

# ***DRACULA***

## ***Dead and Loving It***

*Screenplay by*

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# **DRACULA**

## **Dead and Loving It**

### **SHOOTING SCRIPT**

3/8/95 (white)

Rev. 3/27/95 (blue)

Rev. 4/21/95 (pink)

FADE IN:

1  
thru  
2

OMITTED

1  
thru \*  
2

3 EXT. MOUNTAIN ROAD - COACH - DAY

3

A coach pulled by four muscular horses, travels along a dirt road that winds up the side of the craggy, forested mountains. On one side of the road is a sheer drop of hundreds of feet.

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\*  
\*  
\*

SUPERIMPOSE TITLES IN GOTHIC SCRIPT: TRANSYLVANIA, 1893.

\*

OPENING CREDITS COME UP OVER THE FOLLOWING:

\*

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A3 INT. COACH - MOUNTAIN ROAD - DAY

A3 \*

Seated on one side of the coach is MR. RENFIELD, a smartly dressed Englishman in his thirties. On the other side is a jolly mountain PEASANT with a large, black mustache and his long suffering PEASANT WIFE with a small, light mustache.

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RENFIELD

In such close quarters, I feel compelled to introduce myself. I'm Thomas Renfield, Esquire, solicitor from London.

\*

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\*

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\*

The peasant beams under his mustache and enthusiastically offers his hand.

\*

\*

\*

PEASANT

Ah, English. My wife and I, we like the English. Don't we dear?

\*

\*

\*

The Peasant Wife shrugs and looks away.

\*

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PEASANT WIFE

(as if to answer, "Not much.")

Aa.

Renfield shakes the Peasant's hand.

\*

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\*

RENFIELD

How do you do?

Renfield sits back and wipes his brow with his handkerchief.

\*

\*

RENFIELD (CONTD)

I must admit, I'm not used to these Transylvanian roads. I'm feeling a bit queasy.

PEASANT

I tell the driver to slow, huh?

B3 EXT. COACH - MOUNTAIN ROAD - DUSK

# THE PEASANT

pulls aside the curtain at the window and looks out. He sees

C3 EXT. COUNTRYSIDE - STOCK - DUSK

# THE SETTING SUN

nearing the horizon.

D3 EXT. COACH - MOUNTAIN ROAD - DUSK

## THE PEASANT

is immediately terrified.

E3 INT. COACH - MOUNTAIN ROAD - DUSK

He turns back to his wife.

PEASANT

Ni es esto.

His wife blanches in fear and crosses herself.

PEASANT WIFE

Boizj a moi.

RENFIELD

(curiously)

## What is it?

F3 EXT. COACH - MOUNTAIN ROAD - DUSK

The Peasant sticks his head out of the window and shouts to the DRIVER.

PEASANT  
Driver! The sun is setting! We must  
reach the village before dark! Quick -  
go faster! Faster!

G3 THE DRIVER

glances at the sunset in horror.

DRIVER  
Ooooh!

He grabs his whip.

H3 INT. COACH - MOUNTAIN ROAD - DUSK

The Peasant leans back in and grabs a leather strap dangling  
from his side of the coach. His wife grabs the strap on the  
other side of their seat.

PEASANT  
Better hang on, English.

RENFIELD,

confused, reaches up for his strap. Suddenly, the sound of  
a whip cracking. The coach lurches forward. He grabs his  
strap with both hands. On the very next jolt the strap tears  
off the wall of the coach. He stares at it helplessly and  
tosses it away.

I3 EXT. COACH - MOUNTAIN ROAD - DUSK

the coach speeds around a curve in the road.

J3 THE HORSES' GALLOPING HOOVES

pound the ground as

K3 THE WHEELS OF THE COACH

bounce over large stones.

L3 INT. COACH - BUMPY MOUNTAIN ROAD - DUSK

Renfield is battered around unmercifully while  
THE MOUNTAIN PEASANT AND HIS WIFE

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L3 \*  
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hang on to their straps and each other.

RENFIELD'S

head bangs against the roof of the coach. Then, his body  
slams to the side.

M3 EXT. COACH - BUMPY MOUNTAIN ROAD - DUSK

Renfield manages to get his head out the window.

RENFIELD  
(yelling)  
Driver, can you slow up a bit?

N3 DRIVER  
(shouting back)  
Yes.

THE DRIVER

cracks his whip over the horses, forcing them to go even  
faster.

O3 INT. COACH - BUMPY MOUNTAIN ROAD - DUSK

Renfield is hurled to the floor.

RENFIELD  
Thank you.

P3 EXT. COACH - BUMPY MOUNTAIN ROAD - DUSK

The coach speeds past the trees.

Q3 THE HORSES

strain at their bits, their manes flowing in the wind.

R3 THE HORSES' EYES

are wild as they gallop at top speed.

S3 THE COACH WHEELS

roll over a human skull in the road, shattering it to pieces.

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T3 INT. COACH - BUMPY MOUNTAIN ROAD - DUSK

Renfield is like a human pinball. He tries to get back to his seat, but he falls to the floor, and his legs kick wildly in the air.

U3 EXT. COACH - BUMPY MOUNTAIN ROAD - DUSK

The Driver turns and shouts into the coach.

DRIVER

Better hang on! From here on, the road gets rough!

V3 INT. COACH - BUMPY MOUNTAIN ROAD - DUSK

Renfield's eyes widen in panic as he bounces off of everything. He tries to grab the Peasants' straps. They kick him away.

PEASANT COUPLE

(in unison)

No !

RENFIELD

I quite understand.

W3 EXT. COACH - BUMPY MOUNTAIN ROAD - DUSK

The coach races along a straight stretch of road.

X3 THE WHEELS

hit incredibly deep ruts.

Y3 THE COACH

bucks so violently that it seems to almost come loose from its wheels.

73 INT. COACH - BUMPY MOUNTAIN ROAD - DUSK

Renfield's head bobs on his neck so fast that it's almost a blur. His teeth chatter in time with the wheels hitting the ruts.

4 EXT. MOUNTAIN VILLAGE - DUSK

A small, quiet Transylvanian village surrounded by the high, rocky Carpathian Mountains.

## THE COACH

rumbles through the village gate and comes to an abrupt stop in front of the inn.

A4 INT. COACH - MOUNTAIN VILLAGE - DUSK

Renfield is thrown forward from his seat.

B4 EXT. MOUNTAIN VILLAGE - COACH - DUSK

VILLAGERS emerge from the inn and gather around the coach.

## THE PEASANT AND HIS WIFE

emerge from the coach, relieved.

C4 ON THE OTHER` SIDE OF THE COACH, A VILLAGER

opens the other coach door. Renfield falls out of the coach onto the ground.

RENFIELD  
(politely to Villagers)  
Thank you.

Renfield stands and brushes dust from his clothes. He turns to

THE COACH DRIVER

who is handing luggage down to the fat INNKEEPER.

RENFIELD

Driver, don't take my luggage down.  
I'm going on tonight.

The Driver nods, then throws Renfield's luggage at him.

RENFIELD

has to jump aside to avoid being hit by his suitcase and  
document valise.

DRIVER

I go no further. You walk.

The Innkeeper steps to Renfield.

INNKEEPER

You are going on tonight?

RENFIELD

Yes. I'm going to the castle.

The Villagers freeze.

GROUP OF VILLAGERS

(in unison, fearfully)

The castle?

RENFIELD

Yes. I'm scheduled  
(pronounced sheduled)  
to meet Count Dracula.

THE VILLAGERS

are aghast as the CAMERA DOLLIES across their faces.

VILLAGER 1

Dracula?

VILLAGER 2

Dracula?

VILLAGER 3

Dracula?

VILLAGER 4

(to himself)

Sheduled?

THE INNKEEPER

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crosses himself in terror.

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RENFIELD

Yes. I have business with the Count.

INNKEEPER

No, no. You must not go.

RENFIELD

Why not?

INNKEEPER

We people of the mountains believe  
that vampires live at the castle.

RENFIELD  
Vampires?

INNKEEPER  
Yes. They are the undead. They rise  
from their coffins at night.

A WISE OLD GYPSY WOMAN

with a kind face steps from the group to Renfield.

GYPSY WOMAN  
Yes. They take the form of wolves or  
bats and puncture the throats of their  
victims with their teeth, drinking  
their ...

She pulls on the loose skin of her throat, creating a vibrato  
in her voice.

GYPSY WOMAN (CONTD)  
Bloooooood.

Renfield stares at her, not knowing how to respond.

RENFIELD  
Oh, come now. That's just  
superstition.

She offers him a tiny silver crucifix on a chain.

GYPSY WOMAN  
Please, my son, take this cross. It  
will protect you and ward away all ...

She pulls on the loose skin of her throat, again creating a  
vibrato in her voice.

GYPSY WOMAN (CONTD)  
E-viiiiiiiil.

RENFIELD  
No, thank you. I don't need it.

GYPSY WOMAN  
Please take the cross. Its Holy Love  
and Spirit of Goodness will shield you  
from the lurking ...

Again, she pulls on the skin of her throat.

GYPSY WOMAN (CONTD)  
Dan-geeeeeer.

RENFIELD  
No, really. I can't.

GYPSY WOMAN  
(angrily)  
Damn it! Take the cross!

RENFIELD  
(shocked)  
All right. I will, I will.

He takes it and puts the chain around his neck. Immediately, the Gypsy Woman holds out her hand.

GYPSY WOMAN  
That'll be fifteen kopeks.

Surprised, Renfield pulls some change from his pocket. The Gypsy Woman snatches it.

RENFIELD

grabs his bags and turns back to the apprehensive Villagers.

RENFIELD  
Well, if I have to walk, I have to walk. How far is the castle?

INNKEEPER  
Not far - enough.  
(pointing)  
Up that road.

RENFIELD  
Thank you. Well - goodbye.

Renfield starts to walk out of the village.

THE GYPSY WOMAN, THE INN KEEPER AND THE VILLAGERS

all watch him go. They cross themselves, kneel and pray and talk over each other in many different languages. The gibbering and praying and lamentations go on and on and on. Finally, they all do a "the Hell with him" wave and walk into the Inn.

DISSOLVE TO:

5  
thru  
18  
OMITTED

5 \*  
thru \*  
18 \*

- 19 EXT. DRACULA'S CASTLE - ESTABLISHING - NIGHT 19
- The castle is grim, ancient and eerie against the moonlit sky.
- 20 EXT. DRACULA'S CASTLE - FRONT DOORS - NIGHT 20 \*
- The surrounding castle is in a state of decay and desolation, and a faint mist hangs over all. Carrying his suitcase and valise, Renfield tentatively walks up the wide broken stairs to
- THE IMMENSE, OAK CASTLE DOORS.
- Renfield grabs the large rusted, brass knocker. Half of it breaks off in his hand. Slowly, the doors creak open by themselves. No one is on the other side.
- 21 INT. ENTRY HALL - DRACULA'S CASTLE - NIGHT 21
- Renfield takes a step into the huge, high ceilinged feudal hall. Dust is thick over the floor, the stairs and the broken pieces of masonry. An immense, wide stairway rises at the end of the entry hall. Stretching across the first landing is the biggest spider web ever seen.
- RENFIELD
- can be seen from behind the spider's web. He looks like a tiny fly ready to be devoured as he moves into the room.

RENFIELD

doesn't know what to make of this. Is he in the right place?  
He hears a rusty squeak and turns behind him. He sees

THE HUGE DOORS

close by themselves with a hollow thud.

22 INT. STAIRCASE - ENTRY HALL - DRACULA'S CASTLE - NIGHT

22

DRACULA

stands on the landing in front of the spider's web. He wears  
a long black cape with scarlet lining. His evil eyes gleam  
from out of a pale face. His white hair is swept up into two  
unusually huge buns on top of his head.

HIS SHADOW

looms huge and black on the stone wall next to him. Dracula  
silently stops walking, but the shadow continues down the  
wall toward

RENFIELD.

As Renfield looks around his ancient surroundings, the shadow  
approaches him from behind. It raises its clawed hands  
menacingly as if to pounce.

\*  
\*

DRACULA

motions quickly to the shadow to return.

DRACULA  
(loud whisper)  
Nishtai.

RENFIELD

turns back to the stairway as the shadow retreats.

RENFIELD  
What?

He sees

DRACULA

at the top of the stairs as the shadow conforms to his shape.

RENFIELD

(frightened)

Oh. How do you do? I'm Mr. Renfield,  
solicitor from London to see Count  
Dracula.

A BAT

swoops down from the broken window at

RENFIELD.

He fends it off with his cane.

THE BAT

flies past Dracula and out the window.

DRACULA

(Transylvanian accent)

Ah, children of the night.

(gesturing at the  
stairs)

What a mess they make. I bid you  
welcome, Mr. Renfield. I am Count...

Dracula takes a step forward.

23 INT. DETAIL - STAIRCASE - ENTRY HALL - DRACULA'S CASTLE 23

HIS FOOT

slips on a brown squishy blob.

24 INT. STAIRCASE - ENTRY HALL - DRACULA'S CASTLE - NIGHT 24

DRACULA

tumbles down the stairs in a blur of black and crimson. When  
he hits the bottom step, he quickly jumps to his feet.

DRACULA

(as if nothing has  
happened)

... Dracula

RENFIELD

Are you hurt?

DRACULA

No. I am perfectly fine. It would  
take much more than that to hurt me.  
Come.

