

"DRACULA"

(TVM)

Screenplay

by

Richard Matheson

Based on the Novel

by

Bram Stoker

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DAN CURTIS PRODUCTIONS, INC.

"DRACULA"

FADE IN

EXT. TRANSYLVANIAN LANDSCAPE - LONG SHOT - TWILIGHT 1

CAMERA SHOOTING PAST the steeple of a church. A magnificently primitive vista, the sun descending behind distant mountain peaks. TITLE: Bistritz, Hungary / May, 1897. CAMERA WITHDRAWS AND DOWNPANS, REVEALING the main street of Bistritz extending to a road which leads into the rugged landscape. A horse-drawn coach approaches and is stopped beside the Golden Krone Hotel.

ANGLE ON COACH DOOR - JONATHAN HARKER 2

as he gets out and looks around; he is in his middle twenties, tall, good-looking. After several moments, he turns toward the hotel entrance, CAMERA PANNING WITH him.

INT. HOTEL LOBBY 3

Harker ENTERS and approaches the desk behind which an ELDERLY WOMAN stands. She gives him a nervous smile, addressing him in her native language. (NO ENGLISH IS TO BE SPOKEN EXCEPT WHERE INDICATED, SUB-TITLES USED TO TRANSLATE.)

WOMAN

The Herr Englishman?

Harker nods, returning her smile, and answers in German.

HARKER

Yes, Jonathan Harker.

The Woman calls into a back room and an ELDERLY MAN COMES OUT, carrying a letter gingerly, sighing with relief as Harker takes it from him. The Elderly Woman sends him out for Harker's luggage, then regards Harker uneasily as he reads the letter. Done, he looks up, catching her expression and reacting to it as she forces a smile.

HARKER

(in halting German)

Do you know anything about this
Count Dracula?

She shakes her head immediately, her expression belying her words.

Cont.

WOMAN
 (in her native
 language)
 Nothing.
 (beat)
 Nothing at all, sir.

Harker smiles, then, as she turns the register, begins to sign it. As the Old Man returns, carrying Harker's luggage, he exchanges an apprehensive look with the Woman who turns away from Harker and crosses herself, breathing with effort.

INT. HARKER'S BEDROOM - CLOSE ON JOURNAL - NIGHT 4

as Harker writes in it. CAMERA WITHDRAWS TOWARD the bedside table, SHOWING Harker sitting up in bed.

HARKER'S VOICE
 (o.s.)
 Supper tonight consisted of a highly
 appetizing dish called paprika hendl
 being chiden done up in some way
 with red pepper. I must remember to
 get the recipe for Mina so she can
 prepare it when we're married.

CAMERA STOPS ON the table. The open letter is on top of it.

HARKER'S VOICE
 (o.s., pause)
 Well, tomorrow brings me to the
 end of my long journey.

INSERT - LETTER

5

My friend. Welcome to the Carpathians. Sleep well tonight.
At ten tomorrow morning, the diligence will start for
Bukovina; a place on it is kept for you. At the Borgo Pass,
my caleche will await you and will bring you to me. I
trust that your journey from England has been a happy one
and that you will enjoy your stay in my beautiful land.
Your friend. DRACULA.
 (IF A READING OF THE ENTIRE LETTER WOULD TAKE TOO LONG,
 CAMERA CAN MOVE IN IMMEDIATELY ON THE LAST FEW LINES.)

INT. HARKER'S ROOM - MORNING

6

Harker, dressed, has just finished closing his luggage when there is a KNOCK on the door.

Cont.

HARKER

Yes? Uh...ja?

The door opens and the Elderly Woman ENTERS, looking much distraught. Harker regards her curiously as she hesitates, then, abruptly, speaks to him, SUB-TITLES translating.

WOMAN

(in her native
language)

Young Herr, must you go?

HARKER

(in German)

I'm sorry. I didn't quite
understand that.

In her disturbed state, she begins to mix German and her own language, speaking too quickly for Harker to understand. We see, in SUB-TITLES, what she is saying.

WOMAN

Don't you know what day it is,
young Herr? It is the eve of
St. George's day. Tonight, when
the clock strikes midnight, all
the evil in the world will have
full sway.

HARKER

I'm sorry. I don't -

He breaks off in self-disgust; speaks in his bad German.

HARKER

I'm sorry. I don't understand
what you're saying well enough
to -

He breaks off as she clutches his right hand in both of hers. SUB-TITLES continue.

WOMAN

Please do not go, young Herr.
Not to that place. I beg of you.

HARKER

(in German)

Not go, did you say? Ah; well,
I must, you see. I have business
to conduct.

Cont.

Paying no attention to his words, the Elderly Woman removes a chain and crucifix from her neck and thrusts it on him.

HARKER

(in German)

Oh...no, no. Please. I
couldn't take it from you. It's
too -

He breaks off as she babbles on, putting it around his neck. Then she draws in breath and tries to control herself. Her trembling smile is more disturbing than her nervous state.

WOMAN

(slowly and
carefully in
German)

For your mother's sake.

Harker smiles awkwardly and pats her on the shoulder.

INT. COACH - ANGLE ON HARKER - LATER

7

as he gets inside and sits, saying "Good morning" (in German) to the other passengers, some of whom return his greeting. He settles himself, glances out the window, starts to glance back, then does a mild double-take, looking toward the hotel entrance.

P.O.V. SHOT - HOTEL ENTRANCE

8

The Elderly Woman talking to the COACH DRIVER. They are obviously discussing Harker for they glance at him every now and then and, once, the Old Woman crosses herself.

ANGLE ON HARKER

9

He smiles, trying to be amused, but his smile is strained. He draws in wavering breath.

EXT. COUNTRYSIDE - MOVING SHOT - COACH

10

as it is drawn past a charming farm which stands in a flower-dotted meadow.

INT. COACH - ANGLE ON HARKER

11

his spirits regained as he looks out the window at the pleasing sight. He looks around as an o.s. MALE VOICE addresses him in the native language.

VOICE

(o.s.)

What is your destination, sir?

ANOTHER ANGLE - INCLUDING THE MAN AND HIS WIFE

12

SUB-TITLES translate.

HARKER

(in German)

I beg your pardon?

MAN

(slowly in the
native language)

What is your destination?

HARKER

(in German)

Ah.

(beat)

The castle of Count Dracula.

The Woman draws in her breath involuntarily, making Harker look at her in surprise.

HARKER

(in German)

You know him?

MAN

(cutting in; curtly)

No, we do not.

The coach interior becomes still and Harker looks around at the other passengers, CAMERA WITHDRAWING TO INCLUDE them.

HARKER

(in German)

Is something wrong?

They all shake their heads, none of them replying, some trying to smile. Harker tries not to let their obvious uneasiness affect him. As he looks out the window again, the passengers regard him with something akin to dread.

SERIES OF SHOTS

13

alternating between Harker, the passengers and the countryside as the day progresses. The coach passes through green forests and woods, past farms and orchards of fruit trees in blossom. Harker enjoys the sights, forgetting his uneasiness about the passengers' behavior. The passengers avoid looking into his eyes.

INT. COACH - ANGLE PAST HARKER - TWILIGHT

14

as the coach passes by a grove of weeping birch trees, their bark shining like silver through the delicate green of the leaves. He looks at the mountains ahead.

P.O.V. SHOT - MOUNTAINS

15

glowing with a cool pink as they hold the sunset.

ANGLE ON HARKER

16

trying to enjoy the beauty of the sight but growing apprehensive again as darkness approaches. Now he sees something beside the road.

REVERSE ANGLE - THROUGH COACH WINDOW

17

the coach nearing a roadside shrine, a PEASANT WOMAN kneeling in front of it. As the coach passes the shrine, Harker looks aside quickly at the RUSTLING SOUNDS.

P.O.V. SHOT - ANGLE ON PASSENGERS

18

crossing themselves almost in unison.

ANGLE ON HARKER

19

He tries to smile but is, somehow, unable to retain it. He looks out the window again; twitches slightly at a rumbling of THUNDER in the distance.

P.O.V. SHOT - MOUNTAINS

20

Darkness gathering on them as the o.s. sun descends. Above the peaks, dark, rolling clouds are beginning to gather. CAMERA HOLDS.

MOVING SHOT - COACH - NIGHT

21

The driver lashing the horses unmercifully, cursing at them to run faster.

INT. COACH

22

rocking wildly on its springs, swaying like a boat on a stormy sea, everyone holding onto something in order to remain in their seats. One of the Male Passengers leans out a window and shouts up angrily at the driver who does not reply. Harker forces a smile. SUB-TITLES translate his words as he addresses the Man.

HARKER

(in German)

Do your coachmen always drive
this wildly at night?

The Man does not reply and Harker does not repeat the question. He makes a noise of surprised complaint as the coach jolts over a rut in the road.

Cont.

HARKER
(in English)
My God.

One of the women looks at him quickly.

DOWN ANGLE FROM WALL OF BORGO PASS - TOWARD COACH 23

It is approaching at high speed, then slowing down as it enters the high-walled cleft of the pass. The rumbling THUNDER is louder here.

INT. COACH - ANGLE ON HARKER 24

The stone wall of the pass only feet away from the window. Harker, looking out at it, twitches in surprise, as the hand of one of the women passengers reaches INTO FRAME and plucks at his sleeve. CAMERA WITHDRAWS TO SHOW her giving him a sprig of wild rose and, murmuring something in her native language, crossing herself. Harker is confused but tries to act pleased.

HARKER
(in his bad German)
Thank you.
(beat)
What is it?
(looking at the
sprig)
It looks like -

He breaks off as the other passengers also give him impromptu gifts - buds of garlic, a piece of mountain ash, a bit of wolfbane. As they do, they murmur something in their native language and cross themselves. Harker says "Thank you" in German but hasn't the remotest notion as to why the simple gifts are being proffered. He examines them, perplexed, then looks up quickly as the coach is stopped. The other passengers lean quickly toward the window on Jonathan's side to look outside, sighing with relief at what they don't see.

ANGLE FROM WINDOW - SIDE ROAD 25

leading upward toward the mountains. There is nothing on it.

INT. COACH 26

The passengers settle back in their places, obviously relieved, as Harker takes out his pocket watch and strikes a match to look at it. He makes a worried sound, starts to look toward the road again, then glances upward as the o.s. DRIVER addresses him.

DRIVER'S VOICE
(o.s.)
Herr Harker.

Cont.

HARKER

Ja?

SUB-TITLES now.

DRIVER'S VOICE

(in the native language)

I cannot remain here. You must
either wait by yourself or continue
on to Bukovina.

HARKER

(in German)

I-I'm sorry. Would you repeat
that?

He breaks off as the passengers emit a mutual gasp of dread
and cross themselves. Looking quickly toward the road,
Harker sees the lights of an approaching vehicle.

P.O.V. SHOT - CALECHE

27

The SOUND of its rapid approach becoming audible before it
emerges from the night, drawn by a large black horse, its
driver a tall man with a beard and a black hat which
obscures his face. The caleche is drawn up beside the coach,
CAMERA DRAWING BACK TO SHOW the passengers sitting rigidly,
staring straight ahead, holding their breaths while Harker
looks outside.

ANGLE FROM BEHIND CALECHE DRIVER - TOWARD HARKER

28

The driver reaches up with his right hand and, hastily,
Harker's luggage is handed down to him. Then the driver
turns his head to look at Harker. Harker stares at him, then
twitches, speaks abruptly.

HARKER

(in English)

Oh; yes, I'm sorry.

INT. COACH

29

As Harker debarks OUT OF FRAME, he drops the gifts from
his lap without noticing. One of the women picks up the
sprig of wild rose and holds it out, her mouth opening as
though to speak, then closing as she changes her mind. One
of the other women sobs quietly and her husband takes her
hand.

9

INT. CALECHE 30

It starts forward instantly as Harker gets in and sits. He looks toward the coach.

MOVING SHOT - COACH 31

Some of its passengers' frightened faces seen at the window, staring at Harker as he rides away.

ANGLE ON HARKER 32

settling back uneasily, drawing in a deep, shaking breath and trying to compose himself. He makes himself smile.

HARKER

This is absurd.
(to the Driver;
in German)
This is Count Dracula's caleche,
I trust.

P.O.V. SHOT - DRIVER 33

seen from behind, a tall, dark outline. He does not turn, does not reply but nods.

ANGLE ON HARKER 34

He sighs. He gasps as the caleche jolts heavily over a rut, grabs for support. He manages a smile.

HARKER

(in English;
to himself)
I know one place we won't go on
our honeymoon.

MOVING SHOT - CALECHE 35

being driven at top speed along the road which climbs and curves toward the mountains.

EXT. MOUNTAIN ROAD - LATER 36

The caleche being driven along at high speed.

INT. CALECHE 37

Harker has a robe pulled up to his shoulders and is half asleep. He jolts awake as the wheels bump over a rut, looks up at the Driver, then takes out his watch and tries to read it. He is about to strike a match when the moon comes out.

10

INSERT - WATCH 38

A few seconds before midnight.

ANGLE ON HARKER 39

Puts away the watch and is about to question the driver when a dog begins to howl in the distance. The sound is taken up by another dog, then another and another until the agonized wailing of dogs seems to flood the night. Far off, in the mountains, the louder, sharper howling of wolves joins in. Harker looks around uneasily, then begins to speak to the driver.

HARKER
(in German)
What on Earth is - ?

He breaks off as something beside the road catches his attention and he looks there quickly. He shrinks back against the seat with a gasp of startlement.

P.O.V. SHOT - WOLVES 40

The caleche has an escort of them, their red tongues lolling as they lope beside the road in silence.

ANGLE ON HARKER 41

Staring at the wolves in a paralysis of dread. He swallows, turns to address the driver, then doesn't as he sees something in the distance.

P.O.V. SHOT - DRACULA'S CASTLE 42

Framed against the moon-streaked clouds, its tall, black windows unlit.

ANGLE ON HARKER 43

Staring at the castle, then looking at the wolves again.

P.O.V. SHOT - WOLVES 44

Running silently beside the road.

ANGLE ON HARKER 45

Tearing his gaze from the wolves to look at the castle.

P.O.V. SHOT - CASTLE 46

CAMERA MOVES IN ON its broken battlements perched jaggedly against the sky.

EXT. BATTLEMENTS - DOWN ANGLE ON COURTYARD

47

As the caleche is driven into the courtyard, the horse's hooves clattering loudly on the stone paving.

EXT. CASTLE FRONT

48

The driver reins his horse in sharply before a huge, studded door set in a projecting doorway of massive stone. He jumps down with Harker's luggage, helps Harker to the ground.

HARKER

(in German)

Thank you.

(beat)

I presume -

He breaks off as the driver jumps back onto his seat and whips the horse forward. Harker starts to call after him, then remains still, watching the caleche move away.

P.O.V. SHOT - CALECHE

49

As it vanishes through a dark archway, the SOUNDS of its wheels and that of the horse's hooves fading away.

ANGLE ON HARKER

50

Shivering, he pulls up the collar of his coat and turns toward the door, CAMERA MOVING IN ON him. When no one opens it after awhile, he searches in vain for a bell or knocker on or near the door, then knocks on it directly with his right hand; waits again. There is no answer. Harker shivers once more; waits; knocks again, more loudly now. Still no answer. Becoming uneasy, he steps away from the door and looks up at the castle wall, CAMERA WITHDRAWING.

DOWN ANGLE ON HARKER

51

As he gazes up across the face of the castle, his expression concerned. After several moments, he calls out impulsively.

HARKER

Hello?

As he speaks, CAMERA PULLS UP QUICKLY UNTIL Harker is far below. It is silent except for the sound of WIND whistling through the battlements. Harker's second call sounds much fainter from this vantage point.

HARKER

Hello!

12

CLOSE ON HARKER 52

Turning suddenly as he hears the HOWL of a wolf not too far away.

P.O.V. SHOT - ENTRANCE TO COURTYARD 53

The HOWLING wolf somewhere in the near vicinity. There is a movement in the darkness which might be that of a wolf.

CLOSE ON HARKER 54

Swallowing nervously, then shuddering. He gasps and whirls as he hears the sound of RATTLING CHAINS from the door.

P.O.V. SHOT - DOOR 55

The CLANK of massive bolts being drawn is heard.

ANGLE ON HARKER 56

Staring at the o.s. door, relieved that someone has come at last yet apprehensive as to who it might be. O.s., a key is turned with a loud, grating NOISE. He tenses as the door begins to open.

P.O.V. SHOT - DOOR 57

Swinging open slowly.

ANGLE ON HARKER 58

As flickering lamplight falls across him. The o.s. door stops swinging and he stares at -

ANGLE ON DRACULA 59

Backlighting in the doorway, dressed entirely in black, a tall, old man, (the same height as the driver) clean shaven except for a long white moustache. He holds an antique silver lamp in his left hand and motions with his right in a courtly gesture, speaking in stilted but accurate English.

DRACULA

Welcome to my house. Enter freely
and of your own will.

ANGLE PAST DRACULA - TOWARD HARKER 60

The Count makes no motion of stepping forward to greet Harker but stands like a statue, his gesture frozen. Harker stares at him, then, starting as if from a momentary trance, approaches quickly. Dracula steps aside, CAMERA WITHDRAWING, and, the moment Harker crosses the threshold, the old man grasps his hand, the strength of his grip making Harker wince.

Cont.

DRACULA
(bowing slightly)
I am Dracula. I bid you welcome,
Mr. Harker.

HARKER
Thank you.
(smiling nervously)
For a few moments there, I -

He breaks off as Dracula turns and puts the silver lamp on a wall bracket. CAMERA MOVES IN ON Dracula's hand momentarily REVEALING that his nails are cut to a point.

ANGLE ON HARKER

61

Reacting to the sight of Dracula's nails, then looking surprised as Dracula passes by him, CAMERA DRAWING AROUND TO SHOW the Count stepping outside to get Harker's luggage.

HARKER
Oh; here. I can do that.

DRACULA
(getting the luggage)
Not at all, you are my guest.
My servants are not, presently,
available, therefore, I shall
see to your comfort.

He comes back inside and, setting down the luggage, closes the door, relocks and bolts it and returns the chains to their former position, Harker watching uneasily. Done, the Count picks up the luggage and starts OUT OF FRAME.

DRACULA
This way, Mr. Harker.

Harker follows him, CAMERA PANNING TO OBSERVE his movement across the broad entry hall, then BOOMING UP as he follows Dracula up a great, winding staircase, their footsteps ringing hollowly on the stone steps, Harker looking around uncomfortably at the huge, gloomy interior.

HARKER
How long has this castle been here,
sir?

DRACULA
Very long.

Cont.

Harker says no more, inhibited by the circumstances. Reaching the top of the staircase, Dracula starts along a passage, Harker moving after him.

MOVING SHOT - DRACULA AND HARKER

62

CAMERA PULLING AHEAD OF Dracula as he strides along the corridor trailed by Harker who is becoming more and more ill at ease, looking around worriedly as he walks. CAMERA DRAWS AROUND, then STOPS as they reach the end of the passage and a heavy door. Dracula sets down one of Harker's bags and throws open the door. Warm light pours out and, as Harker follows Dracula into the o.s. room, his relief is evident.

FULL SHOT - MAIN ROOM

63

A large, well-lit room in which a table has been set for supper and, in whose massive hearth, a log fire crackles. Dracula ENTERS FRAME followed by Harker, the old man leading his guest toward another door.

INT. OCTAGONAL ROOM - DOWN ANGLE

64

As Dracula opens the door, letting light into the windowless poorly illuminated room, (one small wall lamp) picks up the bag he's set down and leads his guest across the room to another door which he opens.

INT. BEDROOM - ANGLE TOWARD DOOR

65

Well lighted and warmed by another fire. Dracula carries in Harker's luggage and sets it down, Harker following him in.

DRACULA

You will need, after your journey,
to refresh yourself. When you are
ready, come back into the other
room where you will find your supper
prepared.

HARKER

(gratified)

Thank you.

Without another word, Dracula withdraws and shuts the door quietly. Harker looks around with a sigh of relief.

INT. MAIN ROOM - ANGLE OVER TABLE - TOWARD
DOOR TO OCTAGONAL ROOM

Roast chicken, bread, cheese and wine set on the table. The b.g. door opens and Harker ENTERS, carrying a sealed letter. He looks toward the fireplace and starts in that direction, CAMERA DRAWING AROUND TO INCLUDE Dracula standing there. Harker hands him the letter.

