face appear at the window - why, just pull yourselves together and remember -

(Pause)

- that, after all, there are such things!

QUICK FADE.

THE END