Dracula picks up Renfield's bag and briefcase and walks out of frame toward Renfield. His shadow remains against the wall, holding his head in pain, then limps after Dracula as if he hurt his leg. \*

DRACULA (CONTD)

This way. But be careful of the bat guano.

RENFIELD

follows Dracula up the incredibly wide stone stairs.

He approaches the huge spider web on the landing.

RENFIELD  
What a web.

DRACULA  
Yes. The spider spinning his web...

RENFIELD  
I hate spiders.

DRACULA  
... for the unwary fly ...

RENFIELD  
I hate flies.

DRACULA  
... to drink his blood.

RENFIELD  
I hate blood.

DRACULA  
You have a lot of hate in you,  
Renfield.

RENFIELD

watches as

DRACULA

miraculously passes through the spider's web without breaking  
it. The fine web has not been broken or disturbed.

RENFIELD

stops, baffled.

RENFIELD  
(to himself)  
Is it me?

DRACULA  
(disappearing into  
another room)  
Come, Mr. Renfield.

Renfield proceeds to walk through the web as Dracula did. \*  
Instead, he gets completely entangled. He fights desperately  
to get loose, but the more he fights, the more he is stuck.  
He falls, gets up and falls again. The web wraps around him  
and chokes him.

DRACULA (OS)  
Please, Mr. Renfield. Don't dawdle.

RENFIELD  
Be there in half a tick.

By now, Renfield is so completely wrapped in the web that all he can do is hop up the stairs.

He crosses the hall to a door.

25 INT. BEDROOM - DRACULA'S CASTLE - NIGHT

25

There is an antique bed and desk and a table with two chairs. Everything is covered in dust and cobwebs. Renfield follows Dracula in.

RENFIELD (CONTD)  
(pulling the web from  
his clothes)  
Sorry, I was detained. I saw you walk  
through the web so I assumed I could.  
But I got seriously entangled. I  
tried to move my hand, but it was  
stuck. So, I thought to myself,  
perhaps there's a way round. But  
there wasn't. It was attached on all  
sides. Then I thought to myself ...

DRACULA  
(rubbing his forehead)  
Renfield ... I don't care.

Dracula reaches up to the two white buns of hair on top of his head and removes them. We now see that it was a hat. He hangs it on a rack by the door. His hair is actually white with strands of black and combed straight back.

\*  
\*

RENFIELD

watches him surprised.

\*

DRACULA  
Have a seat.

As Renfield sits, a cloud of dust rises around him.

\*

RENFIELD

Dusty, isn't it?

DRACULA

We're made of dust, and we return to  
dust. - So why not sit in dust.

RENFIELD

Makes sense ... in a way.

\*

DRACULA

And now, if you're not too fatigued  
from your journey, I'd like to discuss  
the purchase of Carfax Abbey.

RENFIELD

Oh, yes. I have the papers right  
here.

Renfield opens his briefcase and takes out an envelope.

RENFIELD (CONTD)

I hope you don't mind me inquiring,  
but why are you going to England?

DRACULA

There are little or no opportunities  
left here, Mr. Renfield. This country  
has been - how shall I say it? -  
Sucked dry.

Renfield opens the envelope and places the documents before  
Dracula.

RENFIELD

(indicating on the  
documents)

Sign here and here.

Dracula signs the papers.

RENFIELD (CONTD)

Congratulations. You are now the  
owner of Carfax Abbey. One copy for  
you, and one copy for me.

Dracula takes one copy. As Renfield slides his copy back  
into the envelope, he accidentally slices his right  
forefinger on the paper.

\*

\*

RENFIELD

Ouch!

DRACULA

Are you all right?

RENFIELD

Yes. It's just a paper cut.

Blood spurts out onto the table.

DRACULA'S

eyes gleam at the sight of the blood.

RENFIELD (CONTD)

Don't worry. I have a handkerchief.

He reaches into his pocket with his right hand. Absent-mindedly, he wipes his left hand on his white shirt, leaving a huge smear of blood.

RENFIELD (CONTD)

Oh. How stupid of me.

DRACULA

licks his lips. He fights to keep control of himself.

RENFIELD

smothers his cut finger with the handkerchief, but it immediately becomes soaked with blood and drips onto the table.

RENFIELD (CONTD)

It's worse than I thought.

DRACULA

is insane with thirst.

As

RENFIELD

stands, blood drips all over his clothes. Renfield squeezes the handkerchief, and blood squirts across the floor.

RENFIELD (CONTD)

I'm making a mess. I'd better go outside.

Renfield exits through the tall French doors onto the balcony. He leaves

\*

A TRAIL OF BLOOD

on the floor.

DRACULA

follows it, panting like a hungry wolf.

26 EXT. DRACULA'S CASTLE - BEDROOM BALCONY - NIGHT 26

Renfield wipes his finger on his already stained shirt.

RENFIELD

Ooo. I'm getting drenched in blood.

\*  
\*

Dracula can't take it anymore.

DRACULA

(yelling)

You're wasting it!!

Dracula rips the bloody shirt right off of Renfield, leaving his jacket still on.

DRACULA (CONTD)

Here. I'll get this cleaned for you.

But Dracula sees

THE CRUCIFIX

revealed against Renfield's chest.

DRACULA

recoils, raising his cape across his face. He accidentally falls backwards over the balcony and disappears into the fog.

RENFIELD

rushes to the drop and looks down.

RENFIELD

Count Dracula! Are you all right?

\*

27 EXT. DRACULA'S CASTLE - WALL AND FOG - NIGHT 27

\*

A BAT

suddenly flies up from the fog.

28 EXT. DRACULA'S CASTLE - BEDROOM BALCONY - NIGHT 28

RENFIELD

recoils as the bat disappears into the castle behind him. Renfield looks over the balcony again.

RENFIELD

Wait, don't move. I'll come down and  
help you.

The bat hovers behind Renfield. Suddenly, it elongates and  
transforms into Dracula with his cape spread like wings.

\*  
\*

DRACULA (OS)  
Don't bother.

Startled, Renfield turns. Dracula holds Renfield's perfectly clean shirt out to avoid looking at the cross.

DRACULA (CONTD)  
Here is your shirt. Put it on now.  
The nights here get very cold.

RENFIELD  
My God. You got the blood out so  
quickly.

DRACULA  
Yes. It was my pleasure.

Renfield sees a dot of red on the sleeve.

RENFIELD  
Oh, you missed a spot.

DRACULA  
Sorry.

Dracula turns his back on Renfield holding the shirt to his face. We hear a short slurping sound. Dracula turns back.

DRACULA  
Here.

Renfield sees that the red spot is gone.

RENFIELD  
That's remarkable. How did you do that?

DRACULA  
It's a knack.

As Renfield puts the shirt on, Dracula's hand elongates unnaturally and unhooks

29 THE LATCH

29

on the chain that holds the cross around Renfield's neck.

30 EXT. DRACULA'S CASTLE - WALL AND FOG - NIGHT

30

## THE CROSS

falls and disappears into the fog below the balcony.

31 EXT. DRACULA'S CASTLE - BEDROOM BALCONY - NIGHT

31

DRACULA (CONTD)

What a shame. You lost your -  
(gritting his teeth in  
rage)

... crosssss. But you look much more  
comfortable now that your neck is -  
bare. And now, Mr. Renfield, I will  
leave you. I suggest you get a good  
night's sleep. We have a long journey  
ahead of us.

Dracula bows and exits. Completely baffled, Renfield goes  
back inside.

DISSOLVE TO:

32 INT. BEDROOM - DRACULA'S CASTLE - NIGHT

32

Renfield sleeps in bed in his nightclothes.

THE BEDROOM DOOR

slowly creaks open. TWO PALE VAMPIRE WOMEN, dressed in almost transparent shrouds, glide silently into the room. Their red rimmed eyes stare inhumanly from out of expressionless faces. They seem to float across the floor without walking. The Brunette Vampire Woman is blocked by the table in the middle of the room. She straddles it and starts to 'hump' it rhythmically while staring at Renfield's sleeping form.

THE BLONDE VAMPIRE WOMAN

is stopped by the bed post. She wraps her arms around it and starts humping that while looking at Renfield.

RENFIELD

awakens, sensing their presence. He sits up with a start and sees them.

RENFIELD

(horrified)

My God! What are you doing to the furniture?

Seeing Renfield,

THE BLONDE VAMPIRE

releases her hold on the bed post and floats toward him.

RENFIELD

backs up against the headboard. She corners him and starts humping him, violently. The Brunette Vampire joins her and also humps Renfield.

RENFIELD

(appalled)

No, no. What are you doing? You mustn't. We haven't even been introduced. This is wrong ... this is wrong ... this is wrong ...

(pause, then shouting

with excitement)

Ohhhh, ohhh ... Wrong me! Wrong me!  
Wrong my brains out!

The Vampire Women nuzzle each side of his neck and open their mouths, revealing sharp canine fangs. They are about to bite Renfield's throat.

33 INT. ENTRYWAY - BEDROOM - DRACULA'S CASTLE - NIGHT 33

DRACULA

walks by the open door without looking. A second later, he reappears and looks in with shock.

34 INT. BEDROOM - DRACULA'S CASTLE - NIGHT 34

He rushes to the bed, his mouth hanging open with amazement.

DRACULA

What's going on here? Do you think  
this makes me proud of you?

He pulls the Vampire Women off of Renfield.

DRACULA (CONTD)

You're being childish. You're five  
hundred years old. Act your age!

He drags them toward the balcony.

\*

35 INT. BALCONY STEPS - BEDROOM - DRACULA'S CASTLE - NIGHT 35\*

Dracula flings the two women to the floor.

DRACULA

(harsh whisper)

You're not thinking. Don't you  
realize I need him during the daylight  
hours to watch over me? If you suck  
his blood and he dies, you make him a  
vampire like us. Then nobody's awake  
in the daytime. Now go whilst I make  
him my slave.

The two Vampire Women start to float away from him.

DRACULA

watches them with disgust.

DRACULA (CONTD)

(angrily)

And stop that!

THE VAMPIRE WOMEN

suddenly stop floating. They walk away from him with long, masculine strides.

36 INT. BEDROOM - DRACULA'S CASTLE - NIGHT

36

Renfield lays in bed, trying to pull himself together.

DRACULA

enters and approaches Renfield.

DRACULA

(jovially, as if nothing  
has happened)

So, Renfield, do you feel better now?  
You were having a nightmare.

RENFIELD

A nightmare? But it was so real. Two  
beautiful women were on top of me,  
pounding and pounding away.

DRACULA

(chuckling)

I know, I know. You were having one  
of those 'too long living alone all by  
yourself dreams.'

RENFIELD

Is that what it was?

DRACULA

Yes. Let me show you an old  
Transylvanian method of relaxation.  
Look into my eyes.

RENFIELD

is held by Dracula's hypnotic stare.

DRACULA'S

eyes start to glow red like two burning coals.

DRACULA (CONTD)

Deeper.

Dracula's face appears in each of Renfield's eyeballs.

\*

DRACULA (CONTD)

Your eyelids are getting heavy.

RENFIELD

immediately drops his head onto his chest, asleep.

DRACULA (CONTD)

You feel that ...

Dracula notices that Renfield is already in a deep trance.

DRACULA (CONTD)

Wait a minute, Renfield. You fell asleep too soon. I have more to tell you. Wake up.

Dracula slaps his face,

DRACULA (CONTD)

Wake up.

Renfield snaps out of it.

DRACULA (CONTD)

Now - you are feeling drowsy ...

Renfield quickly falls into a trance again, and his head drops.

DRACULA

is exasperated.

DRACULA (CONTD)

(to himself)

What a simpleton.

He grabs Renfield's face in his hands.

DRACULA (CONTD)

(to Renfield)

Renfield, forget about sleeping. Wake up and listen to me.

Renfield wakes up.

DRACULA (CONTD)

Now, you hear nothing but my voice. From this moment on, you are my slave. You will hearken to my every command. You will tend to my needs and wishes during the daylight hours when I lay helpless in my coffin. You will sacrifice everything for my safety. In return, I will give you lives. Not big lives, but small, tiny, insignificant ones to match your own insignificant self: insects, flies, spiders. You will come to enjoy them.

RENFIELD

Yes, Master.

DRACULA

I have chartered a ship to take us to England. It will leave tomorrow night. I command you to watch over the coffins and make sure they are loaded safely.

FADE OUT:

FADE IN:

37 EXT. OCEAN - SCHOONER - NIGHT

37

An old schooner is tossed by the howling wind and crashing waves as its crew scurries about fighting the storm.

38 INT. CARGO HOLD - SCHOONER - NIGHT

38

The cargo in the hold is roped securely as the ship rolls in the storm.

THE ROPE THAT TIES DRACULA'S COFFIN

starts to break. It unravels slowly, then snaps.

DRACULA'S COFFIN

slides across the lower deck and bangs against the bulkhead as the ship pitches drastically in the raging storm. Each time the ship tilts, the coffin slides across the lower deck and hits the opposite bulkhead.

DRACULA'S VOICE (OS)

(from inside the coffin,  
desperately)

Renfield!

39 I/E. SCHOONER - CARGO HOLD - NIGHT

39

THE HATCH OPENS,

and Renfield's head pops in. His demeanor has completely changed. He now has a mad grin on his face, and his eyes glow with an evil glee. He laughs intermittently: a deranged, cruel whine.

RENFIELD

Yes Master.

He looks around the hold and sees

DRACULA'S COFFIN

again slide across the lower deck and hit the bulk head.