HARKER

Mr. Hawkins bade me give you
this on my arrival.

DRACULA

(genially)

Thank you, Mr. Harker.

The Count gestures graciously toward the table.

DRACULA

I pray you, be seated and eat.
Excuse me that I do not join you
but I have dined already.

As Harker walks to the table and sits to eat, Dracula opens the letter and reads it gravely. After awhile, he looks up with a smile.

DRACULA

Your employer speaks most well
of you.

HARKER

(returning the smile)

He's very kind.

Dracula returns the letter to its envelope and puts it into his pocket, looks at Harker.

DRACULA

So. Tell me, please, about this
Carfax.

HARKER

(eating)

Well...it's in Whitby, as you know.
Quite isolated.

Cont.

DRACULA

With access to the sea?

HARKER

Oh, yes. Quite close.

DRACULA

Excellent. What else?

HARKER

The estate consists of some twenty acres of woodland surrounded by an ancient wall of rather heavy stones, its gates made of iron and old oak.

(beat)

The house itself, is very large, its walls immensely thick.

(uncomfortably)

You do realize that the house is quite old and dilapidated; much in need of repair?

DRACULA

I am glad it is old. I, myself, am of an old family and to live in a new house would distress me.

HARKER

(smiling)

Interestingly enough, Carfax is the only house on the list we submitted to you which I, personally, suggested to Mr. Hawkins.

DRACULA

(impressed)

Indeed?

HARKER

Yes. I knew of its availability, you see, because of its proximity to the home of my fiance's closest friend.

Cont.

DRACULA

(smiling and
nodding)

How fortuitous for me.

(beat)

What else can you tell me of my
new home?

HARKER

Not too much actually. I do
have some Kodak photographs of it
in my luggage which -

DRACULA

(interrupting)

I must see them.

HARKER

Of course. As soon as I've unpacked,
I'll --

DRACULA

Now.

A momentary chill. Then Harker smiles politely.

HARKER

Certainly.

Dabbing at his lips with his napkin, he sets it on the
table and stands, starting toward the octagonal room.

INT. BEDROOM - ANGLE ON DOOR

67

Harker ENTERS and crosses the room, CAMERA PANNING WITH him.
One of his bags is open on the bed. Removing a wrapped
packet from it, he takes out a framed photograph and sets
it on the bed, starts to turn back toward the door, then
gasps and twitches back, CAMERA PULLING BACK QUICKLY TO REVEAL
that Dracula has followed him.

HARKER

(with a nervous smile)

You startled me.

Without replying, Dracula takes the packet from him. And
opening it, begins to examine the photographs avidly.
Harker watches him, his gaze drawn to the old man's hands.

CLOSE ON DRACULA'S HANDS

68

Leafing through the photographs. In the full light, they look even stranger than before, their nails long and cut to a fine point, hairs in the center of their palms. We catch a glimpse of the photographs of Carfax.

ANGLE PAST DRACULA - TOWARD HARKER

69

Harker's expression one of uncertainty as he looks at Dracula's hands. He forces a smile as Dracula looks at him abruptly. If the old man has been aware of Harker's surveillance, he makes no mention of it.

DRACULA

Excellent. It is, most exactly,
what I want.

He sees the photograph on the bed and steps over to pick it up.

DRACULA

And who is this?

INSERT - PHOTOGRAPH

70

Of Mina Murray.

HARKER'S VOICE

(o.s.)

My fiancée.

ANGLE ON DRACULA AND HARKER

71

Harker, again, uncertain as to how he should react to Dracula's undisguised staring at his fiancée's face.

DRACULA

She is very lovely.
(pause; looking up)
You are fortunate.

HARKER

(with a strained
smile)

Thank you.

Dracula sets the photograph back on the bed and turns for the other room, taking the photographs of Carfax with him. As Harker follows, a wolf HOWLS outside.

Cont.

HARKER

(forcing a smile)

A pack of them were actually
running beside the caleche before.
They made me rather nervous.

DRACULA

(smiling thinly)

You were in no danger, Mr. Harker.

He shuts the door and CAMERA DOWNPANS to Mina's photograph, HOLDING ON it.

INT. BEDROOM - ANGLE ON PHOTOGRAPH - DAY

72

Standing on the bureau, illuminated by the late afternoon sun. CAMERA WITHDRAWS TO the bed as Harker wakes. Yawning, he picks up his watch from the bedside table and looks at it, startled by the time.

HARKER

Five o'clock! Good Lord.

He rises quickly.

INT. MAIN ROOM - ANGLE ON COFFEEPOT - LATER

73

Steam issuing from its spout as it stands on the hearth of the fireplace. CAMERA UP PANS TO REVEAL Harker ENTERING the room, shaved and dressed. He crosses to the table and picks up a note which is propped against a candlestick.

INSERT - NOTE

74

I have to be absent for awhile. Do not wait for me. D.

ANGLE ON TABLE - LATER

75

Twilight. Harker finishes his meal, empties his coffee cup, puts down his napkin and looks around. After several moments, he rises and moves toward the door to the passage, tries to open it. The door is locked. He tries a second time, then, frowning, turns back toward the main room, looking around. Seeing another door, he crosses to it, CAMERA PANNING TO FOLLOW his movement. This door opens.

INT. LIBRARY - ANGLE ON DOOR

76

as Harker steps inside and looks around.

P.O.V. SHOT - LIBRARY

77

Shelves on every wall. On them and a large table in the center of the room is multitude of books, newspapers and magazines.

DOWN ANGLE ON HARKER

78

Lighting a wall bracket candle, he moves to the table and examines some of the newspapers, magazines and books. Every one of them relates to England. There are even large reference books like the London Directory, Whitaker's Alamanac, the Army and Navy Lists and the Law List. In picking up various publications, Harker uncovers a large Atlas open to a map of England. He notices it and leans over to examine it more closely.

INSERT - MAP OF ENGLAND

79

On the obviously much consulted map are circles of ink carefully scribed around many approximately equidistant towns and cities over the country. CAMERA MOVES IN ON the circle over Whitby.

BACK TO SCENE

80

Harker jerks around with a gasp as a shadow falls across him.

ANOTHER ANGLE - INCLUDING DRACULA

81

DRACULA

I am pleased that you have found my modest library. These volumes have been good companions to me since I first conceived of moving to your England. But, alas, as yet I only know your tongue through books. With your assistance, though, I feel that I can master the English intonation.

HARKER

(still recovering
from his minor shock)
But you speak our language very well.

CAMERA MOVES IN ON Dracula's ominous expression.

DRACULA

Not well enough.

INT. MAIN ROOM - CLOSE ON TABLE - NIGHT

Dracula carefully signing the contract of sale for Carfax. CAMERA DRAWS BACK AND UP TO REVEAL him sitting at the table with Harker, the young man watching him a trifle warily. Finished, Dracula pushes aside the contract, smiling with satisfaction.

DRACULA

So. It is done. Let us return to our conversation.

HARKER

(hesitantly)

Uh...I wonder -

DRACULA

Yes, Mr. Harker.

HARKER

I, uh -

(clearing his throat;
embarrassedly)

Well, I wondered why that, uh, door was locked.

DRACULA

(with apparent self-criticism)

Ah. Forgive me. I only did it out of habit.

Harker looks relieved as Dracula continues. CAMERA STARTS TO DRAW UP AND BACK AGAIN. Harker eats and drinks.

DRACULA

You were saying now - about solicitors.

HARKER

That one might hire a dozen if he wished but that it would be unwise to have more than one solicitor engaged to any one transaction as only one could function at a time.

DRACULA

(carefully)

But if one had many separate transactions, one could, conceivably, hire a different solicitor for each one, is that not so?

Cont.

HARKER

If one desired.

(beat)

Are you thinking of any transactions
in particular? It might -

DRACULA

(breaking in)

I have some boxes to be sent to
England.

HARKER

Personal belongings?

DRACULA

(pause; with a faint
smile)

Personal belongings.

The CAMERA is above and distant from them now, their
voices barely audible.

INT. MAIN ROOM - CLOSE ON BRANDY DECANTER - NIGHT 83

as Dracula pours brandy into Barker's goblet, CAMERA
WITHDRAWING TO REVEAL them sitting in chairs. Harker,
a cigar in his mouth, looks sleepy.

DRACULA

(with pride)

When the Magyar, the Lombard,
the Avar, the Bulgar or the Turk
poured his thousands across our
frontier, we always drove them
back. No matter how many times
we were beaten and forced to
retreat, we would always regroup
our forces and attack again.
When Arpad and his legions swept
through the Hungarian fatherland -

He breaks off and looks around as a wall clock begins to
strike five. Abruptly, he stands.

DRACULA

Why, here is morning again. How
remiss I am to keep you up so
long - but it has been a pleasurable
and most informative night. Do
write to your Mr. Hawkins and say
that you will stay with me for a
month or so.

Cont.

HARKER
(waking up)
A month?

He breaks off as Dracula turns away, moving toward the passage door. Harker pushes to his feet and turns, CAMERA DRAWING AROUND TO REVEAL Dracula opening the door and leaving.

HARKER
Count?

Without replying, Dracula shuts the door.

CLOSE ON HARKER

84

Reacting to the unmistakable sound of the door being locked. He stares at the door in shock, then calls out.

HARKER
Count Dracula!

He hurries to the door, CAMERA WITHDRAWING FROM him, then TURNING ASIDE as he reaches the door. He tries it, stunned to find it truly locked.

HARKER
Count Dracula!

There is no answer. He knocks on the door.

HARKER
Count Dracula!

After awhile, he turns back toward the room, looking around in distress, his breath erratic.

HARKER
(weakly)
A month?

INT. BEDROOM - LONG SHOT - MOUNTAINOUS LANDSCAPE - 85
SUNSET

The last of the sun descending behind distant peaks. CAMERA DRAWS BACK INTO the room, STOPPING on Harker lying, clothed, on top of the bed. He wakes up, stares at the ceiling, then turns his head and looks toward the window. Groaning faintly, he looks at the bedside table for his watch. It is not there, and, after a few moments, he remembers that he is dressed and pulls it out of his pocket. He groans again, seeing the time.

ANGLE ON HARKER - LATER

86

Dressed except for his shirt, standing by the bureau, shaving. It is dark outside. A sudden KNOCK on the o.s. door makes his hand twitch, causing him to nick himself on the throat. Hissing, he puts down his razor and touches the bleeding nick with his fingers as he turns.

ANGLE ON DRACULA

87

Entering, he approaches Harker.

DRACULA

I trust you slept well, Mr. Harker.

ANGLE ON HARKER

88

HARKER

Overslept is more the word, I fear. These all night conversations are -

He breaks off, gaping at the older man.

ANGLE ON DRACULA

89

CAMERA MOVES IN QUICKLY ON his face, his expression distorted by a sudden derangement.

ANGLE PAST DRACULA - TOWARD HARKER

90

The young man stares at him.

HARKER

What is it?

Dracula starts toward him, then whirls to CAMERA with a grimace of fury, Harker watching him in confused alarm.

DRACULA

(tensely)

Take care how you cut yourself.
It is more dangerous than you
think in this country.

(beat; threateningly)

You will write those letters for
me now.

Cont.

DRACULA (Cont.)

(beat)

I want them done on my return.

He moves OUT OF FRAME, leaving behind a stunned Harker. In a moment, then, as the o.s. door SLAMS SHUT, Harker manifests resentful anger.

HARKER

One moment, sir!

He hurries toward the door.

INT. MAIN ROOM

91

Harker comes in determinedly.

HARKER

Count Dracula?

He reacts as the o.s. door to the corridor SLAMS SHUT, then is locked. He breaks into a run for the door, frightened and angry at the same time. CAMERA PANS WITH him.

HARKER

Count Dracula!

Reaching the door, he tries to open it in vain, then starts to pound on it with his palm.

HARKER

Count Dracula!

It hurts his hand to hit the door so hard with it and he stops, turns back, breathing hard.

HARKER

I'm getting out of here.

He looks around as though for some escape, then, abruptly, starts toward one of the windows, CAMERA MOVING WITH him. Reaching the window, he fumbles with its catches and forces it open, looks outside.

26

EXT. WINDOW - CLOSE ON HARKER 92

as he looks down; groans.

HIS P.O.V. 93

A dizzying, moonlit height.

ANGLE ON HARKER 94

Turning from the window with a sound part anger, part despair, he lurches toward the octagonal room.

INT. BEDROOM 95

Harker bursts in and stalks to the window, forces it open, looks outside, snarls with frustration and turns back. He starts back toward the doorway.

INT. OCTAGONAL ROOM - ANGLE ON DOORWAY 96

As Harker reaches it he sees something o.s. and tenses.

P.O.V. SHOT - WALL OF OCTAGONAL ROOM 97

illuminated by the light from Harker's room and the main room. An enormous tapestry is hanging on the wall. CAMERA MOVES IN QUICKLY ON a gap between the bottom of the tapestry and the floor. There is a door behind it.

DOWN ANGLE ON HARKER 98

As he crosses the octagonal room and, after much effort, succeeds in yanking down the tapestry, forced to jump back as it crashes to the floor in a cloud of dust. Brushing off his face and blinking, Harker moves to the door and tries to open it. It is locked. With a snarl of rage, he throws himself against it. Nothing happens. He continues trying and the door begins to give. Encouraged, he tries harder and, at last, the ancient bolts give way and the door flies open.

UP ANGLE ON STONE STAIRCASE - TOWARD DOORWAY 99

As the door crashes against the wall, Harker leans against the doorjamb, panting, staring down the stairs, then, abruptly, whirls and lunges out of sight, returning, in a few moments, with a lighted candle. He starts down the steps, CAMERA PANNING AND TILTING DOWN TO FOLLOW his descent of the long, winding staircase. At the bottom, he hesitates before a door, then, slowly, starts to open it.

INT. LADIES' SUITE - ANGLE ON DOOR 100

as Harker opens it cautiously and looks inside. Awed, he enters the main room and looks at it.

FULL SHOT - LADIES' SUITE

101

Despite its patina of dust and air of long disuse, it is enchanted looking; like something from a fairy tale. This is the portion of the castle occupied by ladies in bygone days; a graceful, charming suite of rooms. After several moments, Harker ENTERS FRAME, walking slowly into the main room. Arches lead to other sections of the suite.

MOVING SHOT - HARKER

102

looking around, as much awed as uneasy. His footsteps echo in the high-ceilinged chamber.

MOVING P.O.V. SHOT - LADIES' SUITE

103

The sound of Harker's FOOTSTEPS heard as he (the CAMERA) looks around the room.

EXT. HUGE WINDOW - ANGLE ON HARKER

104

He moves to the window and stops, looking out.

LONG SHOT - MOUNTAINOUS LANDSCAPE

105

ANGLE ON HARKER

106

Remembering, suddenly, his reason for being there, he turns and begins to search for another doorway, CAMERA MOVING WITH him as he sees two double doors across the suite and hurries to them. They are locked and he cannot budge them. Starting to become agitated again, he continues his search, CAMERA MOVING WITH him. There are no further doorways in the suite. Breathing hard again, he stops by a table near a fireplace, sets down the candle and picks up an old bottle of brandy. He picks up a metal goblet, winces at the dust, then takes out his handkerchief and cleans it out, pours himself a drink. He swallows the brandy, sighs, control returning to him again. Seeing an ornate, carved wooden box on the table, he lifts the cover, starting slightly as it begins to play a charming, ancient melody; it is a music box. As he listens to it, he pours himself another drink and swallows some. Listening to the music, he almost forgets his plight. His gaze drifts up and, suddenly, he tenses, staring at:

ANGLE ON HUGE PAINTING ABOVE FIREPLACE MANTEL

107

It is of Dracula in battle garb, astride a coal black stallion leading his legions into combat.

ANGLE ON HARKER

108

Fascinated and confused, he stares at the painting. After a few moments, he moves toward the fireplace.

ANGLE ON PAINTING

109

Harker ENTERS FRAME and stops before the mantel, gazing up at the painting. Moments pass. Then, there is a RUSTLING sound behind him and he whirls, reacting to what he sees.

P.O.V. SHOT - DRACULA'S WIVES

110

standing in an archway to one of the adjoining rooms, partially in shadow, partially in candlelight, dressed in costumes from the distant past. Two have jet black hair, the third is light-haired. All three are incredibly beautiful and seductive looking.

ANGLE ON HARKER

111

staring at them, not knowing whether or not to fear them.

HARKER

(faintly)

Who are you?

P.O.V. SHOT - THREE WIVES

112

They start advancing on Harker.

ANGLE ON HARKER

113

watching them, attention moving from one to the other as they approach.

HARKER

My name is Harker. I -

He breaks off as one of the women emits a faint, mocking laugh.

P.O.V. SHOT - THREE WIVES

114

advancing. CAMERA MOVES IN ON the light-haired woman TO REVEAL that she is laughing throatily.

ANGLE ON HARKER

115

A tentative smile starts on his lips, then disappears immediately as the woman's laugh STOPS. His eyes keep shifting from wife to wife as they advance on him.

HARKER

(more loudly)

Who are you?

His voice breaks off as the woman LAUGHS again. Harker starts to back off slowly, looking from woman to woman with increasingly fearful eyes.

MOVING P.O.V. SHOT - THREE WIVES

116

Closer to CAMERA WHICH KEEPS MOVING from one to the other. The three women are fully in the light now and we see the glitter of their eyes, their pearl-like teeth and pale lips.

DOWN ANGLE ON HARKER AND THREE WIVES

117

as they advance on him from three directions.

ANGLE PAST HARKER - TOWARD WIVES

118

Harker's head (and CAMERA) turning quickly as he tries to keep an eye on all three women at the same time.

HARKER

What do you want?

He breaks off as all three respond to this with mocking, throaty laughter.

HARKER

Get away from me.

(pause)

Get away from -

He breaks off with a stricken gasp as the three women rush at him. Harker drops the goblet and tries to flee as the three women grab him. He wrestles with them frantically, all three trying to get at his throat. The four figures struggle in the wildly flickering candlelight, Harker panting with fright, the three wives snarling like hungry animals. Suddenly, the three wives look around as the o.s. double doors CRASH OPEN. CAMERA WHIP PANS TO Dracula framed in the doorway, a moving sack in his hands.

DRACULA

(fiercely)

How dare you touch him, any of you?

He advances on them quickly, CAMERA WITHDRAWING until all four are INCLUDED IN FRAME.

DRACULA

Have I not commanded you to wait until I finish with him?

The light-haired woman looks at him with hatred.

WOMAN

Are we to have nothing then?

Dracula slings aside the wriggling sack then grabs Harker and begins to half lead, half drag him back toward the staircase, CAMERA MOVING WITH them. The three wives rush OUT OF FRAME, Harker watching them in shock.

P.O.V. SHOT - THREE WIVES

119

rushing toward the cloth sack which lies on the floor across the room.

MOVING SHOT - HARKER

120

his face contorting with a new horror as he sees what's inside the bag.

P.O.V. SHOT - WIVES AND BAG

121

As they uncover it, we catch a momentary glimpse of a half-dead little girl. Then the hideous trio fall upon the body, hiding it from view.

MOVING SHOT - HARKER

122

staring, aghast, at the o.s. SNARLING wives as he is dragged through the doorway.

INT. MAIN ROOM - CLOSE ON CHAIR - MOMENTS LATER

123

Harker is flung down into it, CAMERA WITHDRAWING TO SHOW the enraged Dracula putting paper, pen and ink in front of him.

DRACULA

You will now write the letter to your Mr. Hawkins.

Harker just stares at him in absolute horror.

DRACULA

Also to your fiancée.

HARKER

No! I'll never - !

He breaks off as Dracula yanks him from the chair with one hand and hurls him across the room. Harker knocks over a chair and crashes to the floor. Dracula moves to him, pulls him up and drags him back to the table, flings him into the chair again.

DRACULA

Write!

HARKER

(sobbingly)

No.

Dracula grabs him by the throat with one hand and starts to strangle him.

Cont.

DRACULA
You - will - write!

Harker starts to choke; then, as Dracula holds out the pen, the Young Man takes it and leans across the table, sobbing brokenly, Dracula loosening his grip a little.

DRACULA
You will tell them that you plan to spend some time in Europe before returning. That you wish to make various contacts on the Continent so that you may soon inaugurate your own business.

Sobbing, Harker starts to write, Dracula watching him.

INT. BEDROOM - ANGLE ON DOOR - LATER

124

as it is opened and Harker is flung in by Dracula, falling heavily to the floor in f.g. where he lies.