DRACULA (OS)  
(from inside his coffin)  
Renfield!

RENFIELD

scurries down the steps, runs to the coffin and holds it against the bulkhead.

RENFIELD  
(to the coffin)  
Master! Master! Don't worry. I'll save you.

But when the ship tilts again, the heavy casket pushes him across the hold. Renfield slams against

THE OPPOSITE BULKHEAD,

crushed by the coffin. He groans.

Renfield grabs

THE RUSTED BRASS HANDLES

on the side of the casket.

RENFIELD (CONTD)  
I have you now, Master.

The ship tilts again, and the coffin slides across the lower deck dragging Renfield with it.

THE COFFIN

bangs against the opposite bulkhead, throwing Renfield across the top of it. Renfield pushes a heavy crate next to the coffin, wedging it against the bulkhead. Renfield opens the lid.

40 INT. CARGO HOLD - SCHOONER - NIGHT

40

DRACULA

lays motionless in the coffin. He looks bilious.

DRACULA

(sea sick)

Uhhh. Next time, I fly.

Renfield notices that the hold has stopped rolling.

RENFIELD

Master, the storm has subsided. Are you all right?

DRACULA

I felt better than this when I died.

RENFIELD

Master, you look terrible. You're all dried out. You should take fluids.

DRACULA

Yes, I agree. I think I'll start with the First Mate.

Dracula blows out the lantern.

41 EXT. SCHOONER - DECK - NIGHT

41

THE FIRST MATE coils a halyard around a cleat. An ominous shadow creeps across his back. He turns with a start and sees

DRACULA

standing behind him. As the vampire approaches, only his silhouette and his glowing red eyes can be seen.

FIRST MATE

Who are you?

A flash of lightening reveals Dracula's pale face and bared, gleaming fangs.

DRACULA

Do not be afraid.

THE FIRST MATE

stares at him in terror,

FIRST MATE

No, no.

\*  
\*  
\*  
\*  
\*

\*

His cries are drowned out by the thundering of the waves and the whistling wind. He backs away, keeping his horrified gaze on Dracula who relentlessly advances on him. The First Mate unwittingly backs against the ship's railing, falls over and disappears, screaming, into the roiling sea.

FIRST MATE  
(screaming)  
Ahhhhhh!

The sound of a splash.

DRACULA

fumes in anger and disappointment at the lost opportunity.

42 EXT. SCHOONER - ACROSS THE DECK - NIGHT

42

ACROSS THE DECK,

TWO CREWMEN, lit by a swinging lantern, pull on a rope from the boom, trying to keep the sails in place. Dracula approaches them, his cape billowing in the gale. The Crewmen spot his silhouette.

DRACULA

steps into the light from the lantern, showing his fangs like a wolf.

DRACULA  
Do not be a ...

THE TWO CREWMEN

scream and jump overboard in horror. We hear two splashes.

DRACULA (CONTD)  
(looking over the side  
in exasperation)  
... fraid.  
(to himself)  
This is no good. I must devise a  
different approach.

43 EXT. SCHOONER - CROW'S NEST - NIGHT

43

THE LOOKOUT

climbs the last few feet of rigging on the top of the mast. When he climbs into the crow's nest, he fails to see Dracula leaning casually behind him.

DRACULA  
(pleasantly)  
Hello, Sailor.

Startled, the Lookout turns.

\*

DRACULA (CONTD)  
Lovely view from up here.

LOOKOUT  
(frightened)  
Who are you?

\*

DRACULA  
Me? Oh, just a passenger.

LOOKOUT  
(in growing terror)  
But we're not carrying any passengers.  
How did you get up here?

\*

Dracula approaches him.

DRACULA  
I, uh ...  
(unable to think of an  
excuse)  
Do not be afraid.

The Lookout screams and jumps out of the crow's nest. He screams all the way down. The sound of a splash.

44 EXT. SCHOONER - DECK - NIGHT

44

THE CAPTAIN,

a huge, burly man with muscular arms, hears the splash from the deck. When the Captain turns,

DRACULA

is standing in front of him.

THE CAPTAIN

points his pistol at Dracula's chest.

DRACULA  
Ah, a man who is not afraid.

The Captain fires at point blank range.

DRACULA

is unharmed, but a lantern directly behind him shatters from the bullet.

CAPTAIN  
That's impossible. I couldn't have missed.

DRACULA

You didn't.

The Captain fires three more times right into Dracula who doesn't even flinch.

DRACULA (CONTD)

Don't you realize you cannot kill the undead.

Dracula slowly approaches the Captain, spreading his cape out. Lightning strikes again, illuminating Dracula's fangs as they viciously sink into the Captain's neck.

FADE OUT:

45 OMITTED

45 \*

FADE IN:

46 EXT. LONDON - STREET - NIGHT

46

Dense, swirling gray fog. The fog is so thick that we can't see anything at all.

SUPERIMPOSE THE TITLE: LONDON.

We hear the sounds and voices of people bumping into each other.

UNSEEN MAN (OS)

Sorry.

UNSEEN WOMAN (OS)

Sorry.

UNSEEN MAN 2 (OS)

Sorry.

UNSEEN WOMAN 2 (OS)

Sorry.

Suddenly, we hear the noise of a horse drawn carriage approaching. As the clattering is at its loudest, we also hear the sounds of people knocked over by the horses and run over by the carriage.

VARIOUS UNSEEN PEOPLE (OS)  
Uhhh. Ahhhh. Ohhhh.

UNSEEN COACH DRIVER (OS)  
(receding as he drives  
away)  
Sooooorryyy.

CUT TO:

47 EXT. LONDON - OPERA HOUSE - POSTER - NIGHT 47

At first the fog is impenetrable, but a gust of wind thins it enough for us to see a poster outside of the theater announcing tonight's performance of the opera, FAUST.

48 INT. BOX SEAT - OPERA HOUSE - LONDON - NIGHT 48

The orchestra tunes up in the pit of the huge, ornate opera house. The seats are full of well dressed PATRONS.

IN ONE OF THE PLUSH GILT AND MARBLE BOXES

sit three people. They are:

MINA SEWARD, early 20's, a beautiful young woman with raven hair, gorgeously dressed in a pale blue lace and satin Victorian gown.

JONATHAN HARKER, 28, her handsome fiancée.

LUCY WESTERNRA, early 20's, Mina's striking blonde best friend who is dressed in a shocking pink low cut gown.

MINA  
It makes me so happy to be at the  
Opera. I love this Palace of Art and  
Beauty.

HARKER  
Yes, my dear. The opera is  
astonishing. The music is fraught  
with love, hate, sensuality and  
unbridled passion. All the things in  
my life I've managed to suppress.

MINA

That's why I love you, Jonathan.  
You're so ... manageable.

DR. SEWARD enters the box. He is a 55 year old, tall,  
distinguished looking man. He kisses Mina's cheek.

DR. SEWARD

Sorry I'm late, my dear.

MINA

We were worried, Father.

DR. SEWARD

I was detained at my asylum. The most  
extraordinary lunatic was brought in  
today. He was the only man found  
alive on that schooner that drifted  
into Whitby Harbor.

HARKER

Yes, I read a newspaper account of the  
tragedy. The only crewman left was  
the Captain, and he was completely  
drained of his blood. Do you think  
your lunatic could be responsible?

MINA

Please, Jonathan. Must you speak of  
such gruesome matters?

HARKER

Sorry, Darling.

MINA

You and Father are always going on and  
on about the most horrendous  
activities you find in the newspapers.  
It makes me quite happy I never read.

LUCY

Oh, speak for yourself, Mina. I love  
reading the newspapers. I'm  
fascinated by the Gossip Section. You  
know, who's doing what to whom - and  
how often.

MINA

Lucy, that's just talk. You  
absolutely revel in being brazen.

LUCY

Not true.

49 INT. AISLE - OPERA HOUSE - LONDON - NIGHT

49

IN THE AISLE

that runs along the side of the theater, Dracula, looking sinisterly elegant in a cape and top hat, approaches a young USHERETTE in uniform.

THE USHERETTE

turns to him with a smile.

USHERETTE

Can I help you, sir?

DRACULA

Yes. You may help me.

DRACULA

stares at her, unblinking, his eyes widening.

THE USHERETTE

immediately succumbs. She goes into an hypnotic trance.

DRACULA

Dr. Seward is in the next box. It is imperative that I meet with him alone. You will tell him that there is a message for him in the lobby.

USHERETTE

A message for Dr. Seward in the lobby.

DRACULA

Yes. And you will remember nothing. Now, what are you supposed to tell him?

USHERETTE

About what?

DRACULA

(impatiently)

About the message in the lobby.

USHERETTE

For whom?

DRACULA

For Dr. Seward.

USHERETTE

Message in the lobby for Dr. Seward.

DRACULA  
Good. Now go.

She starts to walk toward the back of the box.

USHERETTE (CONTD)  
Message in the lobby for Dr. Seward.

She walks to the curtains at  
THE BACK OF THE BOX  
and reaches for them.

DRACULA  
(quietly calling after  
her)  
And you will remember nothing.

The Usherette pauses for a moment, then opens the curtains.

50 INT. BOX SEAT - OPERA HOUSE - LONDON - NIGHT

50

DR. SEWARD, JONATHAN, MINA AND LUCY  
all turn to her.

THE USHERETTE

stares at them blankly. She can't remember. They wait for  
her to speak. She tries to think of what to say but can't.  
She closes the curtains.

51 INT. AISLE - OPERA HOUSE - LONDON - NIGHT

51

THE USHERETTE

steps back to Dracula in the aisle.

DRACULA  
Well, did you tell him?

USHERETTE  
About what?

Dracula raises his hands and furiously starts for her throat.  
Then, he stops and thinks better of it.

DRACULA  
I'll tell him myself. And for your  
execrable performance, you will  
receive no tip.

He starts to walk toward the box.

USHERETTE

No tip?

Dracula turns toward her.

DRACULA

Oh, that you remember.

He walks off.

52 INT. BOX SEAT - OPERA HOUSE - LONDON - NIGHT

52

Dracula opens

THE CURTAINS

at the back of the box.

DRACULA

Excuse me. Are you the Dr. Seward  
whose sanitarium is in Whitby?

DR. SEWARD

Why yes.

DRACULA

I have just purchased Carfax Abbey,  
and I understand that it adjoins your  
grounds. It's so fortuitous because  
I am fascinated by the new patient you  
acquired from the ship in Whitby  
Harbor.

DR. SEWARD

And you are?

DRACULA

Excuse me. I am so renowned in my own  
country, I sometimes forget to  
introduce myself. I am Count -

At that moment, the Usherette appears and interrupts.

USHERETTE

(in a trance)

Dr. Seward, there is a message in the  
lobby for you.

Dracula impatiently rolls his eyes in frustration.

DR. SEWARD

Excuse me.

Dr. Seward quickly follows the Usherette out.

DRACULA  
(calling after him,  
loudly)  
... Dracula!

HARKER  
How do you do, Count Dracula. I'm  
Jonathan Harker, Dr. Seward's  
assistant. This is Lucy Westernra,  
and this is my fiancée, Dr. Seward's  
daughter, Mina.

They all nod politely.

MINA  
Count Dracula, it will be a relief to  
see lights burning in those dismal  
windows of Carfax Abbey.

LUCY  
The abbey always reminds me of that  
old toast, "Lofty timbers, The walls  
around are bare, Echoing to our  
laughter, As though the dead were  
there."

DRACULA  
I like the way you think, my dear.  
Death is one of my favorite subjects.  
We must get together and have a long  
discussion - very long.

LUCY  
(fascinated by Dracula)  
May we visit you at Carfax? I'm  
spending the weekend with the Swards  
in Whitby.

DRACULA  
(staring intensely into  
her eyes)  
I would be enchanted. But I pray you,  
only after sunset. During the day, I  
am very busy - so much to do - I don't  
have a moment. I'm ... how do you  
say, boxed in.

LUCY  
(shamelessly flirting)  
Thank you for the invitation. Rest  
assured, I'll make use of it.

DRACULA

Until then. But now, I must leave  
you. I have a pressing appointment.

As Dracula bends to kiss Lucy's hand, he sees

53 LUCY'S JUGULAR VEIN

53

throbbing in her soft, white neck.

54 DRACULA

54

slowly moves closer to her neck. Lucy is becoming  
uncomfortable as he approaches.

LUCY

(gently)

Count Dracula?

DRACULA

Sorry, my dear. You have such a  
lovely ... ucipital mapilary.

LUCY

(flattered)

What is that?

DRACULA

This.

He gently puts his finger on the dimple between her lower  
neck and her upper chest. Lucy shivers pleasurably.

LUCY

(embarrassed)

Oh ... Thank you.

Dracula rises.

DRACULA

I take my leave.

LUCY

Aren't you going to watch the opera?

DRACULA

I wish I could. I like Opera.  
Everybody dies.

He bows to the others and exits the box.

MINA

There's something otherworldly about  
that man. He gives me the shivers.

LUCY

(smiling seductively)

Me too.

The Overture of the Opera begins in low sinister tones. As the house lights go down, Lucy's eyes still glow from her contact with Count Dracula. She looks sensually at her kissed hand.

DISSOLVE TO:

55 EXT. SEWARD SANITARIUM - ESTABLISHING - NIGHT 55

The sign over the asylum doors reads SEWARD SANITARIUM. \*

56 INT. LUCY'S UPSTAIRS BEDROOM - SANITARIUM - NIGHT 56

A delicate music box plays softly in the ornate Victorian bedroom. Lucy is in a negligee. Mina is still dressed in her formal wear.

MINA

(imitating Dracula)

You have such a lovely ... ucipital  
mapillary.

(as herself)

Oh, Lucy.

LUCY

Mina, you're just jealous. I found  
him exciting.

MINA

I don't like men who are exciting.  
That's why I'm engaged to Jonathan.

LUCY

Your problem is that you don't  
understand men.

MINA

Yes I do. They're beasts.

LUCY

I can't disagree with you there. All they want to do is tear our clothes off, hurl us down on the bed and have their way with us.

MINA

Yes. They're disgraceful. They want to touch us in places we don't even admit having.

LUCY

They get us so excited, we don't even remember our own names.

MINA

I hate when they do that. The grasping, the tearing.

LUCY

The panting, the perspiring.

MINA

The gyrating, the pounding.

LUCY

The gasping, the moaning

MINA

The screaming, the erupting.

They stop for a moment and both take a deep breath.

LUCY

Well, me for bed.

MINA

Me too. Goodnight.

LUCY

Goodnight.

Mina quickly leaves.

LUCY

walks to the window next to her bed and stares out, longingly. She places her finger on her ucipital mapilary.

LUCY

(to herself)

Oh, Count Dracula, how I wish we could have that long, long talk right now.

Lucy peels off her robe, revealing her body in a low cut clinging nightgown.

LUCY SEES:

A56  
thru  
B56

OMITTED

A56  
thru \*  
B56

57 EXT. CARFAX ABBEY - BALCONY - NIGHT

57

Dracula appears out of the darkness through a window on the second story of the ruined, ancient abbey. He watches Lucy.

- 58 I/E. SANITARIUM - LUCY'S UPSTAIRS BEDROOM - NIGHT 58  
Lucy smiles provocatively as she sees Dracula watching her. \*  
Calculating her every move, she tosses her honey colored hair \*  
to the side as she blows out the candle by the window. The  
backlight silhouettes her young, nubile form. Finally, the  
show is over, and she steps away from the window.
- 59 EXT. CARFAX ABBEY - BALCONY - NIGHT 59  
A sinister, knowing smile twists Dracula's lips. He spreads  
his cape. His body seems to shrink and quickly rise as he  
transforms into a large, flapping bat. His cape becomes his  
wings, and his head metamorphoses into that of the flying  
rodent.
- 60 INT. LUCY'S UPSTAIRS BEDROOM - SANITARIUM - NIGHT 60  
Lucy lies sleeping in bed in the darkness of her room.
- 61 I/E. SANITARIUM - LUCY'S UPSTAIRS BEDROOM - WINDOW 61  
THROUGH THE OPEN BEDSIDE WINDOW,  
a huge bat appears against the full moon. It approaches the  
window from outside, getting closer and closer. We begin to  
see that the bat has a human visage. It is Dracula's face.  
He is about to fly through the window, when, half asleep,
- 62 INT. LUCY'S UPSTAIRS BEDROOM - SANITARIUM - NIGHT 62  
LUCY  
shivers, reaches over and swings the window shut.
- 63 I/E. SANITARIUM - LUCY'S UPSTAIRS BEDROOM - WINDOW 63  
The bat hits the window with a thud. Dracula's little bat  
face is crushed against the glass, his nose twisted and  
flattened to one side. He slides down the window and  
disappears.
- 64 INT. LUCY'S UPSTAIRS BEDROOM - SANITARIUM - NIGHT 64  
LUCY

is still sleeping in bed. Dracula slowly rises outside of her window holding his head in pain. He pushes the window open and climbs into Lucy's room. Suddenly a knocking is heard.

THE DOOR

opens revealing Dr. Seward and Harker.

DR. SEWARD  
Excuse us, my dear.

They see

LUCY

in bed. There is no sign of Dracula. Lucy wakes up and turns on her bedside lamp.

LUCY  
Oh, Dr. Seward, Jonathan. I was sleeping.

DR. SEWARD  
We're sorry. We heard a noise in the bushes below your window. We thought it might be a prowler. Do you mind if we take a look?

LUCY  
Please do.

SEWARD AND HARKER

enter. Seward crosses to the French doors and examines the terrace outside as Harker looks around the room.

DR. SEWARD  
Well, nothing out here.

HARKER  
Nothing here, either.

They both cross to the door.

SEWARD  
Sorry to disturb you, Lucy. We've checked every inch of the room, and there's no sign of anything amiss.

A64 CAMERA TILTS UP to reveal Dracula, clinging to the ceiling like a giant bat. He stares down malevolently at Harker and Seward.

A64\*  
\*  
\*

B64 SEWARD (CONTD) B64  
The door should have been locked.  
Don't be alarmed, but to make sure it  
locks, I'm going to slam it hard.

C64 DRACULA C64  
hears this as he clings to the ceiling, and his eyes widen in  
panic.

D64 SEWARD (CONTD) D64  
Well, goodnight again.

Seward slams the door hard and

E64 DRACULA E64  
drops from the ceiling and hits the floor with a thud.

F64 LUCY F64  
looks up, curiously.

DRACULA

lays flat on the floor like a rug.

LUCY

pulls the covers over her head and goes back to sleep.

DRACULA

steps to the side of Lucy's bed. His lips part in a wolfish  
snarl as he lowers his head toward Lucy's white, exposed  
throat. His cape completely covers her.

LUCY (OS)  
(a sharp pain)  
Ah.

DRACULA  
Mmmm.

FADE OUT:

In the darkness after the fade, we hear light blood sucking  
sounds.

After a moment of silence, we hear a small burp.

FADE IN:

\*  
\*  
\*  
\*

65 EXT. SANITARIUM - GROUNDS - DAY

65

In the daylight, the sanitarium grounds are full of various PATIENTS and ATTENDANTS. Mina, dressed in a riding habit, crosses the lawn to the front door of the Seward's house. She pleasantly bids good morning to patients as she does so.

Mina greets a MAN IN A STRAITJACKET

MINA  
Good Morning!

MAN IN STRAITJACKET  
How do you do?

He turns his back to Mina to reveal the buckles of his straitjacket

MAN IN STRAITJACKET  
Would you mind unbuckling this, please?

MINA  
No, I'm sorry. I can't do that.

MAN IN STRAITJACKET  
That's all right. I quite understand.

He walks away.

MAN IN STRAITJACKET (CONTD)  
(gutturally)  
Somebody help me!

66 INT. LUCY'S UPSTAIRS BEDROOM - SANITARIUM - DAY

66

Mina opens the door to Lucy's bedroom. She sees

LUCY

still lying in bed, fast asleep.

MINA  
Oh, Lucy, you lazy girl. It's past ten, and the horses are saddled and waiting.

LUCY  
I don't think I could put a foot out of bed. I've had the worst night of my life - such horrid dreams. I'm completely drained.

Mina crosses to the bed and sits next to Lucy.

MINA

Darling, you're dreadfully pale. You appear absolutely peaked. I'd better have Father look at you.

CUT TO:

67 INT. RENFIELD'S CELL - SANITARIUM - DAY

67

Renfield huddles in the corner of a small, white cell. The only furniture is a simple single bed. Outside of the cell are the sounds of crying and moaning PATIENTS. Suddenly,

A SMALL PANEL

at the bottom of the door that is used for sliding food into the room opens. A GUARD'S crazy face appears in the little opening.

\*

GUARD

\*

(maniacally)

Renfield? I can't take it, Renfield. Can you take it? The lights, the screaming, the crazy faces staring at me. I tell you, the walls are closing in on me. I've got to get out of here.

\*

\*

\*

MARTIN'S VOICE (OS)

(Cockney accent)

Guard! Get back to work!

68 INT. CORRIDOR OUTSIDE RENFIELD'S CELL - SANITARIUM - DAY

68

The Guard crouching at Renfield's door quickly straightens and puts his hat on. We now see that he wears a guard's uniform.

\*

GUARD

(obediently)

Yes sir.

The Guard starts to leave, then turns back to Renfield's door.

GUARD (CONTD)

(sternly, to Renfield)

And you in there - calm down.

The Guard exits. MARTIN, a Cockney orderly, steps to Renfield's door. He unlocks the door and opens it.

MARTIN

Come along, Renfield. You're to have  
breakfast with the Gov'ner.

Renfield stands and adjusts his tie. He grabs his jacket from the floor and puts it on.

RENFIELD

At last. Now you'll see, Martin. Dr. Seward will believe I'm not insane.

MARTIN

Don't count on it. Let's go.

Renfield follows Martin down the corridor past other doors.

\*

69 EXT. DR. SEWARD'S STUDY TERRACE - SANITARIUM - DAY

69 \*

On the tree lined terrace of Dr. Seward's house, a breakfast for two has been set up at a small table. Dr. Seward sits waiting on one side of the table. Martin approaches.

\*

\*

\*

MARTIN

Dr. Seward, Mr. Renfield is 'ere.

DR. SEWARD

Good, Martin. Send him out.

\*

MARTIN

Yes, sir. Oh, McManus, the patient in the West Wing, is having a bout of hysteria.

DR. SEWARD

Hmmm. Give him an enema.

MARTIN

An enema?

DR. SEWARD

Yes. It will give him a feeling of accomplishment.

Martin leaves, and Renfield approaches. Seward stands.

\*

Renfield is properly attired in a suit and tie. He has changed back to his old respectable self.

DR. SEWARD

Come in, Mr. Renfield. And how are we feeling today?

RENFIELD

Normal, perfectly normal. It was so good of you to invite me to breakfast, Dr. Seward.

DR. SEWARD

Not at all, not at all. Have a seat,  
old man.

Renfield sits and so does Dr. Seward. They start to eat.

DR. SEWARD

I understand you're an Oxford man, Mr.  
Renfield.

RENFIELD

Why yes. I received my degree in Law  
in '89 and was called to the Bar a  
year later.

DR. SEWARD

Very good, very good.

RENFIELD

Dr. Seward, may I ask why I was  
brought to this sanitarium?

DR. SEWARD

Well, we would just like to perform a  
few tests. I hope you don't mind.

RENFIELD

Not at all. But as you can see, I'm  
quite all right now.

Renfield slyly picks up something from the table and puts it  
in his mouth.

DR. SEWARD

What was that?

RENFIELD

(chewing)

What?

DR. SEWARD

You just grabbed something from the  
table.

RENFIELD

(still chewing)

No I didn't.

DR. SEWARD

Yes you did. I saw you. You put it  
in your mouth. I think it was an  
insect.

RENFIELD

Oh that. That was just a raspberry.

\*

DR. SEWARD  
But we're not serving raspberries.

\*

RENFIELD  
Oh. Then it was a raisin. It fell  
out of a muffin.

DR. SEWARD  
Oh, a raisin. So - now, you're  
selling real estate.

RENFIELD  
Yes. that's right.

DR. SEWARD  
I see.

Renfield grabs something from a nearby tree and pops it in  
his mouth.

\*

DR. SEWARD  
There. You did it again.

RENFIELD  
Did what?

DR. SEWARD  
You put a spider in your mouth.

RENFIELD  
(chewing)  
No I didn't.

DR. SEWARD  
Yes you did.

RENFIELD  
No I didn't.

DR. SEWARD  
Yes you did. I saw you snatch a  
spider from the tree and eat it.

\*

RENFIELD  
(insulted)  
A spider? How absurd.

Renfield sees

A GRASSHOPPER

on the lawn under the table.

RENFIELD

\*  
\*  
\*  
\*  
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\*

drops his fork on the ground.

\*

RENFIELD (CONTD)

Excuse me.

He ducks under the table. Seward hears a lot of chewing and lip smacking.

DR. SEWARD  
What are you doing?

RENFIELD (OS)  
(from under the table)  
Just a minute.  
(under his breath)  
Got you.

Renfield pops up with the fork in his hand and a long grasshopper leg wiggling from the corner of his mouth. \*

RENFIELD  
There! I found the fork.

DR. SEWARD  
My God, man! You're eating insects right off the ground. \*

RENFIELD  
(crunching)  
What makes you say that?

DR. SEWARD  
Because I see one trying to get out of your mouth.

Renfield sucks the legs in and swallows the bug.

RENFIELD  
I don't know what you're talking about. If you insist on ranting like this, I'm leaving.

Renfield rises and starts to walk away. On the way, he sees a fly in the air and starts chasing it around maniacally. \*

RENFIELD  
Come here, little darling.

DR. SEWARD  
Good heavens!

Renfield jumps onto the table after the fly.

RENFIELD  
I won't hurt you. I just want your liiiiife!

He dives after the fly, right across Seward's lap.

DR. SEWARD  
(calling)  
Martin!

Martin enters and grabs Renfield.

DR. SEWARD (CONTD)  
Put him back in his cell. He's eating  
live bugs.

MARTIN  
(realizing)  
Bugs! He told me they were raisins.  
He gave me some.

Martin spits.

RENFIELD  
(raving)  
Lives! Lives! Little lives!

Renfield gets away from Martin and dives after the fly. He  
lands across Seward's lap.

DR. SEWARD  
Get him off me!

MARTIN  
Yes, sir.

Martin tries to pull Renfield off Seward. But Renfield  
clings to Martin like a cat. Martin has to yank him away.

DR. SEWARD  
Put him in a straight jacket. And  
give him an enema.

MARTIN  
Yes sir.

DR. SEWARD  
Correction. Give him the enema first,  
then put him in a straight jacket.