DRACULA
(with a dreadful smile)
And, now, farewell to you, my dear young friend. Tomorrow, I am off to England -
(beat)
- and you, to Hell.

Dracula slams the door and locks it. Harker slumps over in defeat, sobbing quietly. CAMERA MOVES IN SLOWLY ON him, moments passing. Then a woman's CRY is heard outside, rising faintly from below.

WOMAN'S VOICE
(o.s., in the native language)
Monster!

Harker looks around in surprise, then struggles to his feet and staggers to the window, CAMERA MOVING WITH him.

WOMAN'S VOICE
(o.s., in the native language)
Monster!

EXT. WINDOW - CLOSE ON HARKER

125

as he reacts to what he sees below.

P.O.V. SHOT - WOMAN AND MAN

126

standing near the foot of the castle wall, the Woman shrieking at the battlements. Nearby is their wagon and horse. The Man holds a pistol. (SUB-TITLES translate.)

WOMAN

(in the native
language)

Give me my child!

(pause)

I want my child!

EXT. WINDOW - ANGLE ON HARKER

127

WOMAN'S VOICE

(o.s., in the
native language)

Monster, give me back my child!

(beat)

Fiend! I want my -

Her voice breaks off abruptly, Harker tightening.

P.O.V. SHOT - WOMAN AND MAN

128

staring toward the battlements in horror.

ANGLE ON HARKER

129

leaning out the window and looking upward.

P.O.V. SHOT - DRACULA

130

standing on the battlements, looking down at the Woman and Man. Suddenly, he releases a horrible animal cry which floods across the landscape, echoing and re-echoing.

ANGLE ON HARKER

131

reacting to the hideous cry. It stops in several moments and he looks down as the noises of an attacking WOLF PACK are heard.

P.O.V. SHOT - WOMAN AND MAN

132

The horse bolts, pulling the wagon OUT OF FRAME. The Man turns and moves at the wolves, emptying his pistol before they knock him to the ground. Screaming, the Woman backs against the castle wall, arms upraised before her as the wolves come charging toward her.

UP ANGLE ON HARKER

133

staring down as the wolf pack tears the woman limb from limb. CAMERA MOVES IN ON his horrified expression, HOLDS.

INT. BEDROOM - DOWN ANGLE ON HARKER -
DAY (MID-AFTERNOON)

134

He is on his knees, slumped against the wall in sleep.

CLOSE ON HARKER

135

He wakes abruptly at the SOUND of wagon wheels outside the castle. For several moments, he looks around groggily, then, taking cognizance of the sound, pushes up and looks outside; reacts.

P.O.V. SHOT - HORSE-DRAWN WAGON AND TWO GYPSY MEN 136

Five large, covered wooden boxes in the back of the wagon, the two Men on the driver's seat.

UP ANGLE ON HARKER

137

A look of sudden hope on his face.

HARKER

Wait!

P.O.V. SHOT - WAGON

138

The Man driving pulls up on the reins and the horse stops. They both look at Harker.

INT. ROOM - ANGLE ON HARKER

139

making gestures toward the Men as though to keep them from leaving.

HARKER

Don't go yet!

Quickly, he turns back into the room, looks around, then, hastily, pulls open a bureau drawer and takes out his journal and pen, some pieces of gold. CAMERA MOVES WITH him as he runs back to the window, ANGLING OVER as he stops so the wagon is seen below. Hastily, Harker starts to write a note. Below, the wagon starts to move off as the Gypsy Driver shakes the reins over the horse's back. Hearing the sounds of the turning wheels, Harker looks down.

HARKER

Wait!

Desperately, he throws down one of his gold coins. As it hits the ground, the Gypsies look around, catch sight of it and the wagon is stopped again. One of them jumps down and finds the coin, picks it up with a laugh. Harker, in the meantime, has been hastily scribbling a note. CAMERA MOVES IN ON it. Send help quickly. Castle Dracula. J. Harker, England.

UP ANGLE ON HARKER

140

Wrapping the second coin in the note, he throws it down, then watches anxiously.

P.O.V. SHOT - GYPSY MEN AND WAGON

141

The man on the ground looks up as he sees the falling note. Moving to where it lands, he opens it and pockets the coin, glances at the note, then crumples it with a laugh and tosses it aside, turning back toward the wagon.

UP ANGLE PAST WAGON - TOWARD HARKER

142

As the gypsy man gets back in the wagon and it pulls OUT OF FRAME, CAMERA MOVES IN QUICKLY ON Harker's stunned expression.

HARKER

(agonized)

Don't go!

(a pause; less powerfully)

Please don't go!

He starts to cry, then, after several moments, looks up wildly at the outside castle wall. CAMERA WITHDRAWS UNTIL we see both him in the window and the wall above him covered with a network of vines.

CLOSE ON HARKER

143

Bracing himself, he reaches up and gets a hold on the vines above, pulls at them. They break off and he almost falls. He catches himself, almost gives up, then resolves to make it or die. Leaning out, he looks for a thicker vine, sees one and, stretching up with intense effort, manages to grab hold of it. CAMERA DRAWS UP TO FOLLOW the beginning of his climb.

DOWN ANGLE ON HARKER

144

Showing the tremendous fall below as he climbs the network of vines, almost falling constantly but, somehow, managing not to. CAMERA DRAWS UP TO the battlements and HOLDS as he climbs to them, pulls himself through a crenel and collapses exhaustedly onto the parapet floor.

CLOSE ON HARKER

145

Lying face down, gasping for breath. After awhile, he forces himself to rise and starts toward an open tower doorway, CAMERA PANNING UP TO FOLLOW his movement. He moves through the doorway.

35

UP ANGLE ON WINDING TOWER STAIRS 146

as Harker descends infirmly, holding onto the railing.

SERIES OF SHOTS 147

Harker descending the rickety wooden staircase; entering a corridor and moving down it; opening a door and descending a stone staircase; moving along a dark, tunnel-like passage and opening another door.

INT. CHAPEL - ANGLE ON DOOR 148

Harker looking in, breathing laboredly.

P.O.V. SHOT - CHAPEL 149

Old and ruined, part of its roof broken, steps leading to vaults in several places. The ground has been dug up all around four covered wooden boxes like the ones in the gypsy wagon.

DOWN ANGLE MOVING SHOT - HARKER 150

Moving into the dimly lit chapel, he threads his way among the boxes, starting to remove their tops. In each, a deep layer of earth has been thrown.

CLOSE ON HARKER 151

As he removes the fourth top and looks inside the box, he gasps in horror. CAMERA WHIP PANS DOWN TO Dracula lying in the box, eyes open and staring.

ANGLE ON HARKER 152

Staring down in horror.

P.O.V. SHOT - DRACULA 153

Unmoving; in a trance; no signs of breath.

ANGLE ON HARKER 154

as he realizes that Dracula is in some kind of trance and vulnerable. Looking around for a weapon, he catches sight of a shovel pushed into the ground and, moving to it, pulls it loose. Returning to the box, he stares down at the Count again, breath quickening as he primes himself to strike. Abruptly, then, he raises the shovel, CAMERA MOVING IN QUICKLY ON his taut, resolved expression.

P.O.V. SHOT - DRACULA

155

CAMERA MOVES IN QUICKLY ON his features as the shadow of the shovel falls across it. A flicker of awareness shows in his eyes.

ANGLE ON HARKER

156

Seeing this, he swings down. Suddenly, a figure lunges INTO FRAME and grabs him, yanking him back. Crying out, he looks around in shock as the shovel is wrenched from his grip by a dark-faced GYPSY MAN. He is no match for the brute strength of the man and is hurled away, CAMERA MOVING WITH him as he smashes against a pillar and is knocked unconscious.

DOWN ANGLE ON CHAPEL

157

as the gypsy man and ANOTHER GYPSY MAN start to carry out the boxes. Harker lies still and crumpled on the floor.

DOWN ANGLE ON CHAPEL - TWILIGHT

158

Same angle as in the previous SHOT. The boxes are gone. CAMERA MOVES DOWNWARD TOWARD Harker. He groans and stirs. After several moments, he opens his eyes, then sits up with effort, clutching at his head. CAMERA STOPS when he is in CLOSEUP. There is no sound in the heavy stillness of the chapel but that of his breathing. Then, o.s., the RASPING NOISE of a rising casket lid is heard. Harker's eyes jerk open and he looks at:

THREE WOODEN CASKETS

159

Lying on the other side of the chapel. The lid of one is slowly rising.

ANGLE ON HARKER

160

Gaping at the rising lid. His breath cuts off and his eyes shift quickly as a second lid starts rising.

P.O.V. SHOT - THREE CASKETS

161

Two lids rising. Now the third begins to rise and CAMERA ZOOMS IN ON the lid of the first, REVEALING the hand of one of Dracula's wives.

CLOSE ON HARKER

162

Frightened noises in his throat as he watches the three o.s. women clamber from their caskets. CAMERA WITHDRAWS, ANGLING UPWARD, STOPPING AS IT INCLUDES the women moving in on Harker, who is slumped on the dirt floor, staring at them.

ANGLE PAST HARKER - TOWARD THREE WIVES

163

CAMERA ZOOMS IN ON the manic features of the light-haired woman as she rushes forward, screaming, running OUT OF FRAME. The other two wives come rushing, one by one, into close f.g. and run OUT OF FRAME. Harker SCREAMS o.s. There are SOUNDS of snarls and struggling. Harker SCREAMS again, more piercingly.

EXT. SEACOAST - NIGHT

164

Silent and fogbound. TITLE: Whitby, England/Five weeks later. After several moments, a dark schooner drifts into view, all sails set, no visible signs of life aboard as it glides past CAMERA.

UP ANGLE FROM BEACH - TOWARD SEA

165

The schooner appears from the fog and drives up on the beach with a grating crash, looming overhead. No sooner has it stopped than a tall, dark figure appears at the bow and starts to lower a long wooden box to the sand.

EXT. DECK - ANGLE ON FIGURE

166

The box lowered, he jumps over the railing and disappears from sight; we hear the crunching of his FOOTSTEPS on the sand as he carries off the box. CAMERA PANS SLOWLY ALONG the silent deck, STOPPING ON a grisly sight - a dead SEAMAN lashed behind the wheel, a crucifix clutched tightly in his right hand, a look of staring horror frozen on his white features. CAMERA MOVES IN QUICKLY ON his face as a TRAIN WHISTLE shrieks.

EXT. RAILWAY STATION - CLOSE ON TRAIN WHISTLE - AFTERNOON

167

The whistle stopping after several moments. CAMERA PANS TO REVEAL MINA HARKER getting off the train and being embraced by MRS. WESTENRA.

EXT. COUNTRYSIDE - LATER

168

An open carriage being pulled along the road by a pair of horses. Inside are Mina and Mrs. Westenra; a COACHMAN drives.

INT. CARRIAGE - MINA AND MRS. WESTENRA

169

MINA

(concerned)

But tell me exactly how Lucy is.

Cont.

MRS. WESTENRA

I wish I could, my dear. We really aren't certain though.

MINA

Is it some specific illness?

MRS. WESTENRA

No, that's the problem. The doctor doesn't know what's wrong with her. It's just that she has this terrible weakness.

MINA

But there must be something.

MRS. WESTENRA

Well, there is something...but the doctor doesn't feel it's important.

MINA

What is it?

MRS. WESTENRA

Lucy has been walking in her sleep.

Mrs. Westenra takes hold of her hands.

MINA

But she's never done that before. Does she do it often?

MRS. WESTENRA

Recently, yes.

MINA

Where does she go?

MRS. WESTENRA

No particular place as far as we've been able to find out. We've found her walking in various locations on the property.

MINA

(deeply worried)

Oh, dear.

MRS. WESTENRA

But I haven't asked how you are; how thoughtless of me.

Cont.

MINA

Oh, I'm fine.

MRS. WESTENRA

Any further word from Jonathan?

MINA

(saddening)

I'm afraid not.

MRS. WESTENRA

(comfortingly)

Well, he did write that he planned to spend some time on the Continent before returning.

MINA

(trying to smile)

I know.

MRS. WESTENRA

I'm sure you'll hear from him quite soon.

(pause; trying to cheer her up)

Have you heard about our local penny-dreadful mystery?

MINA

No. What mystery is that?

STONE GATE PILLAR - CLOSE ON METAL PLAQUE

170

Reading: Hillingham. CAMERA PANS TO REVEAL the horses and carriage moving through the gateway toward the distant mansion.

MRS. WESTENRA'S VOICE

(o.s.; fading slowly)

In the harbor near East Cliff - several weeks ago. A Russian vessel called the Demeter beached itself with only one man aboard - a poor, dead seaman who'd apparently lashed himself to the wheel. No one yet has any notion as to what occurred. It couldn't have been piracy because the vessel was entirely in ballast with the exception of a small amount of wooden boxes partially filled with earth.

INT. LUCY'S BEDROOM - CLOSE ON LUCY WESTENRA -
LATER

171

Softly beautiful but very drawn, sitting up in bed, her arms outstretched, a smile of loving welcome on her lips. She has a bandage wrapped around her neck.

Cont.

LUCY

Darling Mina.

CAMERA WITHDRAWS TO INCLUDE Mina as she sits on Lucy's bed and the two friends embrace.

LUCY

I'm so glad you've come.

They kiss each other's cheeks, then look at one another.

LUCY

You will stay, won't you?

MINA

Of course.

(touching the scarf)

Is something wrong with your neck?

LUCY

I have a small mark on it. I must
have scratched myself while I was -
(breaks off; beat)

Has Mother told you?

MINA

Yes. But you're not to worry. Mina's
here to keep an eye on you now.

Smiling, she embraces Lucy again, then draws back with a
teasing smile.

MINA

And don't think that I don't know
why you're all so pale and languid.

LUCY

(trustingly)

Why?

MINA

(teasing)

You're trying to avoid your wedding
date next month.

LUCY

(suddenly on the
verge of tears)

It's all I've had to comfort me
until you came.

MINA

(regretting her words)

Oh, my dear.

She takes Lucy's hands in hers and kisses them, smiles
reassuringly at her friend.

MINA

You shall be the loveliest - and
healthiest - bride who ever lived.

Lucy manages to return the smile.

EXT. CARFAX - CLOSE ON GATE POST - PLAQUE - NIGHT 172

hanging by one nail, the moonlit metal letters spelling CARFAX rusted and cracked. CAMERA PANS TO the gate. Standing in the distance is the dark mass of the house.

INT. CHAPEL 173

Silent and dark, the floor crowded with the great wooden boxes. There is a SOUND, in the shadows, then a movement. A figure approaches.

DRACULA - MOVING SHOT 174

leaving Carfax and walking through the woods. CAMERA STOPS after awhile, HOLDING ON him as he moves away into the shadowy woods.

EXT. HILLINGHAM - DOWN ANGLE PAST HOUSE - TOWARDS GROUND 175

Dracula comes walking across the grounds and stops beneath the shadow of a tree.

CLOSE ON DRACULA'S EYES 176

fixed on the doors to Lucy's bedroom.

LONG SHOT - DOORS TO LUCY'S BEDROOM 177

CLOSE ON DRACULA'S EYES 178

MED. SHOT - DOORS TO LUCY'S BEDROOM 179

CLOSE ON DRACULA'S EYES 180

CLOSE SHOT - DOORS TO LUCY'S BEDROOM 181

Inside, we see Lucy asleep on her bed, Mina asleep on a nearby chair.

CLOSE ON DRACULA'S EYES 182

INT. BEDROOM - CLOSE ON LUCY'S EYES 183

as they open abruptly. CAMERA WITHDRAWS TO REVEAL her blank expression, then her laying aside the bedclothes and rising, moving to the terrace doors, CAMERA PANNING WITH her until Mina is in f.g. CAMERA STOPS AND HOLDS ON Mina, as, in the b.g., Lucy opens one of the terrace doors and slips outside.

UP ANGLE ON OUTSIDE STAIRS 184

as Lucy descends them, CAMERA PANNING TO SHOW her moving toward the figure of Dracula standing motionless beneath the tree. She joins him and he leads her off, one arm around her shoulders.

DOWN ANGLE ON POND - LATER

185

The bench in moonlight, near the edge of the pond. Dracula and Lucy ENTER FRAME, the Count leading her to the bench and seating her on it. He sits beside her, takes her in his arms.

ANGLE ON DRACULA AND LUCY

186

Dracula begins to kiss Lucy on the cheeks, the eyes, the lips, the neck. CAMERA CIRCLES them SLOWLY, revealing that Dracula now looks like a vigorous man in his forties. Lucy, though still asleep, begins to writhe in Dracula's embrace, breath quickening. Reaching up, she begins to undo the neck of her nightgown. She pulls it open with a throaty sound of abandonment, baring her neck and the upper part of her breasts. Dracula's lips draw back slowly from his teeth, his eyes fixed on her neck. He bends over her, begins to lick the flesh on her neck. Lucy moans, turning her head from side to side. She gasps in pain as Dracula begins to sink his canine teeth into her flesh, then bares her own teeth in a sudden expression of pleasure-pain. Her left hand lifts to Dracula's head and clutches it, forcing his lips against her neck.

SERIES OF SHOTS

187

One dissolving to the next, revealing the dark, repelling sexuality of the vampire-victim relationship. Music rises to a peak.

LONG SHOT - DRACULA AND LUCY

188

motionless on the bench, the vampire's mouth at her neck as he feeds on her. Except for the chirping of a night bird, it is deathly still. CAMERA HOLDS.

INT. BEDROOM

189

Mina stirs and wakes; looks toward the bed, reacting with shock. She looks around anxiously, sees the open terrace door and rises quickly, rushes there, goes outside.

MINA

Lucy?

(voice fading)

Lucy!

EXT. HILLINGHAM - CLOSE ON CARRIAGE WHEELS - DAY 190

as they skid to a halt on the gravel drive, CAMERA RISING TO REVEAL ARTHUR HOLMWOOD debarking quickly and walking toward the front door of the house with long, anxious strides, moving away from CAMERA.

INT. HOUSE - MOVING SHOT - ARTHUR AND MINA

191

ascending the staircase, talking in soft, urgent voices.

ARTHUR
(with angry concern)
Why wasn't I notified sooner?

MINA
I've only been here a few days,
Arthur.

ARTHUR
(squeezing her
arm)
I'm sorry.
(beat)
How long has this been going
on?

MINA
As near as I can determine,
several weeks now.

They start along the second story corridor, CAMERA MOVING
WITH them.

ARTHUR
Several weeks? My God. Why
didn't Mrs. Westenra let me know?

MINA
Lucy insisted she wasn't sick.

ARTHUR
And the doctor?

MINA
Says he can't find anything
physically wrong with her.

ARTHUR
(angrily)
We'll find another doctor then.
Several weeks. Good Lord.

MINA
(touching his arm)
Don't be harsh with Mrs. Westenra.
She's terribly distraught.

Cont.

ARTHUR
(patting her hand)
Of course not.

They reach the door to Lucy's bedroom, Mina opens it and both start in.

ANGLE OVER BED - TOWARD MRS. WESTENRA 192

sitting in a chair, looking at Lucy whose head is OUT OF FRAME. She looks around as Arthur and Mina come in, then stands, extending her hand. Arthur takes it, smiling. They speak softly.

ARTHUR
Mrs. Westenra.

MRS. WESTENRA
Thank you for coming, Arthur.

He squeezes her hand in both of his, then turns to the bed, unable to repress a sound of shock.

P.O.V. SHOT - LUCY 193

asleep; extremely pale. At the edges of the bandage on her neck, her skin is badly bruised.

ARTHUR, MINA AND MRS. WESTENRA 194

ARTHUR
What's wrong with her neck?

MRS. WESTENRA
We think she scratched herself on something in the woods.

ARTHUR
(leaning over)
It looks infected. What - ?

He breaks off.

P.O.V. SHOT - LUCY 195

eyes opening. She stares at the ceiling, then her head turns and she catches sight of Arthur.

LUCY
Arthur.

FULL SHOT - FEATURING ARTHUR AND LUCY 196

as he sits beside her on the bed, Mina and Mrs. Westenra in b.g.

Cont.

ARTHUR

Yes, my love.

She tries to sit up but can't. Arthur represses a look of alarm and leans over to kiss her cheek; straightens up with a smile. Lucy takes his right hand in hers and presses it to her cheek, looking frightenedly at him.

LUCY

Why have they sent for you? Am
I that ill?

ARTHUR

(smiling)
Of course not.