MARTIN  
Yes sir.

Martin drags Renfield away as Seward goes back to his  
breakfast.

DR. SEWARD  
(muttering to himself)  
Raspberry indeed. I knew it was too  
early in the season for raspberries.  
The man probably never went to Oxford  
at all. Complete idiot.

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70 MINA

70

runs to the table.

MINA

Father, it's Lucy. You'd better have  
a look.

DR. SEWARD

What's the matter with her?

MINA

I don't know. She's extraordinarily  
pale and wan.

CUT TO:

71 INT. LUCY'S UPSTAIRS BEDROOM - SANITARIUM - DAY

71

Mina and Harker watch as Dr. Seward finishes his examination of Lucy who still lies in bed. Her breathing is very labored.

DR. SEWARD

Well, I can find no sign of infection.  
You seem to be having difficulty  
breathing.

LUCY

Yes. It's such an effort.

DR. SEWARD

Do you feel you could eat something?

LUCY

I'm ravenous, but the idea of food is  
quite nauseating.

Dr. Seward gently moves

LUCY'S

head to the side, revealing two bruised puncture marks on her  
neck.

DR. SEWARD

And these marks? You have no idea  
where they came from?

HARKER

An insect, perhaps a spider. Do you  
remember being bitten?

LUCY

(thinking hard)  
No. But I had a dream.

HARKER

Yes, what about that dream?

LUCY

(as if in a trance)  
I remember nothing.

DR. SEWARD

(suddenly cheerful)  
All right, my dear. We'll have you up  
and about in no time. Never you fear.  
But I think today you should rest in  
bed.

Dr. Seward rises and walks Mina and Harker to the other side of the room.

DR. SEWARD (CONTD)

(in low tones)

I must admit, I'm completely confounded. I'm going to take the liberty of cabling Professor Abraham Van Helsing.

HARKER

Van Helsing? I thought he was some kind of metaphysician and philosopher.

DR. SEWARD

He's also a medical doctor. He knows more about obscure diseases than anyone in the world. He may be the only man who can help us.

MINA

(worried)

Cable him, Father. Cable him straight away.

DISSOLVE TO:

72 EXT. LONDON HOSPITAL - ESTABLISHING - DAY

72

On the side of the building, a plaque identifies it as the LONDON HOSPITAL.

73 INT. OPERATING ROOM - LONDON HOSPITAL - DAY

73

Ten young INTERNS dressed in hospital white surround a body on a slab covered by a sheet. DR. ABRAHAM VAN HELSING, 50, a distinguished looking man with a German accent, presides over the proceedings.

VAN HELSING

Gentlemen, you are about to observe your first autopsy. It is not unusual for some members of the freshman class to feel a bit faint during this procedure. So this is where we start to separate our future physicians from those who just want to play doctor. Now ... first things first. We uncover the cadaver.

\*  
\*  
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\*

He pulls the sheet back from the corpse. One Intern immediately falls to floor in a faint. Thud.

VAN-HELSING

glances at him with satisfaction.

VAN HELSING (CONTD)

I make an incision from the groin to  
the upper chest cavity.

\*  
\*

Van Helsing makes a juicy sounding slice in the body, which  
is below frame.

TWO INTERNS

fall. Thud, thud.

VAN HELSING

glances up from the body, barely disguised delight in his  
eyes.

VAN HELSING (CONTD)

(slowly pulling back the  
skin)

Now, as I open the abdominal wall, you  
will observe that the organs have gone  
from a nice healthy pink to a  
disgusting green.

\*

THREE INTERNS stare at the body for a moment, then fall.  
Thud, thud, thud.

VAN HELSING (CONTD)

We must check the intestines for  
pathological clues.

He pulls one end of the intestines out of the body like a  
long hose and hands it to the nearest Intern.

VAN HELSING (CONTD)

Here. Pass this along. There's  
plenty to go around. Just pull.

As the Interns pull on the never ending length of intestines  
and pass it along, they each faint. Thud, thud, thud.

VAN HELSING

continues to unwind the intestines as he hears the sounds of  
Interns falling. Thud, thud, thud. Silence. He looks up.  
He seems to be the only one standing in the room.

VAN HELSING (CONTD)

(with satisfaction)

Hmmm. Nobody standing.

WOODBIDGE (OS)  
I'm still standing, Professor.

Van Helsing sees

ONE LONE INTERN

in the corner of the room, surrounded by unmoving Interns on the floor.

VAN HELSING  
Ah, very good, Woodbridge. Come closer, and together, let's have a look at the brain.

Woodbridge steps to the slab opposite Van Helsing.

\*

VAN HELSING (CONTD)  
First we crack open the skull.

\*

VAN HELSING

pulls the top of the skull off, and we hear a sickening cracking sound.

WOODBIDGE

quivers slightly, then recovers.

\*

VAN HELSING

continues, disappointed but undaunted.

VAN HELSING (CONTD)  
Look at it. How ironic that the most  
wondrous organ in the human body is  
also the most repulsive to the human  
eye.

A long pause. Suddenly, Van Helsing scoops the brain out of  
the skull and tosses it to Woodbridge.

VAN HELSING (CONTD)  
Examine it.

WOODBIDGE

catches the dripping brain with both hands. He stares at it  
in horror.

WOODBIDGE  
(repulsed by the brain  
in his hands)  
Ah, ah...

Woodbridge faints and falls to the floor.

\*

A NURSE

enters with a piece of paper.

\*

The Nurse looks around at the unconscious interns.

NURSE  
Oh. Ten out of ten, Professor.

VAN HELSING  
(proudly)  
Ja. I still got it.

\*  
\*  
\*  
\*  
\*  
\*

NURSE  
I have a message for you from Dr.  
Seward.

\*

VAN HELSING  
Yes, yes. What does he say?

NURSE  
He says it's an emergency.

VAN HELSING  
(heavily accented)  
An emeeergency?

NURSE

Yes, sir. An ...  
(imitating him)  
emeeergency.

\*  
\*  
\*

\*

DISSOLVE TO:

74 INT. LUCY'S UPSTAIRS BEDROOM - SANITARIUM - DAY

74

Lucy is lying in bed, a sickly pale. Dr. Seward and Harker watch as Dr. Van Helsing examines her.

VAN HELSING

holds his monocle to her neck and peers through it.

VAN HELSING

Three tiny puncture marks on her throat.

DR. SEWARD

Three?

Van Helsing spits on his monocle and wipes it off on his shirt. Then, he holds it up to Lucy's neck again.

VAN HELSING

Two. Two tiny puncture marks on her throat.

HARKER

What does it mean, Professor?

VAN HELSING

Gentlemen, are you ready to accept a concept that is almost beyond human comprehension? What I am about to say will shake the very foundation of every medical precept you hold dear

(pause)

We have entered the realm of the supernatural.

DR. SEWARD

The supernatural?

As Van Helsing quietly answers, he gets closer and closer to their faces.

VAN HELSING

Ja. Lucy has been attacked by a creature that rises from its grave and sucks the blood of the living to prolong its own unholy existence.

What we are dealing with here is

(pause, then shouting  
into their faces)

... a vempire!

Seward and Harker jump back, startled.

DR. SEWARD

Vampire?

HARKER

What are you saying?

VAN HELSING

I'm saying vempire!

DR. SEWARD

But Professor, modern science does not admit to such a fanciful creature.

VAN HELSING

Modern science - pish posh! She has lost a great deal of blood, ja?

HARKER

Yes.

VAN HELSING

Look here at the sheets, the pillow, her nightgown. Do you see anything? Where did all the blood go? How does your modern science explain zat?

(to Harker)

Can you explain zat?

(to Seward)

Can you explain zat?

HARKER

I can't explain zat.

DR. SEWARD

I can't explain zat.

VAN HELSING

No one can explain zat.

HARKER

Are you asking us to believe that a creature just flew into that window, bit Lucy on the neck and drained her of her blood?

VAN HELSING

Ja. Exactly. And tonight the foul thing will return. It will sup on her life's fluid until it has drained her of every last drop. And if she dies a victim of this unspeakable creature, she will become one herself.

DR. SEWARD

With all due respect, Professor, I find it very difficult to believe in such bizarre and far fetched superstitions.

VAN HELSING

Ah, but don't you see that this is the very strength of the vempire. No one will believe that such a creature could exist.

HARKER

What can we do to protect her from this fiend?

VAN HELSING

Seward, do you have any books on the occult?

DR. SEWARD  
A few.

CUT TO:

75 INT. DR. SEWARD'S STUDY - SANITARIUM - DAY

75

Dr. Seward checks the titles on his shelves as Van Helsing calls them out.

VAN HELSING  
Do you have Transylvanian Folklore?

DR. SEWARD  
No.

VAN HELSING  
Do you have The Theory and Theology of the Evil Undead?

DR. SEWARD  
No.

VAN HELSING  
Do you have Vampires of Prague?

DR. SEWARD  
No?

VAN HELSING  
Do you have Nosferatu?

Seward takes a book wrapped in paper from his desk.

SEWARD  
Yes, we have Nosferatu. We have Nosferatu today. It just came in the post.

Van Helsing looks at him for a moment.

VAN HELSING  
Good. Give it to me, quick.

Van Helsing grabs the book and opens it.

VAN HELSING (CONTD)  
Ahhh. There is a way to protect her. The creature is repelled by garlic. Its purifying effect is anathema to the tainted soul of the vampire.

CUT TO:

76 INT. LUCY'S GROUND FLOOR BEDROOM - SANITARIUM - NIGHT

76

As Lucy lies in bed in a ground floor bedroom, Harker and Van Helsing place garlands of braided garlic strategically around the room.

DR. SEWARD

(to Lucy)

We've put you down here so you'll be closer to us, my dear. We'll be just down the hall in the study.

VAN HELSING

(placing the last  
garland)

There. Let the creature dare to enter now.

LUCY

Please! It's too strong. Take it away!

VAN HELSING

Be patient, Miss Lucy. The vermin of the night are repelled by garlic.

LUCY

So am I.

VAN HELSING

You must have a good night's rest to regain your strength, my dear. It's the only way to improve your health.

DR. SEWARD

Would an enema help?

Van Helsing ignores that question.

VAN HELSING

We should go now. Sleep well, Miss Lucy. The garlic will protect you.

The men exit.

LUCY

pulls the covers over her head to smother the smell.

DISSOLVE TO:

A76 INT. CARFAX ABBEY - CHAMBER - NIGHT

Dracula's coffin is closed in a dark corner of Carfax Abbey. A wrought iron chandelier hangs above it. Suddenly, the coffin lid opens by itself. We see Dracula, eyes closed, inside. His eyes open, and he takes a deep breath.

DRACULA

It's good to be dead.

He rises stiff as a board, straight up, with his feet planted in the coffin. As he becomes completely vertical, his head bangs into the chandelier.

DRACULA

(in pain)

I have to move the coffin or the chandelier.

77 EXT. GARDEN - OUTSIDE LUCY'S GROUND FLOOR BEDROOM - NIGHT 77

Dracula stands ominously in the garden in the fog. He looks through the window and sees

78 I/E. DRACULA'S POV - LUCY'S GROUND FLOOR BEDROOM - NIGHT 78

LUCY'S SHAPE

under the bed covers.

79 I/E. GARDEN - OUTSIDE LUCY'S GROUND FLOOR BEDROOM - NIGHT 79

DRACULA

bares his fangs and hisses confidently as he raises the window wide.

DRACULA  
(hissing)  
Ssssssss.

Suddenly, his expression changes to unhappy surprise as he is overcome by the strong fumes of garlic.

DRACULA (CONTD)  
Ooooooooo.

He quickly closes the window.

DRACULA (CONTD)  
(turning angrily)  
Garlic.

CUT TO:

A79 EXT. ASYLUM WING - SANITARIUM - NIGHT

A79\*

Dracula appears on the edge of the roof of the asylum. Like a huge, black lizard, he crawls down the wall, head first, clinging to the stones with his hands and feet. He reaches the barred window on the second story.

\*  
\*  
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\*  
\*

80 I/E. RENFIELD'S CELL - SANITARIUM - NIGHT

80

Renfield sleeps in his bed in the corner of the room.

DRACULA (OS)  
(whispering eerily)  
Renfield ... Renfield.

Slowly, Renfield opens his eyes.

RENFIELD

Master?

Renfield sits up and sees

DRACULA'S HEAD,

appearing upside down, peeking through the bars from the top of the window.

RENFIELD

stands, startled.

RENFIELD (CONTD)

Master, you're here. You're here.

DRACULA

Yes, Renfield. It is time for you to serve your Master. Come.

RENFIELD

Yes, Master.

Renfield steps to the window. As Dracula speaks, Renfield bends his head down in an attempt to be upside down and eye to eye with Dracula.

DRACULA

The meddling fools have tried to prevent me from entering Miss Lucy's bedroom. You must ...

RENFIELD

(interrupting)

Wait, Master.

Renfield climbs onto the window sill, upside down, hooking his toes onto the upper sill and holding himself up on the lower sill with his arms. Now, he is upside down and face to face with Dracula.

THEIR TWO PROFILES

are nose to nose.

RENFIELD (CONTD)

All right. Go on.

DRACULA

(pause)

They have placed garlands of garlic around the room. I cannot enter.

RENFIELD

Why, Master?

DRACULA

Garlic is the quintessential enemy of nonmortal beings. It cleanses all contaminating elements. It emanates an impenetrable effluvia that is anathema to the dark powers of the night ... And it stinks!

RENFIELD

But what can I do, Master? I can't leave this cell.

DRACULA

Do you imagine that I cannot take you out of here any time that I please? Remember, you are a slave to my will. Do you think that these pathetic bars will stop me?

RENFIELD

Wait, Master. I'm getting a headache.

DRACULA

(ignoring him)

How dare they match wits with me who has commanded the forces of darkness, who has called forth the demons of the night to do my bidding, who has destroyed every enemy who has crossed my path for centuries.

Renfield grabs the top of his head with one hand. Suddenly, he falls from the window onto the floor with a thud.

DRACULA (CONTD)

(looking down)

Renfield, I'm talking.

RENFIELD

(on the floor)

Sorry, Master. The blood rushed to my head.

Renfield stands, holding his head.

DRACULA

effortlessly bends the bars of the window with his hands, making an opening big enough for Renfield.

DRACULA

Come, Renfield. We have much to do and less time to do it in.

RENFIELD

watches as

DRACULA

hovers in front of the window with his cape spread like giant bat wings.

81 EXT. ASYLUM WING GROUNDS - SANITARIUM - NIGHT

81

Dracula glides down to the lawn below.

DRACULA

Hurry.

RENFIELD

flaps his arms and dives through the window.

Renfield plummets out the window, his arms spread like wings. He falls like a stone to the lawn.

RENFIELD

slams down hard at Dracula's feet.

DRACULA

(looking down at him)

Renfield, I meant for you to use the trellis. I fly. You don't.

Renfield staggers to his feet, holding his head.

RENFIELD

I'll try to remember that, Master.

DRACULA

Come.

Dracula quickly strides across the fog enshrouded lawn. Renfield scampers to keep up with him.

RENFIELD

(to himself)

He flies, I don't. He flies, I don't.  
He flies, I don't.

They both disappear into the fog.

DISSOLVE TO:

82 INT. LUCY'S GROUND FLOOR BEDROOM - SANITARIUM - NIGHT

82

Renfield creeps across the room to Lucy who lies asleep in bed. He removes

THE GARLANDS OF GARLIC

that are draped across the headboard.

RENFIELD

starts to leave with them, has a lascivious thought, then returns to the bed. With his thumb and forefinger, he gently lifts the sheet at the foot of Lucy's bed and sneaks a peek at her body. Suddenly,

LUCY

awakens from the movement of the covers and sees Renfield. She sits up and emits an ear splitting scream.

RENFIELD,

startled, screams even louder and more high pitched than Lucy.

83 EXT. GARDEN - OUTSIDE LUCY'S GROUND FLOOR BEDROOM - NIGHT

83

Dracula hears the screams and rolls his eyes with disgust.

84 INT. LUCY'S GROUND FLOOR BEDROOM - SANITARIUM - NIGHT

84

As Lucy and Renfield scream in each other's faces, the door bursts open. Harker, Seward and Van Helsing run in.

DR. SEWARD

Grab him, Harker.

Harker grabs Renfield and drags him away from the bed.

RENFIELD

I'm weak. I'm weak. I strayed.

HARKER

(to Lucy)

What did he do?

LUCY

I caught him lifting the sheets and looking at me.

Martin rushes in.

DR. SEWARD  
Nothing but a common pervert. Take  
him back to his cell, and give him a  
you know what.

RENFIELD  
Please, not another enema!

Martin takes Renfield's arm.

85 EXT. GARDEN - OUTSIDE LUCY'S GROUND FLOOR BEDROOM - NIGHT 85

Dracula watches from behind the tree.

86 I/E. DRACULA'S POV - LUCY'S WINDOW - SANITARIUM - NIGHT 86

THROUGH A WINDOW,

he sees Martin leading Renfield out of Lucy's room and down  
the hall.

87 EXT. GARDEN - OUTSIDE LUCY'S GROUND FLOOR BEDROOM - NIGHT 87

DRACULA

looks back at

88 I/E. DRACULA'S POV - LUCY'S WINDOW - SANITARIUM - NIGHT 88

LUCY'S WINDOW.

He sees Harker stick his head out, look over the grounds,  
then close and lock the window. A moment later, the lights  
go out.

89 EXT. GARDEN - OUTSIDE LUCY'S GROUND FLOOR BEDROOM - NIGHT 89

DRACULA

raises his arm, beckoning Lucy.

DRACULA  
Lucy, rise. Come to me.

90 INT. LUCY'S GROUND FLOOR BEDROOM - SANITARIUM - NIGHT 90

No movement from the bed.

91 EXT. GARDEN - OUTSIDE LUCY'S GROUND FLOOR BEDROOM - NIGHT 91  
Dracula strains to bring her to him.

DRACULA  
Lucy, I command you. Open the window.  
Come.

92 INT. LUCY'S GROUND FLOOR BEDROOM - SANITARIUM - NIGHT 92  
She lies still under the covers.

93 EXT. GARDEN - OUTSIDE LUCY'S GROUND FLOOR BEDROOM - NIGHT 93  
Dracula reluctantly approaches the window, eyeing the  
distasteful garlic.

DRACULA  
(to himself)  
She is immune to my commands. It must  
be the garlic.

He fasten his gaze on

94 THE WINDOW LOCK. 94  
Slowly, it unlatches itself.

95 DRACULA 95  
lifts the window and climbs in.

96 INT. LUCY'S GROUND FLOOR BEDROOM - SANITARIUM - NIGHT 96  
Dracula covers his face with his cape to ward off the odor.  
He falls to his knees. Tears roll down his cheeks, and he  
sweats profusely. Weakly, he crawls across the floor.

When he gets to Lucy's bed, he throws

THE COVERS

back. Lucy is gone. In her place is a mound of garlic in  
her shape.

DRACULA

moans.

DRACULA  
No! It can't be.

He backs away from the bed. We hear a crunching sound under his foot.

DRACULA (CONTD)  
(looking down)  
Uh. Crushed garlic.

He quickly tip-toes back to the window. With each step, we hear another crunch of garlic.

Just as he gets to

THE WINDOW,

it falls shut in his face.

DRACULA

tries to open it, but it's stuck. He shakes it violently.

The vibration causes

A WREATH OF GARLIC

above the window to fall.

It drops around

DRACULA'S

neck. Dracula immediately falls to the floor, writhing in agony. He struggles with the wreath until he finally rips it off of himself. Dracula staggers back to the window and manages to force it open. he crawls out.

97 EXT. GARDEN - OUTSIDE LUCY'S GROUND FLOOR BEDROOM - NIGHT

97

Outside, Dracula takes a deep breath of the fresh air. He stands. And he's shocked as he comes face to face with Lucy in her nightgown.

DRACULA  
(his eyes still full of  
tears)  
Miss Lucy! What are you doing here?

LUCY  
I couldn't stand the smell of the  
garlic.

DRACULA  
You couldn't stand it.

LUCY  
I put it under the covers so they  
would think I was sleeping. Count  
Dracula, I'm so glad you're here.  
Ever since our first night, I could  
think of nothing but you. I was so  
afraid you wouldn't come back. Take  
me. Take me right now.

She approaches him with her arms spread.

DRACULA

glances at the open window.

DRACULA  
Not here. Come, my dear. Allow me to  
lead you out of the light into the  
comforting darkness.

He leads her away into the night and the fog.

98 EXT. MINA'S BEDROOM PATIO - SANITARIUM - NIGHT

98

Mina, dressed in her nightgown and robe, opens the French  
doors of her bedroom and steps onto the patio. She glances  
out at the lawn and sees

99 EXT. GROUNDS - SANITARIUM - NIGHT

99

LUCY,

a distant figure wearing white. Lucy lies on her back on a  
bench. Lying over her is another figure, all in black, his  
head at her throat. Lucy moans in a combination of ecstasy  
and pain. We hear a long slurping sound like that made by a  
straw at the bottom of a milkshake.

\*  
\*

100 EXT. MINA'S BEDROOM PATIO - SANITARIUM - NIGHT

100

MINA

emits an ear splitting scream.

101 EXT. GROUNDS - SANITARIUM - NIGHT

101

THE BLACK FIGURE

quickly looks up from Lucy and disappears into the fog.

102 EXT. MINA'S BEDROOM PATIO - SANITARIUM - NIGHT

102

VAN HELSING, SEWARD AND HARKER

run from the house to Mina on the patio.

MINA

(pointing)

It's Lucy. Someone was attacking her.

HARKER

(to Mina)

Stay here.

The three men rush to

103 EXT. GROUNDS - SANITARIUM - NIGHT

103

LUCY'S BODY.

which lies, white and still, on the bench. Seward quickly examines her.

HARKER

How is she?

Dr. Seward slowly leans up from Lucy.

DR. SEWARD

My God. She's dead.

Van Helsing turns Lucy's head to see

THE MARKS ON HER THROAT,

now white and bloodless in the centers.

VAN HELSING

The vampire has taken all of her  
blood. I told her not to leave the  
safety of the garlic.

FADE OUT:

FADE IN:

104 INT. DR. SEWARD'S STUDY - SANITARIUM - NIGHT

104

Through the window to the garden, we see Van Helsing, Seward and Harker walking toward the house. We cannot hear their words, but Van Helsing gestures with his hands as if he is vociferously pleading his case.

Seward angrily shakes his head, no, as he argues with Van Helsing. The group walks past the window toward the door.

THE CAMERA pans to the door as the group enters, still arguing.

DR. SEWARD

No. It's absolutely absurd.

VAN HELSING

I tell you, we must drive a wooden stake through her heart or else she will rise from her grave to seek the blood of the living.

DR. SEWARD

Lucy was my ward. I won't permit you to desecrate her body in such a vile manner. It's sacrilegious.

HARKER

But Dr. Seward, shouldn't we at least stand guard over her grave to make sure?

DR. SEWARD

No. I'm having serious doubts about this whole vampire theory. Who, in all of England, by the furthest stretch of the imagination, could possibly be a vampire?

ESSIE, the large Cockney Maid enters,

ESSIE

(announcing in a Cockney accent)

Count Dracula.

DR. SEWARD

Well, maybe him ...

Dracula joins Essie at the door.

DR. SEWARD (CONTD)

(embarrassed at seeing him)

Oh, yes ... Count Dracula, come in. We were just talking about you - favorably, of course.

Dracula steps to the group.

DRACULA

Forgive me for the interruption, but I was just made aware of the unfortunate passing of Miss Lucy. I wish to offer my condolences.

HARKER

Thank you. We're all very distraught.

DR. SEWARD

Count Dracula, let me introduce you to Professor Abraham Van Helsing of London University. He is a Doctor of rare diseases as well as Philosophy and Theology.

VAN HELSING

(quietly)

And Gynecology.

DR. SEWARD

Yes. That too.

Dracula gives a little bow. He knows that he has met his adversary.

DRACULA

Van Helsing. A name we know even in the wilds of Transylvania.

Van Helsing returns the bow.

VAN HELSING

Count Dracula. Curious. Are you descended from Vlad Tepes, the first Dracula?

DR. SEWARD

Tepes?

VAN HELSING

Ja. It means, "the impaler." He was a bloodthirsty butcher who inflicted unspeakable tortures on the peasants: gouging out their eyes, cutting off their hands and feet, and then, impaling them on iron spikes.

DRACULA

They had it coming.

HARKER

What could they have possibly done to deserve such barbaric and inhuman treatment?

DRACULA

Did it ever occur to you that maybe they were ... uppity.

Harker and Dr. Seward look at each other curiously.

DR. SEWARD

Well one might inquire, how uppity could they have been?

DRACULA

Very! As they used to say in the Old Country, "Nosh toi vlecla den moy pushta."

VAN HELSING

They also said, "Stany zsa ploftoi gog mol pafuft."

DRACULA

I'm very impressed, Van Helsing. You speak the ancient Moldavian. "Clay flast packul afanushed."

VAN HELSING

Fala dada linka.

DRACULA

Fay ploy.

(to the others)

Well, gentlemen, I must take my ...

VAN HELSING

(interrupting)

Jan ush.

DRACULA

... leave. Van Helsing, I see you are a man who likes to have the last word. I will not be drawn into such a childish exercise.

(under his breath)

Paloish toi.

VAN HELSING

It is immaterial to me who gets the last word.

(under his breath)

Poloid nic.

Dracula starts for the open door to the hallway.

DRACULA

It's getting late. Let us continue  
this conversation at another time.  
Good night.

He exits. From behind the door, they hear:

DRACULA (OS)

Abalutsa.

Van Helsing reacts with annoyance. As he talks to Seward and  
Harker, he backs toward the open window.

VAN HELSING

Such arrogance. It is easy to see why  
the decadent aristocracy is dying out  
in that part of the world.

(looking out the window)

Fush ta!

He walks back to Harker and Seward.

VAN HELSING (CONTD)

Now, gentlemen, our work is not done.  
The vempire is still among us. You  
must remember, he is cunning, he has  
the wisdom of centuries, and, above  
all, he will never give up.

DRACULA (OS)

(from the open window)

Chervania!

Angrily, Van Helsing goes back to the window and slams it  
shut.

VAN HELSING

That man never gives up.

(thoughtfully)

Hmmm. Never gives up.

HARKER

What are you thinking, Professor?

VAN HELSING

When did Count Dracula move in?

DR. SEWARD

About a month ago.

VAN HELSING

And when did Miss Lucy's symptoms  
first appear?

DR. SEWARD  
About the same time.

HARKER  
Are you saying that Count Dracula is  
our vampire?