LUCY

What's the matter with me? No
one seems to know; not even
Dr. Seward.

Mrs. Westenra turns away, Mina turning with her, putting
an arm around her.

ARTHUR

(reassuringly)
There are other doctors in the
world, love.
(pause)
I'm going to send for Dr. Van Helsing.
He's my godfather and a dear friend
of my parents. More importantly, he
knows as much about medicine as any
man alive. So you'll be in good
hands very shortly.

LUCY

(pause; trying
not to cry)
Will we really be married, Arthur?

ARTHUR

Of course we will, love.
(he kisses her
hands)
Nothing has changed.

LUCY

(weakly; like a
frightened child)
Hold me.

Cont.

He draws her up into his arms and holds her tightly, Lucy clinging to him with what strength she has.

LUCY

I'm so frightened, Arthur. I've never walked in my sleep before. Never felt so weak before. And I've had such awful nightmares - about something dark, with red eyes - something very sweet and bitter all around me. Something draining me like...I don't know what. I don't know what!

Arthur's expression alters to one of deep concern.

INT. ENTRY HALL - UP ANGLE ON STAIRS - MOVING 197
SHOT - ARTHUR AND MINA

Arthur looking emotionally drained as they descend.

ARTHUR

I'm going to take her to the hospital in Whitby this afternoon; have her blood checked for possible venom.

MINA

(alarmed)

Venom?

ARTHUR

She might have been bitten on the neck by some poisonous snake or insect while she was out. The poison might be working on her mind. These nightmares -

He breaks off as there is a KNOCK on the o.s. front door.

ANOTHER ANGLE - INCLUDING BUTLER 198

moving to the door and opening it. A MAN gives him an envelope and leaves. Closing the door, the butler turns, and seeing Mina, comes over to her.

BUTLER

For you, Miss Murray. Sent along from your home.

MINA

Thank you.

Cont.

She opens the envelope to find another envelope inside. Opening that, she takes out a letter and looks at it. After a moment or so, she cries out in joy.

ARTHUR
(hopefully)
From Jonathan?

MINA
About him.
(reading; suddenly
alarmed)
I must go to him.

ARTHUR
Where is he?

She finishes reading the letter, hands it to him and starts quickly up the staircase. Arthur glances at her, then reads the letter.

INSERT - LETTER

199

The letterhead reading: The Hospital of St. Joseph and St. Mary, its address in Buda-Pesth. CAMERA MOVES DOWN on one of the lines in the handwritten letter. He has been under our care for nearly six weeks, suffering from a violent brain fever.

DISSOLVE TO:

INT. LUCY'S BEDROOM - ANGLE ON WINDOW

200

The moon seen in the b.g. sky. CAMERA DRAWS BACK, STOPPING ON Arthur sitting in the chair reading a book, Mrs. Westenra in the b.g. asleep on the couch. An o.s. RUSTLE from the bed makes him look in that direction. He reacts, surprised.

ANOTHER ANGLE - INCLUDING LUCY

201

rising from the bed and putting her feet into slippers. She starts for the terrace doors and Arthur rises quickly, dropping the book onto the chair. Intercepting her, he restrains her, looking worriedly at her blank expression. She struggles in his grip, trying to break away from him; starts to make faint, protesting noises in her throat.

ARTHUR
(taken aback)
You don't want to go outside, love.
It's cold. Come back to bed.

Cont.

She does not respond to his words, struggling harder, teeth bared slightly, her noises of protest altering to sounds of anger. Arthur stares at her in alarm.

ARTHUR

Lucy, no. You can't go out.

You have to sleep.

(pause; more
urgently)

No, Lucy.

Her teeth are completely bared now, she is making animal sounds of anger as she struggles with him, her eyes still staring sightlessly.

ARTHUR

Lucy!

Her face goes blank, then her eyes close suddenly and she starts to fall. Arthur catches her and picks her up, carries her back to bed. Putting her down, he covers her, then straightens up, staring at her in concern. In the b.g. Mrs. Westenra has woken up. CAMERA PANS TO the terrace doors as she rises to approach the bed in concern.

EXT. TERRACE - MOVING SHOT

202

CAMERA MOVES TO the railing, TILTS, then ZOOMS IN ON Dracula until his angry expression fills the screen.

DISSOLVE TO:

INT. LUCY'S BEDROOM - CLOSE ON DR. VAN HELSING - 203
DAY

CAMERA DRAWS BACK TO INCLUDE Lucy sitting up in bed,
Van Helsing sitting beside her. Arthur and Mrs. Westenra
stand in the b.g.

VAN HELSING

(smiling)

So, my dear young Miss. My godson
tells me you are ill - and yet I
see you sitting here looking quite
the picture of health.

It is true that Lucy does look better than she did when
Arthur arrived but not enough to warrant Van Helsing's
remark and she knows it; tries to smile but cannot.

VAN HELSING

Where is this bruise he tells me
of?

He undoes the bandage on her and looks at the mark. As he
sees it, CAMERA MOVES IN QUICKLY ON his eyes. They narrow
suddenly.

CLOSE SHOT - LUCY'S NECK 204

The bruise, black and blue, two small, white, infected
spots in its center.

INT. LIBRARY - ANGLE ON DOOR - ARTHUR AND 205
VAN HELSING

Arthur moves into f.g., a relieved expression on his face as
Van Helsing closes the door, his expression grave.

VAN HELSING

This thing on her throat. How
long has she had it?

ARTHUR

(abruptly concerned)

It is serious then?

VAN HELSING

I spoke lightly of it for her
mother's sake.

(persisting)

How long has she had it?

ARTHUR

I don't know; several weeks, I'd
imagine.

Cont.

ARTHUR (Cont.)

(frowning)

But I had her blood checked at the hospital in Whitby and there's not a trace of venom in her system.

VAN HELSING

It is not a case of venom poisoning, Arthur.

ARTHUR

What then?

Van Helsing starts to answer, then decides against it.

VAN HELSING

I'd rather not discuss it till I'm certain.

(cutting off Arthur)

I don't wish to alarm you unjustifiably.

ARTHUR

But -

VAN HELSING

I would like to remain here for several days. I presume I can be put up.

ARTHUR

(distractedly)

Yes, I'm sure you can. But.... surely you can tell me something.

CAMERA MOVES IN ON Van Helsing's grim expression.

VAN HELSING

I will tell you this. If the cause of your fiancée's affliction turns out to be what I think it is, it makes the most venomous serpent in the world a plaything for children.

CLOSE ON ARTHUR

206

Staring at his godfather uneasily.

INT. ENTRY HALL - MOVING SHOT - CLOSE ON
BOX - AFTERNOON

207

CAMERA DRAWING AWAY AS IT MOVES TO REVEAL Van Helsing carrying the box up the staircase and starting down the second floor corridor with it.

INT. LUCY'S BEDROOM - ANGLE PAST BED

208

Lucy sitting up, holding hands with Arthur who is sitting on the bed beside her, Mrs. Westenra sitting in a nearby chair, embroidering. They look around at the KNOCK on the door.

MRS. WESTENRA

Yes?

Dr. Van Helsing ENTERS, smiling at Lucy as he approaches her. She tries to return it.

VAN HELSING

I have brought you something.

LUCY

What is it?

Everyone watches as Van Helsing sets down the box on the bedside table and removes the lid, lifting out a bundle of white flowers.

LUCY

(uncertainly)

How lovely.

As Van Helsing holds them out to her, her smile of pleasure is replaced by a grimace of near revulsion.

LUCY

What are they?

VAN HELSING

Garlic flowers.

LUCY

(appalled)

Garlic?

ARTHUR

(frowning)

What on earth - ?

Cont.

VAN HELSING
(interrupting)
They are medicinal. We will
prepare a wreath of them to wear
around your neck.

MRS. WESTENRA
(incredulously)
Around her neck?

ARTHUR
Sir - ?

VAN HELSING
(interrupting again)
You will observe their efficacy
soon enough.

Putting some of the flowers down on the bed, Van Helsing
moves toward the terrace doors with the rest.

VAN HELSING
I realize it seems absurd to you
right now. But take my word: I
know what I am doing.

He moves OUT OF FRAME. As Lucy averts her face from the
flowers on the bed, Arthur picks them up and dumps them on
the bedside table, then looks back at his godfather.
Mrs. Westenra is observing Van Helsing as if she can't
believe her eyes.

HER P.O.V. - VAN HELSING 209

opening one of the terrace doors, he carefully rubs the
flowers along the edges of them both.

ANGLE ON LUCY, ARTHUR AND MRS. WESTENRA 210

Arthur watching Van Helsing almost in embarrassment.
Mrs. Westenra looks at him as though for verification of
his godfather's sanity. He notices her look but does not
return it, swallows and continues staring at Van Helsing,
his expression awkward.

ANGLE ON VAN HELSING 211

Finishing with the edges of the doors, he closes the door
again. He turns the key and locks them, drops the key into
his coat pocket, hangs a large cross on the door, then turns
with a thin smile.

Cont.

VAN HELSING

Believe me, this is not merely some
superstitious rite.

(the smile vanishing)

It is all quite practical.

He moves to one of the nearby windows, CAMERA MOVING WITH him, and starts to rub the flowers around the edges of the window, CAMERA MOVING IN ON the window to show the grounds outside, STOPPING as we see the tree beneath which Dracula has stood.

INT. LUCY'S BEDROOM - DOWN ANGLE THROUGH
WINDOW - NIGHT

212

The same as the previous SHOT. We can just make out the form of Dracula standing beneath the tree.

CLOSEUP - DRACULA

213

His face a mask of fury as he looks up toward Lucy's bedroom.

INT. BEDROOM - CLOSE ON VAN HELSING'S WATCH

214

Just past two o'clock. CAMERA WITHDRAWS TO REVEAL him sitting on a chair. He puts away the watch and looks o.s.

VAN HELSING

(wearily)

Staring at her isn't going to
help her sleep, Arthur.

P.O.V. SHOT - ARTHUR AND LUCY

215

Lucy sleeping restlessly on the bed, a wreath of garlic flowers around her neck. Arthur turns, looking exhausted.

ARTHUR

It's that damned wreath of garlic
flowers. Can't we take them off
her?

ANOTHER ANGLE - INCLUDING VAN HELSING

216

VAN HELSING

No, Arthur. Please stop asking.

ARTHUR

She'll be like this all night then.

Cont.

Van Helsing rises tiredly to approach the bed. We see on a table beside the chair, a tray on which a coffeepot and cups are sitting. Van Helsing stops at the bed and looks down at Lucy.

VAN HELSING

She hasn't woken up; that's all that matters.

ARTHUR

Maybe that's all that matters to you but -

VAN HELSING

Arthur.

ARTHUR

(sighs)

I'm sorry. I know you're doing what you think is right.

(beat; with a humorless smile)

I wish to God you'd tell me why though.

VAN HELSING

I will; soon enough.

(pause)

Why don't you go to bed, now?

I can watch alone until sunrise.

ARTHUR

Why do you say until sunrise?

She can walk in her sleep at any time, can't she?

VAN HELSING

(avoiding discussion)

Yes; of course.

(beat)

Go to bed, Arthur.

ARTHUR

I wouldn't feel right about leaving her.

Cont.

VAN HELSING
(sighs)
Lie on that couch then.

ARTHUR
(hesitates; yawns)
Perhaps I will. Just for awhile.

VAN HELSING
(patting his arm)
You need some sleep.

CAMERA DRAWS AROUND TO SHOW Arthur moving to the other side of the room and stretching out on a couch, sighing wearily.

ARTHUR
I apologize for my impatience,
sir.

VAN HELSING
I understand.

ARTHUR
She is going to be all right,
isn't she?

VAN HELSING
(looking at Lucy)
So long as we continue in this
manner.

P.O.V. SHOT - LUCY

217

Turning on the pillow restlessly, making tiny sounds of distress in her sleep.

EXT. HOUSE - CLOSE ON DRACULA

218

Glaring at the house.

DISSOLVE TO:

INT. BEDROOM - CLOSE ON MANTEL CLOCK

219

Almost four-thirty. CAMERA PANS TOWARD the bed, REVEALING Arthur sound asleep on the b.g. couch. Van Helsing is having a terrible time staying awake. He fights off impending sleep. CAMERA MOVES IN on his face as he does so.

CLOSE ON DRACULA

220

Face tightening willfully.

SERIES OF SHOTS

221

Alternating between Van Helsing and Dracula as the vampire's will overpowers that of the exhausted Van Helsing who falls asleep. CAMERA MOVES TO Lucy. She turns her head more and more restlessly on the pillow, then, suddenly, opens her eyes, her expression gone blank. CAMERA WITHDRAWS FROM her as she sits up, laying aside the bedclothes. Removing the wreath of garlic flowers, she tosses them onto the bed, then, standing, puts her feet into her slippers and starts for the terrace doors, CAMERA MOVING WITH HER. She stops at the door and removes the Cross, then tries to open it. Her expression tightens to one of impending anger as she finds it locked. She starts to shake it, then, abruptly, stops, waits. Now she turns and moves to Van Helsing, CAMERA MOVING WITH HER. Carefully, she reaches into his coat pocket and removes the key, then returns to the b.g. door, CAMERA RETAINING Van Helsing in f.g. as Lucy unlocks the terrace door and goes outside, leaving the door ajar; CAMERA HOLDS.

DOWN ANGLE ON ROOM - LATER

222

The first grey light of dawn beginning to filter through the windows, Van Helsing and Arthur still asleep.

CLOSE ON VAN HELSING

223

as he stirs, then opens his eyes. He looks toward the bed, reacts:

VAN HELSING

My God!

CAMERA WITHDRAWS QUICKLY as he jars to his feet, looking around. Seeing the open terrace door, he gasps, then rushes to Arthur and shakes him.

VAN HELSING

Arthur!

Arthur's eyes jump open and he stares at Van Helsing in shock.

VAN HELSING

She's gone.

A SERIES OF SHOTS

224

Arthur and Van Helsing rushing from the house and searching the estate grounds, ranging farther and farther from the house.

CLOSE ON ARTHUR

225

as he charges breathlessly from the woods near the pond and stops in his tracks, seeing Lucy.

P.O.V. SHOT - LUCY

226

sitting motionless on the bench beside the pond.

MOVING SHOT - ARTHUR

227

as he breaks into a run toward her.

ANGLE FROM BEHIND LUCY TOWARD ARTHUR

228

He comes racing around the pond and up to the bench. As he stops in front of Lucy, his expression stiffens into one of horrified shock.

P.O.V. SHOT - LUCY

229

CAMERA MOVES IN ON her face as she sits staring vacantly. Her drawn features are as pale as chalk, her lips a greyish red. She looks half-dead. MUSIC SCREAMS.

INT. LUCY'S BEDROOM - CLOSE ON MAID'S ARM - DAY

230

Deathly silence; blood being removed from the arm. CAMERA PANS TO Lucy's arm to show the blood being transfused into her body. CAMERA DRAWS UP TO REVEAL Arthur and Mrs. Westenra watching anxiously, Van Helsing handling the operation.

ARTHUR

I still wish you had used my blood.

VAN HELSING

(as he works)

We have learned that tranfusion is not that simple, Arthur. Putting your blood into Miss Lucy's veins might not help at all; might, in fact, kill her. This girl's blood is of the proper type.

MRS. WESTENRA

Will it work, Doctor?

Cont.

VAN HELSING
(looking at Lucy;
pause; quietly)
It is already working.

P.O.V. SHOT - LUCY

231

Color returning to her face although she is still unconscious.

INT. LIBRARY - CLOSE ON ARTHUR - LATER

232

as he slumps down exhaustedly into a chair, CAMERA WITHDRAWING
TO INCLUDE Van Helsing.

ARTHUR
(despairingly)
What's happening to her?

Van Helsing pours a glass of brandy and hands it to Arthur.

VAN HELSING
Drink.

Arthur takes a sip, then looks at Van Helsing. The older
man hesitates, then speaks.

VAN HELSING
Have you ever heard of Nosferatu?

ARTHUR
No. What is it?

VAN HELSING
The Undead.

ARTHUR
The - ?
(pause)
I don't understand. Are you saying-?

VAN HELSING
(cutting in)
I am saying that your finacee has
been the unknowing victim of a
vampire.

Arthur stares at him.

VAN HELSING
A preternatural being.

Cont.

VAN HELSING (Cont.)

(pause; more
strongly)

A reanimated corpse who drinks
the blood of the living by
night. Thus the throat wounds.

(cutting off
Arthur).

Hear me out, Arthur.

(beat)

It is my conviction that, somewhere
in the vicinity of Hillingham,
there is a vampire. It was
because of his incredible will-
power that I was made to sleep
last night. Even I had no
conception of the extent of this
power.

(beat)

Since his range of operations is
unlimited between sunset and
sunrise, the location of his
resting place is, at the moment,
too much of a problem to be solved
Our concentration must be centered
totally on Lucy's protection - on
preventing her from ever leaving the
house during the hours of darkness and
going to this...creature, wherever he
may be.

ARTHUR

(appalled)

How can you - a man of science -
believe such things?

VAN HELSING

(with a grim smile)

Because, my dear godson, I have
lived long enough to accept
what is, whether science agrees
with it or not.

EXT. BUDA-PESTH - DAY

233

Title: Buda-Pesth.

INT. HOSPITAL CORRIDOR - MOVING SHOT - MINA AND
NUN

234

as they walk along the corridor.

Cont.

MINA

How is he?

NUN

(evasively)

The Mother Superior will tell
you.

MINA

But can't I see him first?

NUN

You must speak to the Mother Superior,
my child.

MINA

(pause; uneasily)

I don't understand.

NUN

(distressed)

She'll explain it to you.

INT. MOTHER SUPERIOR'S ROOM - CLOSE ON MINA

235

as she gasps in horror, staggers. The Nun takes hold of
her and puts her into a chair, CAMERA DRAWING AROUND TO
INCLUDE the MOTHER SUPERIOR who nods at the Nun; she leaves.
Mina stares at the older woman in horrified disbelief.

MINA

He died?

MOTHER SUPERIOR

Two days ago. We sent another
telegram but, obviously, you'd
left already.

Mina sobs, begins to cry. The Mother Superior puts her hand
on her shoulder. After awhile, Mina looks up.

MINA

May I see him?

MOTHER SUPERIOR

(pause;
uncomfortably)

I'm afraid that's impossible.

MINA

(newly stricken)

Why?

Cont.

MOTHER SUPERIOR

His...body was...disposed of.

MINA

(staring at her)

Disposed of?

(beat)

What do you mean?

The Mother Superior swallows nervously, braces herself, then speaks again.

MOTHER SUPERIOR

It was burned.

CAMERA MOVES IN QUICKLY on Mina's stunned expression.

INT. LUCY'S ROOM - CLOSE ON LUCY'S THROAT - NIGHT 236

CAMERA WITHDRAWING TO SHOW her sleeping shallowly, weakly restless, the wreath of garlic flowers around her neck. CAMERA WITHDRAWS TO INCLUDE Van Helsing shaking some whitish powder from a bottle into two glasses, then pouring water into the glasses and stirring in the powder. One of the glasses he empties in a swallow and puts down. The other he carries to Arthur, CAMERA PANNING WITH HIM, STOPPING when Arthur is IN FRAME. He is sitting on the couch, loading a pistol. He glances up at his godfather.

VAN HELSING

Tonight this will keep us awake.
Even his will cannot overcome
this stimulant.

Arthur drains the glass in a swallow and hands it back to Van Helsing, continues to load the pistol. The older man smiles sadly at the pistol. Arthur, glancing up, notices.

ARTHUR

Why the smile?

VAN HELSING

Because, my boy, against the
enemy we face, that pistol can
have no effect whatever.

ARTHUR

I prefer to believe otherwise.

VAN HELSING

(sighing)

Very well.

Cont.

He returns to the chair and sits; looks at Lucy.

VAN HELSING

Only one thing matters anyway.

(beat)

That Lucy remains in this room tonight.

CLOSE ON LUCY

237

making faint sounds of distress in her sleep. Her face remains SUPERIMPOSED OVER the following SHOTS.

EXT. WOODS - MOVING SHOT - DRACULA

238

walking through the woods.

EXT. POND AREA - DRACULA

239

moving around the moonlit pond.

EXT. HILLINGHAM - DOWN ANGLE PAST HOUSE

240

Dracula emerges from the night and walks beneath the shadow of the tree, stops.