VAN HELSING  
Yes - And no.

HARKER  
What are you saying?

VAN HELSING  
I'm saying no. But I'm leaning toward  
yes.

DR. SEWARD  
Then you're saying yes.

VAN HELSING  
No.

DR. SEWARD  
Then it's no.

VAN HELSING  
Not necessarily.

HARKER  
Professor, you sound dubious.

VAN HELSING  
(confidently)  
No. I'm positive.

HARKER  
Of what?

VAN HELSING  
My theory.

HARKER  
And that would be?

VAN HELSING  
The theory of yes or no.

They all pause, thoughtfully.

Ahhhh. HARKER AND SEWARD

DISSOLVE TO:

A104

INT. MAUSOLEUM - NIGHT

A104\*

Through the iron bars of the mausoleum gate, fog enshrouds the silhouetted gravestones as fall leaves slowly drift down from the skeletons of trees.

\*  
\*  
\*  
\*

The gate's rusty hinges moan as SYKES, the caretaker, emerges from the mausoleum carrying a lantern. Sykes produces a bottle from his pocket and takes a long swig from it.

\*

SYKES  
Sleep well, young lady. And angels'  
trumpets speed thee to thy rest

As he turns to leave, he hears:

LUCY'S VOICE (OS)  
(quietly)  
Help me.

Sykes looks around curiously.

SYKES  
Wha's that?

LUCY'S VOICE (OS)  
Help me.

Sykes stares into the dark mausoleum.

LUCY'S VOICE (OS)  
It's so dark in here.

SYKES  
Who's in there?

He quickly unlocks the gate and pulls it open.

\*

Sykes hurries to Lucy's crypt. He hears:

LUCY'S VOICE (OS)  
I'm alive. They've buried me alive.

SYKES  
Saints preserve us.

Sykes puts his lantern down and slides the heavy slab off the top of the crypt.

LUCY'S VOICE (OS)  
Please hurry. I'm so cold.

SYKES  
Oh my God. They've made a mistake, a  
terrible mistake.

Sykes open the lid of the coffin.

LUCY'S WHITE FACE

is surrounded by the satin of her casket. For a moment, she  
looks quite beautiful.

LUCY'S HANDS

reach up and Sykes takes them. But suddenly,

LUCY

opens her eyes which are rimmed in red. Her mouth stretches  
wide, revealing long, sharp canine teeth.

SYKES

stares in frozen terror. Lucy pulls him down to her and  
sinks her teeth into his neck. Sykes screams in agony.

B104 CONDENSED INTO A104

B104\*

C104 EXT. - MAUSOLEUM - NIGHT

C104\*

The scream echoes through the graveyard.

CUT TO:

105 EXT. GARDEN TERRACE - SANITARIUM - NIGHT

105\*

As fog rolls in around him, Harker walks out of Dr. Seward's house dressed warmly and carrying a lantern. Dr. Seward follows him out.

DR. SEWARD

Jonathan, what are you doing?

HARKER

Just for tonight, I'm going to stand guard at Lucy's grave as the Professor suggested.

DR. SEWARD

Surely you don't believe this vampire business.

HARKER

I don't know what I believe. But on the odd chance that Van Helsing is right, I'd never forgive myself if I didn't make sure.

DR. SEWARD

Do as you please, Jonathan, but I think you're wasting your time.

Harker steps off the terrace and disappears into the fog.

DISSOLVE TO:

106 EXT. CEMETERY - MAUSOLEUM - NIGHT

106

Harker walks through the cemetery toward Lucy's mausoleum. Suddenly, he hears a voice.

LUCY (OS)

Jonathan.

Harker quickly turns.

He sees

A FIGURE

glide out of the mist toward him. As it approaches, he gets a terrible surprise. The figure is Lucy, still dressed in her white burial shroud.

HARKER

(shocked)

Lucy!

Lucy steps to Harker with a smile.

LUCY  
Jonathan, run away with me!

Harker is too stunned to answer. He just stares at her.

LUCY (CONTD)  
I know you always wanted me. And I  
always wanted you. Finally, we can be  
together.

HARKER  
Lucy, I'm engaged to Mina - And you're  
dead.

LUCY  
I'm not dead.

Lucy smiles, and her canines grow to sharp fangs.

LUCY (CONTD)  
I'm undead.

HARKER  
Well, I'm not ... unengaged.

LUCY  
Jonathan, let me kiss you. Let me  
show you the deep raw passion of  
unbridled sexual frenzy.

HARKER  
But Lucy, you forget, I'm British.

She opens her shroud to reveal her white marble breasts.

LUCY  
So are these.

HARKER  
(shocked)  
Lucy!

LUCY  
You know we've always wanted each  
other. And now, we'll be together  
forever.

She raises her arms to embrace him as she gets close. And  
her lips pull back, baring her fangs.

HARKER

is frozen to the spot in terror.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

Just as

LUCY

is about to attack his neck, a large silver crucifix is thrust into her face. She backs up, hissing, and her fangs retract.

VAN HELSING

holds the cross and advances on her.

VAN HELSING  
Back, unholy demon of the night.

LUCY

screams and runs into the family crypt.

VAN HELSING

puts the cross in a little black bag he carries and grabs Harker's arm.

VAN HELSING  
After her! This is our chance.

HARKER  
For what?

VAN HELSING  
To destroy her, my boy. She is retreating to her crypt. Come!

He drags Harker as he runs after Lucy through the fog.

107 INT. MAUSOLEUM - NIGHT

107

Lucy lies sleeping in her open coffin. Van Helsing and Harker push open the squeaking iron gate and enter. They step to the coffin and look in at her.

HARKER  
My God. Now, she's dead.

VAN HELSING  
No, she's not.

HARKER  
She's alive?

VAN HELSING  
She's nosferatu.

HARKER  
She's Italian?

VAN HELSING  
No. It means the undead. She is cursed to spend eternity in misery, hunting the living like a wild animal.

HARKER  
What should we do?

VAN HELSING  
For the sake of her eternal soul, we must destroy her. The only way is to drive a wooden stake through her heart.

He produces a stake and mallet from his bag and offers them to Harker.

HARKER  
That's horrible. Is there no other way?

VAN HELSING  
One other. We could cut off her head and tear out her heart.

HARKER  
(thoughtful pause)  
Give me the stake.

Van Helsing hands him the stake and mallet.

HARKER (CONTD)  
(looking at Lucy)  
No, I can't. You do it.

VAN HELSING  
No. It must be done by one who loved her in life.

HARKER  
I only liked her.

VAN HELSING  
Close enough. Now, place the point of the stake directly over her heart.

Harker does so.

VAN HELSING  
Now, hit it as hard as you can.

Harker raises the mallet.

VAN HELSING  
Wait a minute.

Van Helsing quickly moves a few feet away behind a pillar.

VAN HELSING  
Now!

Harker pounds the stake with the mallet. Lucy moans, and a fountain of blood sprays out, drenching Harker from head to foot.

HARKER  
Oh my God!

VAN HELSING

is completely clean behind the pillar

VAN HELSING  
Good work!

Lucy moans.

HARKER  
She's still alive!

VAN HELSING  
(still behind the  
pillar)  
Hit her again.

HARKER  
No, I can't.

VAN HELSING  
You must. Don't worry. She has lost  
most of her blood.

HARKER

strikes the stake again. Lucy moans. And an even bigger  
gush of blood spurts out onto Harker.

HARKER  
Uuuuhhhhh!

VAN HELSING

takes a few steps closer and peers into the crypt.

VAN HELSING  
She's almost dead.

HARKER

drops the blood covered mallet.

HARKER  
She's dead enough.

Harker looks down into Lucy's bloody coffin.

HARKER (CONTD)  
This is ghastly.

VAN HELSING  
(looking at the floor of  
the crypt)  
Yes, you're right. We should have put  
newspaper down.

HARKER  
What have I done? What have I done to  
poor Lucy?

VAN HELSING  
You have released her. Now, she  
sleeps in peace forever.

Van Helsing hands Harker a tiny handkerchief.

VAN HELSING (CONTD)  
Here. Clean yourself up.

Harker wipes himself with it.

HARKER  
Poor Lucy.

He hardly makes a dent in his blood soaked suit. As they  
walk out, he hands the bloody handkerchief to Van Helsing.

VAN HELSING  
Keep it.

DISSOLVE TO:

- |     |                                                                                                                  |     |
|-----|------------------------------------------------------------------------------------------------------------------|-----|
| 108 | EXT. GROUNDS - OUTSIDE MINA'S BEDROOM - SANITARIUM - NIGHT                                                       | 108 |
|     | Hidden by the darkness and the fog, Dracula steps from behind<br>a large oak tree on Seward's lawn. He stares at |     |
| 109 | EXT. DRACULA'S POV                                                                                               | 109 |
|     | THE LIGHTED WINDOW                                                                                               |     |
|     | of Mina's bedroom.                                                                                               |     |
| 110 | INT. MINA'S BEDROOM - SANITARIUM - NIGHT                                                                         | 110 |
|     | Essie knits by a dim light as Mina sleeps in bed under the<br>covers in her nightgown.                           |     |

- 111 EXT. GROUNDS - OUTSIDE MINA'S BEDROOM - SANITARIUM - NIGHT 111  
Dracula raises his hand in a gesture of hypnosis
- DRACULA  
Essie ... Essie ... Your eyelids are  
feeling heavy. You will sleep.  
Sleep.
- 112 INT. MINA'S BEDROOM - SANITARIUM - NIGHT 112  
Essie's head starts to bob heavily. She closes her eyes and  
slumps in her chair. Her knitting falls to the floor.
- 113 EXT. GROUNDS - OUTSIDE MINA'S BEDROOM - SANITARIUM - NIGHT 113  
Dracula intensifies his stare.
- DRACULA  
Mina ... Mina ... Open your eyes.
- 114 INT. MINA'S BEDROOM - SANITARIUM - NIGHT 114  
Mina's eyes open, and she stares forward in a trance.
- 115 EXT. GROUNDS - OUTSIDE MINA'S BEDROOM - SANITARIUM - NIGHT 115  
Dracula waves his hand.
- DRACULA  
Arise, Mina
- 116 INT. MINA'S BEDROOM - SANITARIUM - NIGHT 116  
Like a sleepwalker, Mina sits up in bed. She stands.
- 117 EXT. GROUNDS - OUTSIDE MINA'S BEDROOM - SANITARIUM - NIGHT 117  
Dracula moves his hand as if drawing her to him.
- DRACULA  
Walk to the door, open it and go  
through.
- 118 INT. MINA'S BEDROOM - SANITARIUM - NIGHT 118  
Mina walks to a door in the room.

She opens it, walks through and closes it behind her.

119 EXT. GROUNDS - OUTSIDE MINA'S BEDROOM - SANITARIUM - NIGHT 119  
Dracula is exasperated.

DRACULA  
Mina, you're in the closet. Open the  
door and come out.

120 INT. MINA'S BEDROOM - SANITARIUM - NIGHT 120  
Mina walks out of the closet.

121 EXT. GROUNDS - OUTSIDE MINA'S BEDROOM - SANITARIUM - NIGHT 121  
Dracula stares at the window.

DRACULA  
Walk to the terrace door.

122 INT. MINA'S BEDROOM - SANITARIUM - NIGHT 122  
Mina approaches a footstool in the room.

123 EXT. GROUNDS - OUTSIDE MINA'S BEDROOM - SANITARIUM - NIGHT 123  
Dracula's eyes widen in panic.

DRACULA  
Watch out for the footstool! \*

124 INT. MINA'S BEDROOM SANITARIUM - NIGHT 124  
Mina hits the footstool and falls backward over it.

125 EXT. GROUNDS - OUTSIDE MINA'S BEDROOM - SANITARIUM - NIGHT 125  
Dracula rolls his eyes.

DRACULA  
All right. Stand up. \*

126 INT. MINA'S BEDROOM - SANITARIUM - NIGHT 126  
Essie stands. Mina starts to stand. \*

|     |                                                            |     |
|-----|------------------------------------------------------------|-----|
| 127 | EXT. GROUNDS - OUTSIDE MINA'S BEDROOM - SANITARIUM - NIGHT | 127 |
|     |                                                            | *   |
|     | DRACULA                                                    |     |
|     | Not you. Sit.                                              | *   |
| 128 | INT. MINA'S BEDROOM - SANITARIUM - NIGHT                   | 128 |
|     | Mina sits. Essie stays standing.                           | *   |
| 129 | EXT. GROUNDS - OUTSIDE MINA'S BEDROOM - SANITARIUM - NIGHT | 129 |
|     |                                                            | *   |
|     | DRACULA                                                    | *   |
|     | No. Not you. You sit.                                      | *   |
| 130 | INT. MINA'S BEDROOM - SANITARIUM - NIGHT                   | 130 |
|     | Essie sits.                                                | *   |
| 131 | EXT. GROUNDS - OUTSIDE MINA'S BEDROOM - SANITARIUM - NIGHT | 131 |
|     |                                                            | *   |
|     | DRACULA                                                    | *   |
|     | Now you stand.                                             | *   |
| 132 | INT. MINA'S BEDROOM SANITARIUM - NIGHT                     | 132 |
|     | They both stand up.                                        | *   |
| 133 | EXT. GROUNDS - OUTSIDE MINA'S BEDROOM - SANITARIUM - NIGHT | 133 |
|     |                                                            | *   |
|     | DRACULA                                                    | *   |
|     | <u>You</u> go back to your seat and sleep.                 | *   |
|     | <u>You</u> walk to the terrace door.                       | *   |