CLOSE ON DRACULA

241

Staring up at Lucy's room. SUPERIMPOSITION ENDS and we are back with Lucy again as she grows more restless. After several moments, she opens her eyes, her expression going blank. CAMERA WITHDRAWS FROM her as she sits up, laying back the bedclothes.

ANGLE ON VAN HELSING AND ARTHUR

242

looking toward the bed.

VAN HELSING

It begins.

ANGLE PAST LUCY TOWARD VAN HELSING AND ARTHUR

243

She removes the wreath of garlic flowers and tosses them aside, stands and starts for the terrace door, Van Helsing crosses to intercept her, Arthur rising to help. CAMERA MOVES IN ON them as Van Helsing takes hold of Lucy, making her stiffen.

VAN HELSING

No, Miss Lucy. You must stay inside this room.

ANGLE ON DRACULA'S FACE 244

almost a SUBLIMINAL SHOT of his infuriated features.

THREE SHOT - LUCY, VAN HELSING AND ARTHUR 245

Lucy becoming more and more agitated, fighting to be free, her expression turning fiercely animalistic. Van Helsing looks alarmed.

VAN HELSING

Help me, Arthur.

Arthur takes hold of her.

ARTHUR

(aghast)

She's so strong.

VAN HELSING

Not her.

CLOSE SHOT - DRACULA'S FACE 246

another flashing SHOT of his fury-distorted features.

THREE SHOT - LUCY, VAN HELSING AND ARTHUR 247

finally managing to hold her firmly. The moment they do, her face goes slack.

CLOSE SHOT - DRACULA 248

a silent snarl of frustration on his face.

ANGLE ON LUCY, ARTHUR AND VAN HELSING 249

Arthur putting Lucy back in bed, Van Helsing recovering her and placing the wreath around her neck again. Done, he looks at Arthur.

VAN HELSING

He uses all his might to bring her to his side.

ARTHUR

If this...vampire as you call him is all that powerful, why does he not break into the house?

VAN HELSING

Because we keep him out with garlic and the Cross.

Cont.

ARTHUR
(pause; tightly)
I can't believe you mean that.

VAN HELSING
(smiling grimly)
You will.

He turns to the bed and looks at Lucy; brushes back a lock of her hair and smiles with grim satisfaction.

VAN HELSING
We have begun to beat the monster
at his game.

INT. LUCY'S BEDROOM - CLOSE ON LUCY - DAY 250

Beginning to regain the color of health. She smiles at the o.s. Van Helsing, CAMERA STARTING TO WITHDRAW UNTIL he is IN FRAME.

LUCY
How can I ever thank you enough?

VAN HELSING
(returning her smile)
Your returning health is my reward,
my dear.

CAMERA STOPS when Arthur and Mrs. Westenra are IN FRAME.

VAN HELSING
And now I really must go; I've
been away from practice too long.

LUCY
Thank you again, Doctor. And bless
you.

VAN HELSING
(squeezing her hand)
Good-bye, my dear. I'll see you
at your wedding.

LUCY
You shall have the place of honor
in the church - and at our table
afterward.

Van Helsing smiles at her, then turns to Mrs. Westenra.

Cont.

VAN HELSING

Mrs. Westenra.

MRS. WESTENRA

I can't tell you how grateful I am.

VAN HELSING

I'm happy I could be of help.

(to Arthur)

Walk me to the door, my boy.

INT. ENTRY HALL - MOVING SHOT - ARTHUR AND
VAN HELSING

251

The older man holding his godson's arm.

VAN HELSING

Now remember, Arthur. Whether or
not you believe a word of what
I've said, do not alter, by a
single detail, the procedure we
have followed for the past three
nights.

ARTHUR

I won't; I promise.

VAN HELSING

Sometime in the next week, I'll
return to organize a search for
this monster.

ARTHUR

If you really believe there's
something out there, shouldn't
we tell the authorities?

VAN HELSING

(with a grim smile)

If I have not yet succeeded in
convincing you who have seen
what's happened, what chance
would there be of convincing the
authorities?

(beat)

No, we must do this by ourselves.

(beat, firmly)

You will continue every safeguard?

Arthur nods.

VAN HELSING

Good. Then we have nothing more
to fear.

EXT. ZOO - NIGHT

252

TITLE: SCARBOROUGH, TWO NIGHTS LATER.

MOVING SHOT - ZOOKEEPER

A-252

making his nightly round. He stops in his tracks as he sees something.

HIS P.O.V. - DRACULA

253

standing in front of a cage, his back to CAMERA.

ANGLE ON ZOOKEEPER

254

starting forward angrily.

ZOOKEEPER

'ere!

ANGLE PAST DRACULA TOWARD ZOOKEEPER

255

Dracula turning abruptly to face him, his back to CAMERA. The Zookeeper moves toward him quickly.

ZOOKEEPER

No one permitted on the grounds
after dark! Zoo is closed!

(grumbling)

What's the matter with you? Can't
you read the bloomin' signs?
They're everywhere in sight.

(reaching Dracula)

All right, let's be off now -

His voice breaks off and his mouth falls open as he sees Dracula's face. Abruptly, Dracula reaches out with his left hand, grabs him by the neck and strangles him, throws him to the ground, then turns back to CAMERA WHICH WITHDRAWS TO INCLUDE the bars of the cage. They are partially bent open. He begins to bend them apart more. As he does, CAMERA DRAWS BACK SLOWLY UNTIL a huge wolf head is in f.g. A low growl rumbles in the wolf's throat.

INT. LUCY'S BEDROOM - CLOSE ON LUCY - LATER

256

Lying asleep, a trifle restless but nothing in comparison with what we've seen before. CAMERA PANS UP TO REVEAL Arthur pouring a cup of coffee and carrying it to Mrs. Westenra who is sitting on the couch.

TWO SHOT - ARTHUR AND MRS. WESTENRA

257

Arthur handing the cup and saucer to Lucy's mother. His pistol lies on a nearby table.

Cont.

MRS. WESTENRA
Thank you, Arthur.

ARTHUR
(sitting)
You're certain I'm not keeping
you up.

MRS. WESTENRA
Not at all. I'm happy for this
opportunity to talk to you. It
isn't often that a mother gets
to converse so extensively with
her son to be.

He smiles and, picking up his own cup, takes a sip of coffee.

MRS. WESTENRA
I wish you'd tell me what
Dr. Van Helsing said though.

ARTHUR
He made me promise not to,
Mrs. Westenra. I'm sorry.

MRS. WESTENRA
(pause; smiling)
Oh, well, it doesn't matter.
(beat)
As long as Lucy is recovering.
(fervently)
Thank God for that.

ARTHUR
Amen.
(smiling)
It is pleasant to speak -

He breaks off as there is a strange ANIMAL CRY outside;
we recognize it as the cry uttered by Dracula when the
wolves killed the peasant woman. Both of them look around
in startlement.

ARTHUR
Good God, what's that?

He rises and moves to the terrace door, draws aside a curtain
and looks outside.

ARTHUR
I don't see anything.

Cont.

He checks the doors to make sure they're locked, then walks to the corridor door and verifies that it's locked as well.

MRS. WESTENRA

You don't think that was something to be alarmed about?

ARTHUR

Oh, I doubt it.

He returns to his chair, CAMERA STARTING TO MOVE TOWARD the terrace doors.

MUSIC starts to drown out their continuing voices now, rising to a peak of sound and emotional effect as the CAMERA REACHES the door. Suddenly the MUSIC STOPS and in the heavy silence, we HEAR the SOUND of the wolf's claws on the terrace as it runs toward the doors. We see a blur of movement through the curtains. Then the doors are virtually exploding inward with a splintering of wood and glass as the huge wolf hurtles through them, looming into f.g.

NEW ANGLE - THE ATTACK

A-257

Mrs. Westenra recoils on the sofa with a shriek of terror as Arthur jumps to his feet in time to meet the leaping attack of the wolf. The impact of the animal sends him flying back against the table, knocking it over. He crashes to the floor, using all his strength to keep the maddened beast from tearing out his throat. Mrs. Westenra tries to rise to pull the cord and summon the servants but she cannot find the strength and slumps to the floor in a faint as Arthur thrashes around on the floor, struggling with the snarling wolf and feeling around for his pistol. He is beginning to lose strength when his fingers come in contact with the fallen weapon and he picks it up, presses the muzzle to the wolf's side and pulls the trigger.

INT. DOWNSTAIRS HALL - ANGLE ON BUTLER

258

looking upstairs in shock as three more shots ring out. He starts up the stairs hurriedly.

INT. SECOND FLOOR CORRIDOR

259

The Butler rushes to the door of Lucy's room and tries to open it. A Maid appears.

Cont.

BUTLER
Go get the key ring! Quickly!
(pounding on door)
Mrs. Westenra!

INT. LUCY'S ROOM - ANGLE ON DOOR

260

BUTLER'S VOICE
(o.s.)
Mrs. Westenra!

CAMERA PANS to Mrs. Westenra unconscious on the floor, to Arthur unconscious, the dead wolf slumped across him, then WHIP PANS TO the shattered terrace doors. Dracula is standing there, looking toward Lucy.

ANGLE ON LUCY

261

awake, staring. She removes the garlic wreath and Cross and throws them aside, reaches out to Dracula.

ANGLE ON DRACULA

262

as he moves TOWARD CAMERA until his feral visage fills the screen.

CLOSE ON ARTHUR - LATER

263

as he is laid out on the bed. He opens his eyes and looks up, CAMERA DRAWING BACK TO INCLUDE the Butler and ANOTHER MALE SERVANT. Arthur sits up weakly.

ARTHUR
Lucy.

ANGLE PAST ARTHUR TOWARD COUCH

264

Mrs. Westenra sitting on it, having just been revived by the Maid; Arthur looks at them for a few moments, then struggles to his feet and starts toward the terrace doors. He staggers dizzily, the Butler grabbing him to keep him from falling.

BUTLER
We've sent for a doctor, sir.

ARTHUR
(dazedly)
The pond.

BUTLER
Sir?

Cont.

ARTHUR
For God's sake, help me!

He starts toward the terrace, assisted by the Butler.

ANGLE ON EDGE OF WOODS 265

as Arthur and the Butler emerge, Arthur reacting as he catches sight of Lucy.

MOVING P.O.V. SHOT - LUCY 266

sitting on the bench, head slumped forward on her chest.

MOVING SHOT - ARTHUR AND BUTLER 267

ARTHUR
(weakly)
Dear God, let her be all right.

DOWN ANGLE FROM TREE 268

Lucy below on the bench, Arthur and the Butler coming toward her.

UP ANGLE PAST LUCY TOWARD ARTHUR AND BUTLER 269

stopping, Arthur raises her head. As it flops back loosely, he cries out, CAMERA ZOOMING IN ON his horror-stricken face.

P.O.V. SHOT - LUCY 270

dead, her features grey and rigid in the moonlight.
CAMERA MOVES IN SLOWLY ON her blood-drained features.

INT. CARFAX CHAPEL - DOWN ANGLE MOVING SHOT - 271
DRACULA

lying in his box, CAMERA MOVING DOWN ON his face at the same angle and speed as in the previous shot. As his face fills the screen, CAMERA STOPS. There is blood on his lips. After several moments, a tiny trickle of it oozes from a corner of his mouth and runs down, very slowly, across his chin.

SLOW DISSOLVE TO:

EXT. COUNTRYSIDE - LONG SHOT - FUNERAL CORTEGE - 272
LATE AFTERNOON

Almost dark; cloudy, THUNDER rumbling in the distance. It has been raining, puddles in the road; trees and bushes dripping. There are three carriages in the cortege.

INT. CARRIAGE - ARTHUR AND MRS. WESTENRA 273

Dressed in black, Mrs. Westenra's features pale behind her veil, Arthur staring at the floor, a grim expression on his face. After awhile, CAMERA DRAWS BACK to include Van Helsing and Mina.

ANGLE ON MINA AND VAN HELSING 274

Sitting on the opposite seat, Mina in a state of mute shock, her closest friend now, also, dead. Tears are trickling down her cheeks.

EXT. ST. MARY'S CHURCH - GATEPOST PLAQUE - LATER 275

Reading: St. Mary's Church. It is after sunset. CAMERA PANS TO REVEAL the cemetery, STOPS. In the b.g., the funeral party is gathered around the Westenra family tomb.

CLOSE ON LETTER CARVING 276

Above the doorway of the tomb: Westenra. CAMERA DOWN PANS TO REVEAL Arthur, Van Helsing and TWO OTHER MEN carrying Lucy's casket into the tomb.

INT. TOMB - UP ANGLE OVER DAIS 277

As the casket is laid on top of it, Arthur and Van Helsing stopping in close f.g. to look down at it. The other two men go outside but Arthur remains, tears on his cheeks. Van Helsing turns his apprehensive gaze from the casket and takes hold of Arthur's arm. Arthur looks at him, then follows his godfather outside and the door to the tomb is shut and locked. For several moments, we remain inside, the end of the casket in close f.g.

EXT. TOMB - MINISTER 278

Reading aloud the burial service. CAMERA SLOWLY PANS PAST Mrs. Westenra, Arthur, Van Helsing STOPPING on Mina. After several moments, CAMERA ZOOMS BACK TO Dracula, unseen, standing on the far edge of the cemetery.

ANGLE ON DRACULA 279

staring at Mina.

72
SUBLIMINAL SHOT 280
The photograph of Mina which Dracula saw in his castle.
CLOSEUP - DRACULA 281
smiling.
LONG SHOT 282
Past Dracula toward the burial service. CAMERA HOLDS.
INT. LIBRARY - ANGLE ON WINDOW - NIGHT 283
The lighted carriage being pulled away from the house.
CAMERA PANS to Arthur standing at the fireplace, staring
at:
PAINTING OF LUCY 284
hanging above the mantel. She looks angelic.
ANGLE PAST ARTHUR - TOWARD CORRIDOR DOOR 285
Van Helsing ENTERS and closing the door, approaches his
godson. Arthur turns.

VAN HELSING

They're gone.

ARTHUR

I still don't understand why you
sent them to Whitby for the night.
Do you really think that little
distance will help them forget?

VAN HELSING

That isn't why I sent them, Arthur.

ARTHUR

(tensing)

You don't think he's coming back?

VAN HELSING

No. He has no reason to return.

ARTHUR

What, then?

Van Helsing starts to answer, then restrains himself.

VAN HELSING

We'll talk about it in the morning.

(beat)

I have to leave for awhile. Get
some rest.

DC

Arthur watches his godfather's abrupt departure with
some curiosity.

73

EXT. COUNTRY ROAD - NIGHT 286

The lighted carriage appears around a bend, moving toward CAMERA.

INT. CARRIAGE - MINA AND MRS. WESTENRA 287

Side by side on the rear seat, holding each other's hands.

MOVING SHOT - CARRIAGE 288

As it is drawn along the road. CAMERA STOPS AS a hill appears in b.g. and the carriage moves OUT OF FRAME. CAMERA MOVES IN QUICKLY ON the hilltop. An open carriage stands there, unlit.

CLOSE ON DRACULA 289

Watching the other carriage. CAMERA DRAWS AROUND him TO REVEAL the carriage on the road below. As it moves away, Dracula jerks the reins once and the horse starts forward. CAMERA HOLDS, OBSERVING his carriage as it starts down the hill and turns onto the road, following the other carriage.

EXT. WHITBY STREET - LATER 290

The carriage carrying Mina and Mrs. Westenra comes down the street and stops in front of the inn. They are helped from the carriage by their driver and enter the inn.

MOVING SHOT - ALLEY 291

Dracula drives the carriage along the alley into a dark courtyard and stops it, puts on the brake and looks up at the inn.

CLOSE ON DRACULA 292

gazing upward; reacting as he sees:

DRACULA'S P.O.V. - MINA AND MRS. WESTENRA 293

led past a second story window by the innkeeper.

CLOSE ON DRACULA 294

smiling faintly as he looks up at the inn.

EXT. CEMETERY - NIGHT 295

wind blowing through the trees. CAMERA PANS SLOWLY TO FOLLOW the distant approach of a man on foot, carrying a lantern. He reaches the entrance to the churchyard and enters.

MOVING SHOT - VAN HELSING 296

wearing a coat and hat, a lantern and crowbar in one hand, his doctor's bag in the other as he walks toward the Westenra tomb.

P.O.V. SHOT - TOMB 297

CAMERA APPROACHING its ominous black outline.

MOVING SHOT - VAN HELSING 298

as he gets closer to the tomb.

ANGLE ON TOMB DOOR 299

Van Helsing comes up to it, puts down the lantern and bag, and raises the crowbar. He has barely pressed the edge of it into place when the door shifts. With a startled reaction, Van Helsing steps back, then when nothing else happens, picks up the lantern, removes a cross from his coat pocket and, after a moment, kicks open the door.

INT. TOMB - ANGLE ON DOORWAY 300

As the heavy, metal door opens fast, banging against the wall. Van Helsing waits, then steps cautiously inside the tomb, lifting the lantern to see. As he steps into close f.g., an expression of shock tightens his features.

VAN HELSING

Oh, my God, no.

P.O.V. SHOT - CASKET ON ITS DAIS 301

The top is off, the casket empty.

ANGLE ON VAN HELSING 302

His breath stops and he looks around.

FULL SHOT - HILLINGHAM 303

Tree branches thrashing in the wind. There is a light in the library.

ANGLE THROUGH LIBRARY FRENCH DOORS 304

Arthur pacing restlessly inside. He stops at the liquor tray and pours himself a brandy.

INT. LIBRARY - CLOSE ON ARTHUR

305

He takes a sip of brandy, staring into his somber thoughts. After several moments, he turns and walks across the room, CAMERA MOVING WITH him. Stopping by the fireplace, he sets the glass on the mantel, then leans against the mantel edge with both palms, staring into the fireplace. After awhile, he raises his head and looks at the painting over the mantel.

P.O.V. SHOT - PAINTING

306

ANGLE ON ARTHUR

307

Eyes glistening with tears as he gazes at the painting. He closes them and tears trickle down his cheeks.

ANGLE PAST ARTHUR - TOWARD PAINTING

308

A TAPPING noise from the o.s. french doors makes Arthur look across his shoulder in surprise. CAMERA MOVES IN ON his aghast expression.

P.O.V. SHOT - FRENCH DOORS

309

Lucy standing outside. CAMERA ZOOMS IN ON her pale face. She reaches out to him imploringly.

ANGLE ON ARTHUR

310

throws a fisted hand to his lips and digs his teeth into it, shaking his head, convinced that his mind is responsible for this vision of his lost love.

P.O.V. SHOT - LUCY

311

Her voice heard faintly over the sound of the wind.

LUCY

Arthur.

ANGLE ON ARTHUR

312

Almost out of his mind he stares at Lucy, wanting to believe that she is there, yet knowing, in his logical mind, that she cannot be. He starts to move uncertainly toward the door, becoming more appalled the closer he gets.

P.O.V. SHOT - LUCY

313

CAMERA MOVING TOWARD her. She smiles.

MOVING SHOT - ARTHUR

314

Coming closer and closer to the door, a look of hope beginning to alter his features. Suddenly, his mind asserts itself again and he turns away quickly.

ARTHUR

No! No! You aren't there! You're dead!

LUCY

I'm not dead, Arthur. I'm alive.
I'm alive...let me in please! I'm
so cold.

ARTHUR

Oh, God!

LUCY

Please, Arthur. Please!

With a cry of mindless grief, Arthur whirls and lurches to the door, jerking it open. CAMERA MOVES IN FAST ON Lucy's pale features.

ANGLE PAST LUCY - TOWARD ARTHUR

315

as he stares at her, wide-eyed, stricken. She rushes into his arms, CAMERA MOVING IN ON them. Arthur sobs as he feels her against him.

ARTHUR

Lucy!

LUCY

Yes, my darling. I'm back; I'm
back. We'll never be apart again.

Their embrace is violent, their kiss long and passionate. Then they are clinging to each other, Arthur shaking uncontrollably, barely able to speak.

ARTHUR

Lucy.

CAMERA MOVES IN ON her face as she begins to ease her lips toward his throat.

LUCY

Yes, my love. I'm back. We'll
always be together now.

ARTHUR

Oh, my God, oh, Lucy...

Cont.

LUCY
(hypnotically)
Shhh. Don't talk, my darling.
Hold me close. Just hold me. I've
come back to you. I love you, Arthur.
I adore you. I am yours forever.

As she speaks, her expression changes, her lips drawing back slowly from her teeth as she prepares to bite his throat.

ARTHUR
Lucy....

She is about to bite when the o.s. door is FLUNG OPEN and she looks in that direction startledly. CAMERA WHIP PANS TO the door to show a panting, sweaty Van Helsing moving toward her, the cross raised in his right hand.

ANGLE ON LUCY AND ARTHUR 316

With a snarl of fury, Lucy turns and flees from the room, Arthur so shocked by her abrupt departure that he cannot react at first. Suddenly, he cries her name and starts to run outside.

ARTHUR
Lucy!

EXT. TERRACE - ANGLE TOWARD FRENCH DOOR 317
as Arthur runs outside. Van Helsing starts after him.

VAN HELSING
Arthur! No!

CAMERA PANS TO FOLLOW his pursuit of his godson across the terrace and out onto the lawn.

MOVING SHOT - ANGLE PAST ARTHUR 318
showing Lucy in the b.g., fleeing.

ARTHUR
Lucy!

Van Helsing catches up to him and grabs him, pulls him back.

VAN HELSING
No, Arthur!

Cont.

ARTHUR
(struggling)
Let me go.

VAN HELSING
It isn't Lucy!

ARTHUR
Let me go!

VAN HELSING
It isn't Lucy! Lucy's dead!

ARTHUR
(enraged)
She isn't dead!
(trying to pull free)
She's still Alive!

VAN HELSING
Why did she run away then?!
(beat)
Why did she flee the cross?

Arthur stops struggling, staring dumbly at his godfather, trying in vain to understand.

ARTHUR
You frightened her. If you hadn't come running in here.

VAN HELSING
No Arthur! Lucy is dead.
(beat)
What came to you was a vampire.

Arthur stares at him in dazed confusion.

VAN HELSING
(to shock him to
his senses)
She came to drink your blood!

CAMERA MOVES IN FAST ON Arthur's face as he presses both his hands across his eyes and cries out, maddened.

INT. INN BEDROOM - CLOSE ON MRS. WESTENRA

319

Asleep, pale and drawn from crying. CAMERA PANS TO Mina sitting in a chair, reading a Bible, CONTINUES PAST her TO the window, STOPS AND ANGLES OVER. Below, in the courtyard, there is a movement in the darkness.

INT. LOWER CORRIDOR - ANGLE ON REAR DOOR

320

The door is opened cautiously and Dracula looks in. Seeing no one, he enters, shuts the door. O.s., we hear the sound of MEN'S VOICES in the taproom. Dracula moves stealthily to the staircase and starts up, looking back toward the taproom.

MOVING SHOT - DRACULA

321

CAMERA DRAWING AHEAD OF him as he ascends the staircase, looking upward. As he nears the top of the staircase, he looks across his shoulder again, then looks back up. Suddenly, he stops, CAMERA PULLING BACK FAST TO INCLUDE a Maid.

UP ANGLE PAST DRACULA - TOWARD MAID

322

staring at him frightenedly.

MAID

(faintly)

What do you want?

DRACULA

Where is the young woman's room?

MAID

Woman?

DRACULA

The one who came in this evening.

MAID

(backing off)

I don't know.

He starts up after her.

DRACULA

You do know.

MAID

No.

Cont.

DRACULA

Tell me.

She whirls and starts to run, Dracula leaping after her to grab her. She screams in horror as he slams her against the wall.

INT. BEDROOM - MINA 323

starting and looking around in shock. The o.s. SCREAMING cuts off.

INT. CORRIDOR 324

Dracula drops the dead maid to the floor as an o.s. door is PULLED OPEN suddenly. He whirls.

ANGLE PAST DRACULA - TOWARD DOORWAY 325

A MAN framed in it.

MAN

What the devil - !

He starts forward, then, as Dracula runs at him, whirls and dashes back into his room.

INT. MAN'S ROOM - ANGLE ON DOORWAY 326

The Man rushes to his suitcase and fumbles inside it as Dracula bursts into the room, lunging after him. The Man pulls up a pistol, whirls and fires. The ball strikes Dracula but doesn't stop his forward movement.

INT. BEDROOM - MINA 327

running to the door and locking it. In the b.g. Mrs. Westenra has pushed up on an elbow, an alarmed look on her face.

MRS. WESTENRA

What is it?

INT. MAN'S ROOM 328

The Man struggles briefly with Dracula, then is hurled across the room where he overturns a table and goes sprawling to the floor. Dracula starts after him, then stops abruptly as he hears the approaching sound of RUNNING FOOTSTEPS and MEN'S VOICES. He rushes back to the doorway.

INT. CORRIDOR - ANGLE ON DOORWAY 329

Dracula lunges into the corridor, looking toward the staircase and reacting to the sight with a snarl of fury.

P.O.V. SHOT - SIX MEN

330

Several on the landing, others following them up the stairs. They all stop in their tracks as they see Dracula.

CLOSE ON DRACULA

331

starting to back off.

ANGLE PAST MEN - TOWARD DRACULA

332

One of the men runs to the fallen girl and kneels beside her.

FIRST MAN

She's dead!

SECOND MAN

Grab him!

They all start after Dracula. CAMERA ZOOMS IN ON his face, showing the momentary look of panic, then his snarl of fury as he charges at the men.

ANGLE FROM STAIRCASE

333

Dracula battling his way through the six men, slinging and knocking them in all directions on his way to the stairs. As he starts down, CAMERA PANS TO SHOW FIVE MORE MEN coming up at him. With a maddened snarl, Dracula hurls himself down the staircase onto them.

ANGLE ON BATTLE

334

As Dracula flings off the remaining men, hurling them against walls and each other, then rushes to the door and yanks it open.

EXT. COURTYARD - ANGLE ON DOORWAY

335

as Dracula charges out, knocks aside TWO MORE MEN and rushes to his carriage, CAMERA PULLING AHEAD OF him. Behind him, men who have not been knocked unconscious come pouring out of the inn in pursuit. Dracula leaps up onto the seat of his carriage and snatches the whip from its place, slashes it across the horse's back. As he rides OUT OF FRAME, CAMERA PANS UP TO REVEAL Mina and Mrs. Westenra standing at the window of their room, looking down.

EXT. STREET - IN FRONT OF INN

336

Dracula's carriage comes speeding out of the alley and is turned onto the street. TWO MEN come charging from the inn and leap at the horse, trying to stop it. One of them is knocked to the street. Another hangs on but is whipped off by a wild-eyed Dracula. As the Man tumbles OUT OF FRAME,

Cont.

CAMERA MOVES IN SLOWLY ON Dracula's face as he flees from Whitby. It is that of a frightened, driven animal.

EXT. CEMETERY - FULL SHOT - WESTENRA TOMB 337

Arthur and Van Helsing are by the tomb, Arthur standing motionless, staring into space, Van Helsing pacing slowly, smoking a pipe. A lantern and Van Helsing's bag rest on a grave marker near them. It is almost dawn.

ANGLE PAST ARTHUR 338

His features drained of emotion as he stares into the darkness. In the b.g., Van Helsing paces, puffing on his pipe. Now he stops.

ANGLE PAST VAN HELSING - TOWARD ARTHUR 339

Van Helsing takes out his pocket watch and opens its cover, looks at its face. The click of the cover being re-closed makes Arthur start and look around.

ARTHUR

How do you know she's coming back?

VAN HELSING

She must come back. There is no other place for her to rest once dawn has come.

Van Helsing puts away the watch and starts to pace again, then stops, both he and Arthur looking o.s. in the same direction.

CLOSE ON ARTHUR 340

as he stares at:

ANGLE ON LUCY 341

in the distance, approaching the tomb.

VAN HELSING AND ARTHUR 342

watching her approach. Van Helsing knocks out his pipe and puts it into his pocket, then edges over to the lantern and picks it up, always keeping his gaze on Lucy.

P.O.V. SHOT - LUCY 343

seen indistinctly in the darkness, getting closer.

ANGLE ON ARTHUR 344

immobile, staring at her.

P.O.V. SHOT - LUCY 345

closer yet.

ANGLE PAST VAN HELSING - TOWARD ARTHUR 346

The older Man's right hand moving slowly to the lantern slide.

ANGLE PAST VAN HELSING AND ARTHUR - TOWARD LUCY 347

as she sees them; stops.

ANGLE ON ARTHUR 348

staring at her.

P.O.V. SHOT - LUCY 349

ANGLE PAST VAN HELSING - TOWARD ARTHUR 350

Van Helsing suddenly draws the lantern slide and Arthur recoils with a cry of horror.

VAN HELSING

My God.

ANGLE PAST TWO MEN - TOWARD LUCY 351

CAMERA ZOOMS IN ON her face as she averts it from the beam of light, then turns back slowly, the concentrated illumination revealing her face to be hard and cruel, her lips red with blood, trickles of it dripping from her chin.

VAN HELSING AND ARTHUR 352

Arthur averting his face with a sob. Van Helsing swallows laboredly.

ANGLE PAST TWO MEN - TOWARD LUCY 353

looking frightenedly at Van Helsing, then toward Arthur with an expression of sudden cunning. He looks at her as she speaks.

LUCY

You must help me, Arthur.

(beat)

You mustn't listen to this old man.

Cont.

She starts approaching Arthur. As she does, she slowly pushes the gravedress from her shoulders and pulls it down, uncovering her breasts. She reaches out to Arthur.

LUCY

Help me and I'll give myself
to you.

CLOSE ON ARTHUR

354

He groans at the sight of the body he has never seen or touched.

LUCY'S VOICE

(o.s.)

You've never touched my body,
Arthur. Help me now and you can
have it all.

MOVING SHOT - ANGLE PAST LUCY - TOWARD VAN HELSING 355
AND ARTHUR

Lucy grasping her breasts and holding them up.

LUCY

Take them, Arthur. Taste them.

(fiercely)

Kill Van Helsing, then make love
to me. Make love to me!

Arthur takes an involuntary step toward her. Then Van Helsing moves between them, holding up the cross. With a snarl of fury, Lucy averts her face and runs into the tomb. Arthur starts to follow mindlessly but Van Helsing restrains him.

VAN HELSING

Do you still doubt, Arthur?

(beat)

Do you?!

Arthur just stares at him.

VAN HELSING

Bring my bag inside then.

Arthur looks at his godfather startledly, then as Van Helsing turns toward the tomb, in mute obedience, picks up the doctor bag and starts after him.

INT. TOMB - ANGLE ON DOORWAY

356

Van Helsing, then Arthur, enters, CAMERA WITHDRAWING as they move to the casket and look down. Their features stiffen at the sight.

P.O.V. SHOT - LUCY

357

A ghastly caricature of what had been Lucy Westenra.

UP ANGLE ON ARTHUR AND VAN HELSING

358

Arthur starts to turn away but Van Helsing forces him to look.

VAN HELSING

Look at her!

(pause; more
quietly)

This blood-stained mockery is
not your fiancée.

(beat)

You understand that?!

ARTHUR

(sobbing)

Yes!

(beat;
faintly)

Yes.

Van Helsing nods, then pats his godson on the arm and takes the bag from him. Setting it down on the foot of the casket, he removes a wooden stake three inches thick and two feet long, one end of it sharpened to a fine point and hardened by charring. He places the point above Lucy's heart **BELOW FRAME**, Arthur watching, horrified. Van Helsing braces himself and, removing a heavy mallet from his bag, raises it. Arthur gasps as Van Helsing drives the mallet down with all his strength on top of the stake. **CAMERA ZOOMS IN ON** Arthur's horror-wrenched face as Lucy's bloodcurdling **SCREAM** gorges the air of the tomb. **CAMERA HOLDS ON** his look of almost madness as he watches Van Helsing drive the stake into Lucy's heart. Abruptly, he averts his face. After awhile, the **SCREAMING STOPS**.

UP ANGLE FROM CASKET - VAN HELSING AND ARTHUR 359

Van Helsing straightening up, features ashen, hands, sleeves and clothes spattered with blood. He drops the mallet and closes his eyes, fighting to regain control of himself. After awhile, he opens his eyes and, taking out his handkerchief, reaches down into the casket and wipes off Lucy's face. He removes his jacket and puts it over her chest, then straightens up.

VAN HELSING
(breathlessly)
There is your Lucy.

Arthur slowly turns his head to look at her, reacting to the sight.

DOWN ANGLE ON LUCY 360

The jacket covering the stake. CAMERA MOVES IN ON her look of innocent peace.

VAN HELSING AND ARTHUR 361

looking down at her. After awhile, Van Helsing looks at his godson.

VAN HELSING
Wait outside now.

Arthur looks at him, newly uneasy.

VAN HELSING
I won't be long.

Arthur hesitates, then looks at Lucy again, bends over to kiss her forehead, then leaves the tomb. Van Helsing looks drained by what he has just done. Nonetheless, he finds more strength within himself and moves to his bag. Slowly, he removes a scalpel and a surgical saw.

EXT. HILLINGHAM CARRIAGE HOUSE - MORNING

362

Van Helsing drives the carriage along the entry road, Arthur sitting next to him on the front seat. As they reach the carriage house, a MALE SERVANT comes out to put away the horse and carriage. As Van Helsing gets down, he looks in surprise toward the carriage house.

P.O.V. SHOT - CARRIAGE

363

The one Mina and Mrs. Westenra had ridden in the night before.

ANGLE ON ARTHUR AND VAN HELSING

364

ARTHUR

They're back already?

They start toward the house.

VAN HELSING

Say nothing of what has happened,
Arthur. It would serve no purpose.

INT. BREAKFAST ROOM - ANGLE OVER TABLE

365

Mina drinking coffee there. She looks around as Arthur and Van Helsing ENTER. They join her at the table for coffee.

ARTHUR

Good morning.

MINA

Good morning, Arthur. Doctor.

VAN HELSING

Miss Mina.

(beat)

Where is Mrs. Westenra?

MINA

Asleep in her room.

ARTHUR

We didn't expect you back so soon.

VAN HELSING

Were you uncomfortable in Whitby?

MINA

There was a terrible disturbance at the inn. Some man broke in and killed a chambermaid, injured five or six men badly. Mrs. Westenra was so upset, we returned right after it happened.

VAN HELSING

(tensing)

Did you see this man?

Arthur looks at him quickly, knowing what Van Helsing is thinking.

MINA

We caught a glimpse of him from the window.

(beat)

He must have been incredibly strong. Thirteen men couldn't restrain him.

(seeing his expression)

What is it?

Van Helsing reaches out and puts his hand on hers.

VAN HELSING

Thank God you're safe.

(beat)

Forgive me for sending you away from here. I should have known that he might have seen you.

(as she stares at him)

The man who killed Miss Lucy.

MINA

What!

VAN HELSING

He is a vampire.

Van Helsing drives his fist down on the table.

VAN HELSING

We must find him!

(beat)

There has to be some way to track him to his hiding place. Some way to find him in his box of earth and kill him!

She stares at him, stunned by what he's said. Then a strange look comes over her face.

MINA

Box of earth?

EXT. WHITBY COAST GUARD HEADQUARTERS - CLOSE ON SIGN - DAY 366

INT. HEADQUARTERS - CLOSE ON PACKET OF VOUCHERS 367

MAN'S VOICE

(o.s.)
Here we go.

CAMERA WITHDRAWS TO INCLUDE the MAN, Arthur and Van Helsing. The man tears loose the voucher and reads it aloud.

MAN

Russian schooner Demeter, from Varna.

(as it hits him)
That one.

VAN HELSING

(pause; impatiently)
What cargo did it carry?

MAN

(checks)
Only ten boxes of common earth to be used for experimental purposes.

VAN HELSING

(overlapping; appalled)
Ten boxes.

MAN

(looking at a receipt attached to the voucher)
That's odd. Only nine of them were picked up from the schooner.

VAN HELSING

(quickly)
To whom were they delivered?

MAN

No one.

VAN HELSING

No one?

MAN

They were picked up on the written instruction of a man named Dracula. Count Dracula.

Cont.

VAN HELSING
Picked up by whom?

MAN
Wainwright Shipping Service.
Stockton on Tees.

EXT. ROAD - CARRIAGE - DAY 368

being driven at a brisk clip along the road.

INT. CARRIAGE - ARTHUR AND VAN HELSING 369

VAN HELSING
(worriedly)
The problem is far more complex
than I thought. Wherever this
Dracula came from, he obviously
did it with much forethought -
working out some sort of complicated
strategy for transporting his boxes
to England.
(beat)
Ten of them. My God. If he's
begun to place them in various
locations, we may never find them
all.

ARTHUR
Why are we doing this then? If
he's after Mina, why not wait for
him at Hillingham?

VAN HELSING
Because he will only come there by
night - when his power is invincible.
You heard what Miss Mina said; that
thirteen men could not restrain him.
(shaking his head)
No, we can only destroy him by day.
The best we can hope for, by night,
is to prevent him from reaching
Miss Mina.

EXT. ROAD - CLOSE ON SIGN 370

Reading Stockton on Tees. CAMERA PANS TO SHOW the
carriage driving by, headed for the distant town.

INT. SHIPPING OFFICE - CLOSE ON CLERK

371

CLERK

No, the boxes weren't delivered to anyone, sir. They remained here one day, then were picked up by the Midvale Shipping Company of Darlington.

EXT. SHIPPING OFFICE

372

Arthur and Van Helsing leaving the Wainwright Shipping Service office and getting into the carriage. As they start off, Van Helsing takes out his watch and looks at it.

EXT. ROAD - PAN SHOT - CARRIAGE - AFTERNOON

373

speeding along the road to Darlington. CAMERA STOPS as Darlington appears in the distance.

EXT. MIDVALE SHIPPING COMPANY - CLOSE ON SIGN -
LATER

374

MAN'S VOICE

(o.s.)

They were picked up next day by the Richmond Shipping Company.

ARTHUR'S VOICE

(o.s.)

Richmond!

EXT. ROAD - CARRIAGE - LATER

375

being driven along the road, now at top speed.

INT. CARRIAGE - ARTHUR AND VAN HELSING

376

ARTHUR

(angrily)

Doubling back and forth on his trail like some filthy beast.

VAN HELSING

(grimly)

He has laid his groundwork well.

ARTHUR

We can't go on like this much longer. You said we had to be back at Hillingham by dark.

VAN HELSING

(worriedly)

We do.

EXT. SHIPPING COMPANY OFFICE

377

The carriage in front of it, the horse looking tired.
A sign above the door reads Richmond Shipping Company, Ltd.

INT. SHIPPING OFFICE

378

A clerk looking through some papers as Arthur and
Van Helsing watch.

CLERK

Ah, yes, here we are. They were
picked up next day by the Whitby
Shipping Company.

ARTHUR

(angrily)

Whitby!

CLERK

Yes, sir. Taken down to...let's
see...Carfax Estate.

ARTHUR

Oh, my God. Less than ten miles
from Hillingham.

They stand quickly and move for the door, the clerk
watching their abrupt departure in surprise.

CLERK

You're welcome, I'm sure.

EXT. ROAD - LATER

379

The carriage moving along it as quickly as the tired
horse can pull it.

INT. CARRIAGE - ARTHUR AND VAN HELSING

380

Van Helsing looking at his watch.

ARTHUR

Well?

Van Helsing shuts the watch cover, deliberates, then
decides.

VAN HELSING

We must go to Carfax first.

ARTHUR

But - !

Cont.

VAN HELSING

(breaking in)

If there is any chance at all of finding him before sunset, we must take it.

LONG SHOT - CARRIAGE

381

as it moves along the road, CAMERA PANS to distant hills to show the sun quite low in the sky.

SERIES OF SHOTS

382

Van Helsing and Arthur being driven to Carfax at top speed; arriving there. Arthur jumping from the carriage to open the gates. The two men being driven to the house and entering it, searching in vain, their desperation rising as the sun comes closer to setting.

INT. CHAPEL - ANGLE ON DOORWAY

383

A bar of molten sunlight slanting across its floor. Arthur and Van Helsing appear in the doorway and stop, looking toward the o.s. boxes.

P.O.V. SHOT - NINE BOXES

384

MOVING SHOT - ARTHUR AND VAN HELSING

385

rushing from box to box, throwing off the tops. Dracula is not in any of them. Arthur moves into f.g. and stops, CAMERA STOPPING WITH him.

ARTHUR

He's not here!

VAN HELSING

(tensely)

Nor is the tenth box.

ARTHUR

(starting away)

We've got to get back to Hillingham.

VAN HELSING

No!

As Arthur turns back.

VAN HELSING

We must destroy these boxes first. At least there will be only one to find then.

Cont.

ARTHUR

But there isn't time!

VAN HELSING

(breaking in)

We must, Arthur! If we leave them
untouched, he might take more of
them away tonight!

(beat)

Quickly. Help me push them together.

As they start to push the heavy boxes together to destroy
them, CAMERA PANS TO the window. The sun is setting.

EXT. MANSION - SUNSET

386

Title: Middlesbrough. After several moments, a carriage is
heard speeding down the road from the mansion. It bursts
into sight, revealing Dracula standing on the driver's seat,
whipping the horse. The carriage speeds past CAMERA.

EXT. CEMETERY - ANGLE ON ROAD

387

Dracula driving the carriage up to the entrance, reining in
the horse and jumping to the ground.

MOVING SHOT - DRACULA

388

CAMERA PULLING AHEAD OF him as he strides toward the
Westenra tomb.

INT. TOMB - ANGLE THROUGH WINDOW SLIT

389

Dracula comes up to the tomb, CAMERA PANNING TO the door
as he reaches it. It has been locked again. With a snarl,
Dracula hurls himself against it and the door is broken
inward. He crosses to the casket, CAMERA WITHDRAWING TO
INCLUDE it as he yanks off the cover and slings it aside.
CAMERA MOVES IN ON his look of fury.

DOWN ANGLE PAST DRACULA

390

Reaching down, he snatches off Lucy's severed head and
flings it savagely against the wall. CAMERA PULLS UP TO
the ceiling as he yanks her body out of the casket and
throws it to one side, then picks up the casket and hurls
it against the wall with a howl of fury. He starts to tear
apart the interior of the tomb. Suddenly, he stops.

CLOSE ON DRACULA

391

standing motionless, a look of vengeful fury on his features.
Now he turns and moves to the doorway, lunges out.

EXT. CEMETERY

392

Dracula runs to his carriage and vaults onto the driver's
seat, whips his horse away. As the carriage moves off,
CAMERA PANS UP TO REVEAL the distant lights of Hillingham.

INT. BEDROOM - CLOSE ON MINA

393

Lying in bed, exhausted but unable to sleep; shivering.
CAMERA WITHDRAWS TO INCLUDE Mrs. Westenra beside her on
the bed, holding Mina in her arms.

MRS. WESTENRA

Try to sleep, dear.

MINA

I'm afraid to.

MRS. WESTENRA

But you hardly slept at all last
night. You need the rest.

MINA

Why aren't they back?
Dr. Van Helsing said they'd be
back before dark.

MRS. WESTENRA

You must tell me what else he said,
Mina.

MINA

I can't. It's too awful.

MRS. WESTENRA

But you must, dear. How can I help
you if you don't?

MINA

No one can help but Dr. Van Helsing.
(beat; stricken)
Why isn't he back? Where is he?

INT. CARFAX CHAPEL - CLOSE ON BOXES

394

They are burning. CAMERA PANS UP to Arthur and Van Helsing
looking at them. Arthur looks at his Godfather anxiously
and Van Helsing nods. They run toward the exit. CAMERA
DRAWS BACK TO INCLUDE the nine, burning boxes.

EXT. HILLINGHAM

395

CAMERA MOVES IN ON the lighted upstairs window.

INT. BEDROOM - CLOSE ON MINA AND MRS. WESTENRA

396

Mina clinging to Mrs. Westenra, eyes open but half asleep
in her exhaustion. CAMERA PANS TOWARD door.

INT. CORRIDOR - MOVING SHOT

397

CAMERA ADVANCES ALONG the corridor to the staircase and STOPS, ANGLES OVER TO REVEAL the entry hall, HOLDS. Outside a carriage approaches rapidly and stops.

MOVING SHOT - ENTRY HALL

398

CAMERA MOVING IN ON the knob of the front door, STOPPING. Moments pass. FOOTSTEPS APPROACH outside, STOP. The knob begins to turn. The locked door is tried.

INT. KITCHEN - ANGLE ON BUTLER

399

sitting at the table in his shirt-sleeves, polishing silver. He reaches out for a glass of wine, starts to raise it to his lips, then freezes, head cocked, as he hears a quick SPLINTERING SOUND o.s. Frowning, he puts down the glass and stands, pulls his coat off the chair and moves for the kitchen doorway.

ANGLE ON CORRIDOR TOWARD KITCHEN DOORWAY

400

The Butler comes out of the kitchen and moves along the corridor. CAMERA STARTS TO WITHDRAW FROM him, STOPPING as he does, in the archway to the entry hall. He looks toward the o.s. door, reacting to what he sees.

HIS P.O.V. - FRONT DOOR

401

standing open, its bolt still extended. Lying on the floor is the part of the jamb which has been broken off.

ANGLE ON BUTLER

402

looking toward the door in alarm, then glancing around hurriedly. He backs up several steps, turns and runs to the kitchen, CAMERA HOLDING. He rushes into the kitchen and reappears moments later, a pistol in his hand. He hurries back to f.g., stops and looks around the entry hall again, eyes narrowed. Then he starts to move across the entry hall with caution, looking around for the intruder. CAMERA DRAWS AROUND TO FOLLOW his movement.

MOVING SHOT - BUTLER

403

walking slowly and alertly across the entry hall, pistol extended, eyes shifting from side to side. He stops abruptly, glance darting toward a downstairs corridor as he hears the SOUND of breaking wood. He swallows nervously, then starts in that direction, CAMERA MOVING WITH him again, DRAWING AROUND so that it PULLS AHEAD of him as he advances along the corridor to the library door. He and CAMERA stop. The library door is slightly ajar. Ready the pistol, he reaches out with his right foot.

INT. LIBRARY - ANGLE ON DOORWAY

404

as the door is pushed open slowly by the Butler's foot. He edges forward and looks into the dimly-lit room. His eye is led to the mantel and he reacts to what he sees:

HIS P.O.V. - FIREPLACE AREA

405

Lucy's painting has been pulled from the wall and smashed, torn. It lies on the floor in pieces.

ANGLE ON BUTLER

406

looking at the painting. He holds the pistol tightly as he moves forward, looking around. Suddenly, he jerks his head toward the right and CAMERA WHIP PANS TO the form of Dracula standing in the shadows. Abruptly, he leaps at CAMERA, snarling.

INT. BEDROOM - ANGLE ON MINA AND MRS. WESTENRA

407

starting and looking toward the corridor as a SHOT rings out downstairs.

MINA

Oh, my God.

Mrs. Westenra starts to rise but Mina clings to her.

MINA

Don't go. It's him, it's him!

MRS. WESTENRA

My dear, I -

She breaks off as another SHOT is heard below, causing both of them to look toward the corridor door again.

MINA

(horror-stricken)

What will we do?

MRS. WESTENRA

Mina, let me go.

TWO MORE SHOTS are heard below, then the Butler's SCREAM of agony. Mina recoils against the headboard, a look of absolute terror on her face. Mrs. Westenra stands and runs toward the door.

MINA

Don't go!

INT. SECOND FLOOR CORRIDOR - ANGLE ON BEDROOM DOOR 408

as Mrs. Westenra pulls it open and runs out. As she reaches f.g., she jolts to a halt, looking toward the staircase in dread.

HER P.O.V. - HEAD OF STAIRS 409

RUNNING FOOTSTEPS are heard. CAMERA ZOOMS IN ON the head of the steps as Dracula bursts into view, stopping as he sees Mrs. Westenra.

ANGLE ON MRS. WESTENRA 410

starting to back off, one hand at her neck, a look of dumb shock on her features.

ANGLE ON DRACULA 411

moving toward CAMERA, a smile on his lips.

ANGLE ON MRS. WESTENRA 412

backing off.

ANGLE ON DRACULA 413

advancing on CAMERA. Suddenly, he lunges forward with a howl of demonic glee.

ANGLE ON MRS. WESTENRA 414

She rushes into the room and slams the door, locking it. Dracula rushes INTO FRAME, heading for the door.

INT. ROOM - ANGLE ON MRS. WESTENRA 415

backing away from the door. In the b.g., Mina cowers against the headboard, petrified by horror. O.s. Dracula THUMPS against the door.

P.O.V. SHOT - DOOR 416

CAMERA ZOOMS IN on it as it starts to splinter in.

EXT. HOUSE - ANGLE ON DRIVEWAY 417

The carriage speeding toward the front of the house.

INT. CARRIAGE - ANGLE ON ARTHUR AND VAN HELSING 418

reacting as they look toward the front of the house.

THEIR P.O.V. - HOUSE

419

Dracula's carriage and horse in front of the house, the front door open. CAMERA DRAWS BACK TO INCLUDE the carriage as it rakes to a halt and the two men leap out, Arthur dashing toward the house. Van Helsing unfastens Dracula's horse from its traces and sends it galloping away.

VAN HELSING

(to the driver)

Put the carriage away quickly!

INT. ENTRY HALL - ANGLE ON DOORWAY

420

Arthur, then Van Helsing rush up to the doorway and come inside, stopping in shock as they see:

THEIR P.O.V. - THE BUTLER

421

Lying dead on the entry hall floor, the pistol lying near him.

ANGLE ON ARTHUR AND VAN HELSING

422

looking around as Mina's SCREAM is heard upstairs. They rush for the staircase, CAMERA DRAWING AROUND TO FOLLOW their movement.

DOWN ANGLE ON STAIRCASE

423

The two men rush up the steps and turn into the corridor, CAMERA PANNING WITH THEM. They reach the doorway to the bedroom.

INT. BEDROOM - ANGLE ON DOORWAY

424

as Arthur and Van Helsing rush inside and rake to a halt, reacting to the sight.

THEIR P.O.V.

425

Mrs. Westenra lying dead on the floor, Dracula by the bed, Mina in his arms. He looks toward them with a snarl, his expression as much harassed as infuriated.

ANGLE ON ARTHUR AND VAN HELSING

426

Without a word, Van Helsing removes the Cross from his coat pocket and advances on Dracula, Cross extended.

ANGLE ON DRACULA AND MINA

427

Mina near unconscious from shock. Dracula averts his face from the Cross, then clutches at her neck with his left hand.

DRACULA

Stand back or the woman dies!

ANGLE ON VAN HELSING AND ARTHUR

428

Van Helsing stops, not knowing what to do.

ANGLE ON DRACULA AND MINA

429

He tightens his grip on her neck and she begins to choke.

DRACULA

Throw it away.

ANGLE PAST VAN HELSING TOWARD DRACULA AND MINA

430

as Van Helsing hesitates, Dracula tightens his grip further and Mina begins to strangle.

VAN HELSING

All right!

He slings the Cross aside and Dracula looks back at them.

ANGLE ON DRACULA AND MINA

431

His tone as he speaks has, in addition to studied contempt, the trepidation of a hunted being.

DRACULA

So. You play your wits against mine,
do you? Seek to hunt me and frustrate
me in my designs? Me, who commanded
armies hundreds of years before you
were born?

ANGLE ON ARTHUR AND VAN HELSING

432

staring at the vampire, Van Helsing with intense concentration as though he fears to miss a single word.

DRACULA'S VOICE

(o.s.)

Fools! You shall be more than
sorry, all of you!

ANGLE ON DRACULA AND MINA

433

DRACULA

My assault has just begun!

(beat)

There is no way in this life of
stopping me!

He starts to pull open his shirt.

ANGLE ON ARTHUR AND VAN HELSING

434

looking at him uneasily, wondering what he is about to do.

ANGLE ON DRACULA AND MINA

435

DRACULA

And to that end...this!

He digs a pointed nail into his chest and tears open a vein,
CAMERA ZOOMS IN ON IT.

ANGLE ON ARTHUR AND VAN HELSING

436

reacting in shock.

ANGLE ON DRACULA AND MINA

437

as the blood begins to pump from his self-inflicted wound,
the vampire presses Mina's lips to the flow, forcing her
to drink or choke.

ANGLE ON ARTHUR AND VAN HELSING

438

Arthur starts to lunge forward but Van Helsing holds him
back.

ANGLE ON DRACULA AND MINA

439

Mina's head against his chest.

DRACULA

(gloatingly)

Now she will be blood of my
blood. Kin of my kin. Mind of my
mind. Later, my companion in the
night - now, my slave and helper.
When my mind says 'come' to her,
she will come to me no matter where
I am, crossing land or sea to do my
bidding.

ANGLE ON ARTHUR AND VAN HELSING

440

VAN HELSING

And no matter where you are,
we will destroy you.

ANGLE ON DRACULA AND MINA

441

His face distorting with new rage. Suddenly he starts to
laugh maniacally. Abruptly, he flings Mina at them, CAMERA
PULLING BACK FAST TO INCLUDE them as Mina crumples to the
floor, Van Helsing runs to aid her as Arthur tries to block
the vampire's flight. Dracula knocks him aside with one
sweep of his left arm and rushes OUT OF FRAME. Arthur
struggles up and runs after him.

EXT. HOUSE - ANGLE ON FRONT DOORWAY

442

Dracula comes down the staircase and rushes from the house, CAMERA WITHDRAWING FROM him. He reaches his carriage, reacting in new fury at his missing horse, then, as Arthur comes rushing from the house, Dracula turns and runs o.s. Arthur comes dashing into f.g. and falls against the carriage weakly, looking at:

HIS P.O.V. - DRACULA

443

rushing toward the carriage house.

EXT. CARRIAGE HOUSE

444

The driver is about to untie the horse. Dracula hurls him aside, and leaps into the driver's seat, whips the horse forward.

A SERIES OF SHOTS

445

The angry, thwarted Dracula driving at top speed toward Carfax.

EXT. GATEWAY AT CARFAX - ANGLE DOWN ENTRY ROAD

446

Dracula comes speeding down the road, CAMERA PANNING as he turns in toward the gateway, reining in as he sees the gates ajar. After a moment's hesitation, he whips the lathered horse forward.

MOVING SHOT - DRACULA

447

CAMERA WITH HIM as he stops the carriage in front of the house, runs to it and dashes through the dark interior to the chapel, then stops, a cry of shock tearing back his lips.

HIS P.O.V. - BOXES

448

burned to ashes, their earth scattered everywhere.

DOWN ANGLE ON DRACULA

449

as he moves among the destroyed boxes, uttering cries of rage and fear. CAMERA MOVES IN QUICKLY ON his distorted features as he presses fists against his head, screaming with demented frustration.

EXT. HILLINGHAM - DAY

450

INT. BEDROOM - DOWN ANGLE ON MINA AND ARTHUR

451

Mina lying in bed, her expression lifeless, Arthur holding her hands as she speaks. CAMERA MOVES DOWN SLOWLY ON them.

MINA

Jonathan dead.

(pause)

Lucy dead.

(pause)

Now her mother.

(pause)

That...creature forcing me to -

She stops and closes her eyes.

MINA

Is it real, Arthur? Is it all
real?

(beat)

Tell me that I'm dreaming everything.

(with a dry sob)

Tell me that I'm dreaming it.

Arthur can only hold her hands and stare at her in sorrow. They look around as there is a KNOCK on the o.s. door.

ANOTHER ANGLE - INCLUDING VAN HELSING

452

as he enters and comes to the bed.

VAN HELSING

Miss Mina?

As she stares at him:

VAN HELSING

I want to let you rest and yet
I can't.

He glances at Arthur and his godson gets up. Van Helsing sits on the bed, takes hold of Mina's hands.

VAN HELSING

I think that you can help us find
him.

MINA

(starting)

What?

CAMERA MOVES IN QUICKLY ON her face, its expression confused.

INT. BEDROOM - CLOSE ON MINA'S FACE - LATER

453

A small shadow swinging back and forth across her face. She stares at it, in a hypnotic trance. CAMERA WITHDRAWS TO SHOW Van Helsing sitting on the bed, swinging a crystal pendulum before her eyes. Arthur watches in the b.g.

ARTHUR

(softly)

You think it will work?

VAN HELSING

If what he said is literally true.

ARTHUR

What?

VAN HELSING

That she is, now, blood of his blood; mind of his mind.

ARTHUR

(tightening)

You mean she - ?

VAN HELSING

Shhh.

Arthur breaks off as Van Helsing stops swinging the pendulum and moves his hand before Mina's eyes. She does not blink.

VAN HELSING

Miss Mina, can you hear me?

(pause)

Can you hear me, Miss Mina?

MINA

Yes.

Van Helsing leans in close.

VAN HELSING

Where are you?

MINA

At Hillingham.

VAN HELSING

But that is only part of you, Miss Mina. There is another part now, isn't there?

(pause)

Isn't there, Miss Mina?

Cont.

She makes a faint, uncomfortable sound.

VAN HELSING
You are now a part of him.

As she whimpers:

VAN HELSING
Aren't you?
(beat; firmly)
Aren't you, Miss Mina?

MINA
Yes.

VAN HELSING
Where is that part, Miss Mina?

CAMERA MOVES IN ON her face.

VAN HELSING
Where is it?

Her face alters as though she is looking at something she cannot understand.

VAN HELSING'S VOICE
(o.s.)
What are you looking at?
(beat)
Where are you?

She shakes her head slowly, frowning with confusion.

VAN HELSING'S VOICE
(o.s.)
What do you see?

MINA
(pause)
Darkness.

VAN HELSING AND ARTHUR

454

Reacting to that.

VAN HELSING
Can you tell where you are?

CLOSE ON MINA

455

MINA

No.

(pause)

Darkness.

VAN HELSING'S VOICE

(o.s.)

Can you hear anything?

(pause)

Can you hear anything, Miss Mina?

CAMERA MOVES IN ON her eyes. We hear the SOUND of splashing water. It stops. The eyes narrow.

MINA

Water.

VAN HELSING AND ARTHUR

456

Staring at Mina.

MINA'S VOICE

(o.s.)

Splashing by.

(pause)

Outside.

(pause)

A boat.

CAMERA MOVES IN FAST ON Van Helsing's thunderstruck expression.

ANGLE ON BED

457

Van Helsing stands and moves to the window, Arthur moves beside him.

ARTHUR

What is it?

VAN HELSING

(stunned)

He's leaving England.

Arthur's face lights up at the news, then tightens as his godfather speaks again.

VAN HELSING

My God, he's leaving England.

Cont.

ARTHUR

Isn't that what we want?

VAN HELSING

It's the last thing in the world
we want!

As Arthur stares at him:

VAN HELSING

She is under his control now.
If we fail to find him -Breaking off, he paces restlessly, a look of wretched
apprehension on his face. In the b.g., Mina remains in
a hypnotic trance.

VAN HELSING

We should not have burned those
boxes. Now he's gone. Gone!

(fighting panic)

We must examine all the shipping
lists. He came originally from
Varna. Perhaps he is returning
there. Perhaps we can arrive there
before he does.

(angrily)

But we must find this Dracula!

CAMERA ZOOMS IN ON Mina's face as the name strikes through
to her consciousness.

VAN HELSING'S VOICE

(o.s.; an echoing
effect)

Dracula - Dracula - Dracula!

Mina gasps and looks around, wrenched from hypnosis by the
name.

ANOTHER ANGLE

458

Arthur and Van Helsing turning quickly to the bed, staring
at her.

MINA

Dracula?

VAN HELSING

You know the name?

Cont.

Mina's face distorts with shock.

MINA

It is the man Jonathan went to
see in Hungary!

EXT. COUNTRYSIDE - ANGLE ON TRAIN TRACKS - DAY 459

as a train roars by, its locomotive whistle shrieking.

INT. TRAIN COMPARTMENT - CLOSE ON NEWSPAPER PAGE 460

The Maritime Listings. Van Helsing's finger moves down
the list of sailings. CAMERA WITHDRAWS TO INCLUDE him,
Arthur and Mina sitting in the train compartment.

VAN HELSING

Here it is; the only possible one.
The Czarina Catherine. Left
Doolittle's Wharf last night;
destination: Varna.

(looking up at
them)

By traveling overland in Europe,
we should reach Varna well ahead
of it.

ARTHUR

I still don't like the idea of
Mina being with us.

VAN HELSING

She must be with us lest, in our
absence, Dracula commands her to
harm herself - or others.

MINA

Doctor?

VAN HELSING

Yes, Miss Mina.

MINA

I...want you to promise me something.

VAN HELSING

Of course. What is it?

MINA

(with effort)

If you should not find Dracula -

Cont.

MINA (Cont.)
(interrupting his protest)
If it becomes apparent that there is no hope for me.
(pause)
I want you to deal with me as you did with Lucy.

ARTHUR
Mina!

MINA
You must promise!
(pause)
Both of you must promise.
(beat)
For the sake of my immortal soul.

Van Helsing takes hold of her hands.

VAN HELSING
You must take heart, my child.
This Dracula is not invincible at all. He is as frightened of us as we are of him.

MINA
Frightened? Him? I can't believe that.

VAN HELSING
You give him too much credit.
(beat)
He has been in Hungary for hundreds of years - isolated and, doubtless, unopposed by frightened peasants. Here, in England, far from his familiar homeland, thwarted for the first time in centuries, he has obviously been frightened.
(reassuringly)
We are far from beaten, Miss Mina.

EXT. DOCK AT VARNA - SUNSET

461

Empty; Arthur standing on it, looking at his pocket watch.
In the b.g. is a carriage.

ANGLE PAST ARTHUR AND VAN HELSING - TOWARD
SHIPPING OFFICE

462

Arthur snaps shut the cover of his watch.

ARTHUR

Where in God's name is it?

He looks around as Van Helsing exits from the shipping office and hurries toward them, a grim expression on his face.

VAN HELSING

The Czarina Catherine has docked
at Galatz.

ARTHUR

Galatz?!

VAN HELSING

He must have seized control of it.

ARTHUR

But why? How could he have known
we were coming?

VAN HELSING

Through Miss Mina.

(beat; with self-
anger)

I should have realized that, just
as her mind was capable of knowing
his location, his mind had the
power to know hers.

(beat; grimly)

Now the final confrontation can
only take place in Castle Dracula.

CAMERA MOVES PAST them TOWARD the carriage.

MOVING SHOT - CARRIAGE

463

CAMERA MOVES CLOSER TO it; CLOSER.

ANGLE ON CARRIAGE WINDOW

464

CAMERA ZOOMS IN ON Mina's face. It has altered terribly.
We can see the signs of her becoming a vampire.

INT. HOTEL ROOM - CLOSE ON MINA - NIGHT

465

Asleep in bed. CAMERA PANS TO Van Helsing sitting in a
chair. There is a faint TAP on the door. Rising cautiously
so as not to wake her, he starts across the room.

INT. CORRIDOR - ANGLE ON DOOR

466

as Van Helsing comes out and closes the door softly.
Arthur is there with an ELDERLY WOMAN.

ARTHUR

Is she asleep?

VAN HELSING

Yes.

ARTHUR

And you told her that we're going
back to England in the morning?

VAN HELSING

That is what she thinks.

ARTHUR

(nodding)

This is Frau Werner. She'll stay
with Mina until our return. She
understands she's not to leave her
for a moment while we're gone.

VAN HELSING

We must go then. We have a long,
hard ride ahead of us.

SERIES OF SHOTS

467

Arthur and Van Helsing getting horses from a stable,
mounting and galloping off, riding steadily through the
night and into the following day, continuing despite
their mounting exhaustion.

EXT. MOUNTAIN ROAD - LATE AFTERNOON

468

The two men rein up to f.g., looking off into the distance,
then start to gallop on, CAMERA PANNING TO FOLLOW their
movement. As they disappear around a bend in the road,
CAMERA PANS UP TO REVEAL Dracula's castle, its high walls
catching the rays of the late afternoon sun.

DOWN ANGLE FROM CASTLE PARAPET

469

The two men appear, riding fast. CAMERA DOWN PANS as they
gallop through the gateway into the courtyard.

ANGLE TOWARD FRONT DOOR

470

The two men ride INTO FRAME, rein in quickly and dismount,
tying up their horses, then approaching the front door.
It is locked and no amount of effort can budge it.
Van Helsing looks around.

VAN HELSING

There must be some other way in.

They start quickly for the archway on the other side of
the courtyard, CAMERA PANNING TO FOLLOW their movement.

UP ANGLE FROM INCLINE - THROUGH ARCHWAY

471

The two men approaching from the courtyard, then starting down the incline, CAMERA PULLING AHEAD OF them. As they descend the incline, it becomes darker. Van Helsing stops by a torch bracket and lifts out the torch. Removing a box of matches from his pocket, he lights the torch and they continue down the incline. At the bottom, they find the caleche standing alone. Nearby is a flight of winding stairs. They start up the steps.

SERIES OF SHOTS

472

The two men searching for the chapel.

INT. CELLAR CORRIDOR

473

The two men pause as Van Helsing checks his watch, looking worried. They hurry on.

SERIES OF SHOTS

474

The search continuing.

INT. CHAPEL - ANGLE ON DOOR

475

It is opened creakingly. CAMERA WITHDRAWS AS the two men enter cautiously and stop, breathing hard from the exertion of their search. They look around warily. CAMERA WITHDRAWS AGAIN as they move into the chapel and over to the three caskets of Dracula's wives. Van Helsing slips the torch into a wall bracket as Arthur pulls away the top of one of the caskets, drawing back involuntarily at the sight.

P.O.V. SHOT - DRACULA'S WIFE

476

The light-haired one, lying in her casket.

THE TWO MEN

477

Staring at her. Van Helsing is the first to shake himself free of the mood.

VAN HELSING

Quickly.

CAMERA DRAWS AROUND as he and Arthur remove the other two casket tops, revealing Dracula's two other wives. Van Helsing moves to a nearby pew and tears away a long strip of rotting wood, breaks it roughly into thirds. He hands one-third to Arthur.

Cont.

VAN HELSING

Sharpen one end to a point.

Arthur starts to say something, then doesn't. The two men take knives from their pockets, open them and start to sharpen the ends of the wood lengths.

DOWN ANGLE ON TORCHLIT SCENE

478

Silent except for the slight sounds of the knives slicing at the wood. The three women lie immobile in their caskets.

TWO MEN

479

Van Helsing checks his watch again, grimaces worriedly. Arthur notices.

ARTHUR

You think he's somewhere in the castle?

VAN HELSING

(putting away the
watch)

Pray God he isn't.

They finish sharpening their stakes and Van Helsing looks around. Hastily, he moves to the wall and pulls loose a stone from the crumbling mortar, hands it to Arthur. A second stone he keeps for himself. Moving to one of the caskets, he places the sharpened end of the stake over the heart of the woman in it.

VAN HELSING

Make certain you impale the heart.

Arthur looks at him, then, gingerly, places the sharpened end of the stakes on the chest of one of the two remaining women. CAMERA DRAWS UP as the two men stand motionless. Then Van Helsing gives the order.

VAN HELSING

Now.

Their arms swing down, the stones hit the ends of the stakes. CAMERA ZOOMS IN ON the face of the woman Van Helsing is destroying as her eyes open suddenly, her face distorted, her mouth leaping open in a shriek of pain.

CLOSE SHOT - SECOND WIFE

480

Shrieking.

UP ANGLE ON VAN HELSING

481

Face taut with determination as he pounds his stake in, blood spurting across his hands and sleeves. CAMERA PANS QUICKLY TO Arthur doing the same. The chapel rings and echoes with the SHRIEKING of the women.

DOWN ANGLE ON TWO MEN

482

as they destroy Dracula's two wives, arms rising and falling, flickering torchlight causing their shadows to jump on the walls.

UP ANGLE ON VAN HELSING

483

as the SHRIEKING stops abruptly and he looks down, teeth clenched, at the sight.

P.O.V. SHOT - FIRST WIFE

484

A shriveled mummy in the casket.

ANGLE ON TWO MEN

485

as Arthur turns away, sick to his stomach, and leans against a pillar weakly. Van Helsing forces himself to the third wife and begins again. He moves to the torch and takes it down, touches it to the box interior and sets it on fire. He does the same to each of the other boxes, then turns to Arthur.

SERIES OF SHOTS

486

Van Helsing destroying the third wife, Arthur listening to her scream, teeth clenched. Then:

VAN HELSING

We must find Dracula if he is in the castle. It will be dark in minutes now.

They leave the chapel, CAMERA HOLDING ON the three burning boxes.

INT. ENTRY HALL - ANGLE TOWARD ENCLOSED STAIRCASE 487

The two men come up the stairs and move across the entry hall, past the locked front door and up the long staircase, their shadows gelatinous on the walls.

MOVING SHOT - THE TWO MEN

488

Spaced periodically along the staircase are crenellated windows. As they pass one of them, Arthur, glancing out, stops in his tracks and turns back quickly, looking out.

VAN HELSING

What is it?

ARTHUR

Look.

Van Helsing joins him and looks out through the narrow opening.

P.O.V. SHOT - MOUNTAIN ROAD

489

A wagon being driven rapidly along the road. It is almost dark now.

ARTHUR AND VAN HELSING

490

Van Helsing pulls a small spyglass from his pocket and looks through it.

P.O.V. SHOT - THROUGH SPYGLASS

491

The horse is the black one which pulled the caleche. CAMERA PANS TO a heavy-set gypsy man driving - the one who grabbed Jonathan earlier - then WHIP PANS TO the back of the wagon. Dracula's box is there, covered.

ARTHUR AND VAN HELSING

492

VAN HELSING

It's Dracula.

(beat)

We must reach the wagon before
darkness falls.

They start back down the staircase quickly, CAMERA PANNING TO FOLLOW their movement to the front door which Arthur starts unbolting and unlocking. Van Helsing sticks the torch into a wall bracket.

EXT. COURTYARD - ANGLE PAST HORSES - TOWARD FRONT DOOR

493

as the door is opened quickly and they rush out. Dashing to their horses, they mount and gallop toward the gateway, CAMERA PANNING WITH them.

DOWN ANGLE FROM GATEWAY WALL

494

On the men as they gallop out through the gateway.
CAMERA PANS UP TO FOLLOW their course along the winding road. The sun is dipping down below the distant mountain peaks.

MOVING SHOT - TWO MEN

495

Darkness has fallen as they gallop along the road, looking anxiously toward the distant wagon.

LONG SHOT - WAGON

496

The gypsy driver catches sight of them and pulls up quickly, turns the wagon and starts back in the opposite direction as the men gallop INTO FRAME.

HIGH ANGLE PAN SHOT - TWO MEN AND WAGON

497

In the distance, the sound of the horses' hooves barely audible.

MOVING SHOT - ANGLE PAST TWO MEN - TOWARD WAGON

498

The wagon is pulled around a bend in the road and disappears. After awhile, the men gallop around the bend and the wagon is in sight again. They close the distance between themselves and the wagon, then overtake it and Arthur moves to the horse to stop it, the gypsy man slashing at them with his whip to prevent this. The wagon is stopped and Arthur jerks his mount around, grabbing the gypsy's whip to yank him bodily from the wagon seat and onto the road, knocking him unconscious. Van Helsing dismounts and runs to the wagon.

INT. WAGON - ANGLE ON VAN HELSING

499

as he climbs inside, reacting to what he sees.

P.O.V. SHOT - BOX

500

Uncovered and empty.

ANGLE PAST VAN HELSING - TOWARD ARTHUR

501

VAN HELSING

(stunned)

He's gone!

They look around in shock. Then Arthur cries out, pointing.

ARTHUR

There!

They look in that direction.

P.O.V. SHOT - DRACULA

502

Rushing up a boulder-strewn slope toward his castle.

TWO MEN

503

Arthur pulling his mount around to return to the castle.

VAN HELSING

Wait! We must destroy his box
first!

Opening the rear gate of the wagon, he begins to push the box out. Arthur jumps down from his horse to help his godfather lift out the box. They carry it to the edge of the road and heave it over the cliff toward a canyon far below.

UP ANGLE ON ROAD

504

The box toppling and crashing down the steep slope, breaking into pieces. Far up on the road, the two men gallop off.

MOVING SHOT - TWO MEN

505

Riding back toward the castle, looking toward -

ANGLE ON DRACULA

506

Far up the slope now, almost to his castle.

INT. COURTYARD - ANGLE TOWARD GATEWAY

507

as the two men gallop in and leap down, rushing toward the open doorway.

INT. ENTRY HALL - ANGLE TOWARD DOORWAY

508

The two men rush inside, Van Helsing looking toward the place where he left the torch, reacting. CAMERA WHIP PANS TO the empty bracket.

ANGLE FROM ENCLOSED STAIRCASE

509

Van Helsing pulls the silver lamp from its bracket and lights it hurriedly, Arthur looking around for Dracula.

ARTHUR

Where would he have gone?

VAN HELSING

Below. He has to find himself
another box of earth or perish.

They rush toward the staircase, CAMERA PANNING TO FOLLOW their hurried descent of the stairs.

MOVING SHOT - THE TWO

510

CAMERA BEHIND them as they rush down the staircase to the open chapel doorway and run inside, stop. The three caskets are still burning. CAMERA ZOOMS IN ON Dracula breaking open a wall vault to pull out a casket. He whirls with a bestial snarl. Near him, the burning torch is in a wall bracket.

ANGLE PAST DRACULA - TOWARD THE TWO MEN

511

VAN HELSING

Crosses.

They each remove a heavy metal cross from a coat pocket and start to move in on the vampire.

CLOSE ON DRACULA

512

Teeth bared, snarling, trying to avoid the sight of the crosses as he backs off.

MOVING SHOT - TWO MEN

513

Advancing on Dracula, crosses raised in their right hands.

DOWN ANGLE ON ALL

514

The two men moving in on Dracula, who keeps backing toward a corner, one arm raised before his face to hide away the sight of the crosses. All seems ended for him when, suddenly, the CAMERA ZOOMS IN ON his face and he emits the harrowing sound we've heard twice before - the ghastly, high-pitched animal cry.

ARTHUR AND VAN HELSING

515

Freezing in their tracks at the sound. As it STOPS, they look around in shock. Then sound has been replaced by the SQUEALING of many rats. CAMERA MOVES IN FAST ON Van Helsing's face as he looks to the right.

P.O.V. SHOT - RATS

516

Swarming into the chapel from every wall and floor orifice in sight.

ANGLE ON ARTHUR

517

Looking to the left.

P.O.V. SHOT - RATS

518

Pouring into the chapel from every visible opening.

119

ANGLE ON BOTH MEN

519

Looking all around.

P.O.V. PAN SHOT - RATS

520

Dozens of them spilling into the chapel from every opening in sight.

ANGLE PAST DRACULA

521

as he grabs the torch and runs around the two men who are forced, now, to defend themselves with the only weapons they have - their crosses. The floor is alive with rats, a surging, screeching army of them leaping to attack the two men as Dracula dashes to the chapel doorway and leaves.

MOVING SHOT - ARTHUR AND VAN HELSING

522

Fighting for their lives against the maddened rats. Flinging down the silver lamp, Van Helsing sets fire to some of them. Arthur leaps to the wall and pulls down an unlit torch, lights it in the fire Van Helsing set and begins to swing it wildly at the rats, the two men coming close together to back off as a unit, smashing at the rats with their crosses, Arthur with his cross and torch.

ANGLE FROM ENCLOSED STAIRCASE

523

The two men fighting their way to the chapel doorway and slamming the door on the sea of savage rats. Turning, they rush OUT OF FRAME, the horde of rats heard clawing on the other side of the door.

INT. ENTRY HALL - ANGLE ON ENCLOSED STAIRCASE

524

as the two men reach the top of it, their clothes and bodies torn and bloody. They look around and Arthur points.

P.O.V. SHOT - CORRIDOR

525

Flickering torchlight seen through the open double doors at the end of the corridor.

MOVING SHOT - TWO MEN

526

CAMERA PULLING AHEAD OF them as they race along the corridor, CAMERA PULLING INTO the woman's suite and STOPPING as they run inside, raking to a halt as they see -

ANGLE ON DRACULA

527

Across the room, kneeling by an open chest, stuffing gold coins into his pockets. He whirls with a snarl and stands.

ARTHUR AND VAN HELSING

528

Panting heavily. Once again, they raise their now blood-spattered crosses and advance on the vampire.

VAN HELSING

(breathlessly)

I told you that, no matter where you were, we would destroy you.

MOVING SHOT - DRACULA

529

Edging away from them, snarling, eyes averted from their crosses. He looks now like a trapped and frightened animal. He moves along a table.

MOVING SHOT - ANGLE PAST TWO MEN - TOWARD DRACULA 530

as they close in on him. No sound but the vampire's guttural noises of fear and hatred. Then, unexpectedly, CAMERA ZOOMS IN ON him as he snatches a heavy candlestick from the table and hurls it at Van Helsing.

ANGLE ON VAN HELSING

531

Managing to dodge the candlestick.

ANGLE ON DRACULA

532

Starting to hurl everything in reach now.

ANGLE ON THE TWO MEN

533

Dodging the hurled objects.

ANGLE PAST DRACULA - TOWARD THE TWO MEN

534

Dracula hurls the last object on the table, overturns the table violently, then picks up a chair and throws it at Van Helsing. CAMERA MOVES IN FAST ON Van Helsing as the chair hits him, driving him to the wall, where he knocks a medieval shield and pike to the floor, then falls himself.

ANGLE ON DRACULA

535

Seeing this, a fierce hope grips his features and he grabs another chair, starts toward Arthur.

DRACULA AND ARTHUR

536

Dracula rushes at Arthur, face averted from the cross, swings the chair and knocks the cross from Arthur's grip, then slings aside the chair and leaps at Arthur, who dodges him a few times but is finally caught and flung to the floor near the overturned table. Leaping on him, Dracula begins to strangle him. In the sudden silence, all we hear is Arthur's strangling noises and the throaty noise of pleasure from Dracula. Abruptly, then, there is an o.s. rush of FOOTSTEPS. Dracula whirls, reacting to what he sees.

P.O.V. SHOT - VAN HELSING

537

Rushing at CAMERA, an expression of determined vengeance on his face, the pike extended in his hands. CAMERA PULLS BACK FAST ACROSS the table as Dracula is hurled against it by the pike, screaming in pain. CAMERA MOVES IN FAST ON Van Helsing's face.

ANGLE ON VAN HELSING'S BACK

538

Dracula's scream of pain stops and, after several moments, Van Helsing turns away and staggers weakly OUT OF FRAME, revealing that the pike has been driven all the way through the vampire's chest and heart and out his back, pinning him to the table.

ANGLE ON VAN HELSING

539

as he stumbles to the fireplace wall and leans against it. Dracula's o.s. GROAN makes him look around, grimacing at the sight.

P.O.V. SHOT - DRACULA

540

Starting to atrophy as he dies. Soon the groaning becomes a terrible gurgling noise.

ANGLE ON ARTHUR

541

Looking toward the o.s. vampire, his expression stricken.

P.O.V. SHOT - DRACULA

542

Half rotted now, the gurgling sound becoming a hideous sibilance, like the sound of escaping gas.

ANGLE ON VAN HELSING

543

Staring toward the o.s. Dracula in sickened awe. The SOUND stops.

MOVING SHOT - DRACULA

544

CAMERA APPROACHING his dead body as, like ancient dust, it starts to drizzle greyly to the floor, leaving his shirt and coat suspended on the pike. As they begin to sag, gold coins start to drop from the pockets. CAMERA DOWNTILTS to the coins as they fall to the floor.

MOVING SHOT - CLOSE ON COIN

545

as it rolls across the floor to Van Helsing and stops. His hand reaches INTO FRAME and picks it up, CAMERA RISING TO REVEAL him gazing at the coin.

P.O.V. SHOT - GOLD COIN

546

CAMERA MOVES IN ON the ancient gold coin. On its face is the head of Dracula, beneath it, his name and the date, in Roman numerals, 1410. Faint CROWD NOISES begin, then a MAN'S VOICE speaking in Hungarian, SUB-TITLES translating.

MAN'S VOICE

(o.s.)

All fealty to our master and our saviour, Count Dracula, in this, the year of our Lord one thousand, four hundred and ten!

The CHEERING flares. VOICES SHOUT

VOICES

(o.s.)

Dracula! Dracula!

ANGLE ON THE PAINTING

547

Dracula on horseback, leading his army to war.

VOICES

(o.s.)

DRACULA-A-A-A-A!

As the shouting of his name fades, the painting COMES TO LIFE and we see the hero Dracula, astride his stallion, body sheathed with armor, in the b.g. his legions marching to war behind their beloved leader. WAR HORNS SOUND. TROOPS CHEER. It is a scene of noise and movement. This is our monster. Once he was a god.

Cont.

CRAWL TITLE

In the 15th Century, in the area of Hungary known as Transylvania, there lived a nobleman so fierce in battle that his troops gave him the name Dracul which means 'devil'. Soldier, statesman, alchemist and warrior, so powerful a man was he that it was claimed he succeeded in overcoming even physical death. To this day, no one has disproved the claim.

FADE OUT

THE END