|      |                                                               |       |
|------|---------------------------------------------------------------|-------|
| 134  | INT. MINA'S BEDROOM - SANITARIUM - NIGHT                      | 134   |
|      | As Essie and Mina cross the room, they approach each other.   | *     |
| 135  | EXT. GROUNDS - OUTSIDE MINA'S BEDROOM - SANITARIUM - NIGHT    | 135   |
|      |                                                               | *     |
|      | DRACULA                                                       | *     |
|      | Watch out!                                                    | *     |
| A135 | INT. MINA'S BEDROOM - SANITARIUM - NIGHT                      | A135* |
|      | Mina and Essie collide with each other and fall.              | *     |
|      |                                                               | *     |
|      |                                                               | *     |
|      |                                                               | *     |
| B135 | EXT. GROUNDS - OUTSIDE MINA'S BEDROOM - SANITARIUM - NIGHT    | B135* |
|      |                                                               | *     |
|      | DRACULA                                                       | *     |
|      | All right. Stand up.                                          | *     |
|      |                                                               | *     |
|      |                                                               | *     |
| C135 | INT. MINA'S BEDROOM - SANITARIUM - NIGHT                      | C135* |
|      | They both stand.                                              | *     |
|      |                                                               | *     |
|      |                                                               | *     |
|      |                                                               | *     |
| D135 | EXT. GROUNDS - OUTSIDE MINA'S BEDROOM - SANITARIUM - NIGHT    | D135* |
|      |                                                               | *     |
|      | DRACULA                                                       | *     |
|      | Don't move. I'll come and get you.                            | *     |
|      | Blow out the candles so no one sees me                        | *     |
|      | coming.                                                       | *     |
|      |                                                               | *     |
|      |                                                               | *     |
| E135 | INT. MINA'S BEDROOM - SANITARIUM - NIGHT                      | E135* |
|      | Mina blows out the candles. The room is dark.                 | *     |
|      |                                                               | *     |
|      |                                                               | *     |
|      | DISSOLVE TO:                                                  | *     |
|      |                                                               | *     |
| F135 | EXT. MINA'S BEDROOM PATIO - SANITARIUM - NIGHT                | F135* |
|      | Dracula emerges from the French doors of Mina's dark bedroom, | *     |
|      | carrying a woman in his arms.                                 | *     |
|      |                                                               | *     |
|      | DRACULA                                                       | *     |
|      | Now, you will be my bride for all                             | *     |
|      | eternity. We will share the endless                           | *     |
|      | passion of immortal love.                                     | *     |

As Dracula carries her into the moonlight, we see that he has Essie in his arms.

ESSIE  
I can't wait.

DRACULA  
(looking down at her in  
horror)  
Not you!

He turns and carries her back to Mina's bedroom.

Dracula runs out carrying Mina in his arms.

DRACULA  
(quickly and without  
feeling)  
Now, you will be my bride for all  
eternity. We will share the endless  
passion of immortal love.

136 EXT. GARDEN TERRACE - SANITARIUM - NIGHT

136\*

Exhausted, Harker and Van Helsing approach Seward's back door. Harker is still covered in blood. Seward runs out to meet them.

DR. SEWARD  
My God, man, what happened to you?

HARKER  
Everything. Van Helsing was  
absolutely right. Lucy rose from her  
grave and attacked me.

VAN HELSING  
Yes. We had to destroy her ...  
again.

HARKER  
(to himself)  
And again.

DR. SEWARD  
My God. You mean Lucy actually became  
a vampire?

HARKER  
Yes. Where's Mina?

DR. SEWARD

I just looked in on her. She's fast asleep, and Essie is sitting watch over her.

HARKER

Good. And I'll sit watch outside of her door.

DR. SEWARD

Good man.

Harker starts to go into the house. Dr. Seward stops him.

DR. SEWARD

Perhaps you should wash up first.

They all disappear into the house. The CAMERA PANS to the lawn. In the distance, Dracula carries Mina, who is unconscious and dressed in a flowing white nightgown, towards Carfax.

DISSOLVE TO:

137 INT. VAULTED ROOM - CARFAX ABBEY - NIGHT

137

Dracula carries Mina into an enormous empty room with a high vaulted ceiling. Candles burn everywhere: in candelabras; on mantles and windowsills; even on the floor. In their flickering light, we can see that the room is covered in dust and cobwebs. But somehow, the hundreds of candles make it eerily romantic.

DRACULA

gently places Mina on a divan. He waves his hand before her face.

DRACULA

You will open your eyes, but you will remain in my power.

MINA

I will remain in your power.

Mina's eyes flutter open. She is still in a trance

DRACULA

Welcome to Carfax, Miss Mina. I have crossed oceans of time to be with you. From the moment I saw you, I knew you were meant to be mine.

MINA

No.

DRACULA

I know that you have deep desires and fantasies that remain unfulfilled.

MINA

No.

DRACULA

I will unleash your fantasies. We will be as one through out eternity. You will be my bride. We will live as man and wife - 'til death do us - together.

MINA

No. My heart is pledged to Jonathan. And my body is pledged to no one.

DRACULA

We will see.

He steps to an antique instrument that plays a cylinder which crudely reproduces music: the first record player. Dracula cranks it and flips a lever. A scratchy but exciting tango begins.

DRACULA (CONTD)

Let us do the dance of love.

MINA,

still in a trance, holds her arms up to dance.

DRACULA

smoothes back his hair and glides in time to the music over to Mina. He sweeps her into his arms and tangos her around the room. Expertly, he executes the dramatic starts and stops that the dark and sultry music requires. We now hear the music in Mina's head. It is no longer the scratchy recording, but the full, rich sound of a live orchestra. Dracula pauses and

THE SHADOWS OF DRACULA AND MINA

are thrown huge upon the wall. Dracula dances her away, and the shadows follow.

DRACULA AND MINA

tango passionately to another part of the room and pause.

DRACULA

Do you dip?

MINA

(eagerly)

Yes.

As the music builds, Dracula bends Mina back over his arm.

DRACULA'S SHADOW

does the same, but unlike Dracula, the shadow cannot contain himself and starts humping her nubile form.

DRACULA

notices something out of the corner of his eye. He catches sight of his shadow banging away. He is appalled.

DRACULA

(angrily, to shadow)

Nishtai!

DRACULA'S SHADOW

shrugs his shoulders and stops humping. His shape obediently conforms to Dracula.

DRACULA

lowers his face to Mina's neck as the music builds to an exciting crescendo. Dracula's body covers Mina from sight. When

MINA

is pulled back up, she has two tiny red wounds on her throat.

DRACULA

licks the blood off his lips. He gracefully moves around the edge of the floor where the candles burn.

MINA

Can we dip again?

DRACULA

No thanks. I'm full.

He spins her around and around and around the pillars as the music drives to a breathless finish. On the last abrupt note, he pulls her to him, and clutches her tightly.

DRACULA

(happily surprised)

You're good.

FADE OUT:

FADE IN:

138 EXT. SANITARIUM - GROUNDS - MORNING 138

Morning breaks over the Sanitarium.

139 INT. HALLWAY - OUTSIDE MINA'S BEDROOM - SANITARIUM - MORNING 139

Harker is sitting in a chair by Mina's closed door, asleep. He slowly awakens and realizes that it's morning. Quietly, he opens the door and peeks in.

140 INT. MINA'S BEDROOM - SANITARIUM - MORNING 140

Harker sees

MINA

standing in the French window with her back to him. She wears a dressing gown with a matching scarf tightly wound around her throat.

HARKER

Mina?

Mina turns to face him. Her hair is seductively ruffled, and she has a wicked little smile on her lips as if she has been doing something both naughty and very pleasurable.

MINA

(pointing)

Shhhh.

She points to

ESSIE

who is sleeping deeply in a chair by the bed.

HARKER

(quietly)

Shouldn't we rouse her?

Mina nods in ascent and gently shakes Essie. The maid slowly awakens.

ESSIE

Oh, I must have dropped off. Good gracious, it's morning. One moment I was on guard, wide awake, and the next, I felt like a dark cloud came over me.

(more)

ESSIE (Cont'd)

Well, no harm done. Here you are,  
safe and sound.

(standing)

It's getting on. I best see to  
breakfast.

She hurries out.

MINA

Jonathan, I had the most extraordinary  
dreams last night. I feel so  
different.

HARKER

You look different, Mina.

Mina sits on the bed and gives Harker a seductive look.

MINA

Sit down with me, Jonathan.

Harker sits on the far end of the bed.

MINA (CONTD)

Closer.

He scoots a little closer.

MINA (CONTD)

Closer, you silly boy.

He scoots closer.

MINA (CONTD)

Jonathan, we know each other so well.  
But we've never really ... explored  
each other.

HARKER

Thank God.

MINA

Jonathan, I've changed. I'm not the  
Mina you knew.

HARKER

What do you mean, dearest?

MINA

I want you to do something for me.  
Something I've never asked of you  
before.

HARKER  
You know I've never refused you. Just  
ask, and I'll do it.

MINA  
Jonathan -

She looks down at her body.

MINA (CONTD)  
Touch this.

HARKER  
(shocked)  
Mina! What are you saying? I'll  
pretend I didn't hear that.

MINA  
All right. I understand. I've caught  
you unawares. But if you don't want  
to touch this, ... touch the other.

HARKER  
Mina, I can't touch those.

MINA  
Why?

HARKER  
They're - untouchable.

MINA  
All right, all right ... Then touch  
that.

Harker looks down at her in shock

HARKER  
That?! I'll never touch that! Even  
after we're married. Mina, you're  
behaving like a wanton woman.

MINA  
All right. You don't have to touch  
anything.

HARKER  
Thank goodness.

MINA  
I'll touch you.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

\*

HARKER

Mina, stop this immediately! What's  
come over you? I'm leaving.

He stands.

MINA  
(in despair)  
Wait, don't go. You're right.  
Something is wrong with me. It's  
taking over my mind. It's forcing me  
to say things I would never say, do  
things I would never do. Help me,  
Jonathan. Please, help me.

He gets down on one knee. \*

HARKER  
Anything, Mina. What can I do?

MINA  
Touch this.

She grabs his wrists and pulls his hands onto her butt. \*  
Suddenly,

141 THE DOOR

141

opens, and Dr. Seward steps in.

DR. SEWARD  
(horrified)  
Harker! What are you doing?

The shock of Seward's voice snaps

MINA

out of her trance. She shakes her head, realizes what is  
happening and is appalled.

MINA  
Jonathan, take your hands off me.

Harker jumps back from Mina.

DR. SEWARD  
Yes, take your hands off her.

HARKER  
(mortified)  
I'm sorry, sir.

DR. SEWARD  
You should be ashamed of yourself.

HARKER  
She made me do it.

DR. SEWARD  
Is that right, Mina?

MINA  
No, Father. All of a sudden, with no reason, he laid his hands on me.

HARKER  
She told me to touch it.

DR. SEWARD  
Harker, you're a degenerate. I take you into my home. You eat my food, you drink my wine. But that's not enough for you. After being engaged to my daughter for only five years, you have the audacity to touch her. Get out!

HARKER  
But sir ...

DR. SEWARD  
Get out!

Harker dejectedly heads for the door. Just as he is about to leave, Van Helsing enters.

VAN HELSING  
What is happening here?

DR. SEWARD  
Terrible doings. I caught young Harker with his hands all over my daughter.

HARKER  
But she forced me to, sir. She was behaving strangely. It was almost as if she was in some sort of a ... spell.

VAN HELSING  
(suspiciously)  
A spell?

Van Helsing steps to Mina.

VAN HELSING  
That's a lovely scarf you are wearing, my dear.

MINA  
Yes, I felt chilly this morning.

VAN HELSING  
May I see it?

He suddenly pulls it off of her.

MINA

covers the side of her neck with her hand.

VAN HELSING

gently takes her hand away and sees

TWO TINY PUNCTURES

on her throat.

VAN HELSING  
Just as I thought.

DR. SEWARD  
(shocked whisper)  
Like Lucy.

MINA  
It's nothing. I accidentally did it  
when I was pinning a shawl.

VAN HELSING  
I see. - I have something for you,  
Miss Mina.

MINA  
A present?

VAN HELSING  
Yes, my dear. Hold out your hand.

She does so. Van Helsing takes

A SMALL CRUCIFIX AND CHAIN

from his pocket and drops it in her hand.

MINA

clutches it, winces in pain and faints.

HARKER AND SEWARD  
Mina!

Van Helsing waves them back and kneels over her. He opens  
HER HAND

and removes the cross. There is the burned brand of the cross on the palm of her hand.

DR. SEWARD  
What is that?

VAN HELSING  
It is proof, my unfortunate friend.  
Your daughter has been corrupted by  
the evil of a vempire.

Harker lifts the unconscious Mina and puts her on the couch.

DR. SEWARD  
(insistently)  
We have to find this vampire before  
Mina meets the same fate as Lucy.

HARKER  
But who is the vampire?

DR. SEWARD  
Van Helsing suspects Count Dracula.  
But it could also be Renfield. He  
drinks the blood of insects, and he  
bent the bars of his cell like they  
were cheese. It could be anyone!

VAN HELSING  
There is a way - an indisputable way  
to reveal the vempire.

DISSOLVE TO:

142 INT. BALLROOM - SANITARIUM - NIGHT

142

A magnificent formal ball is in progress. Women in  
glittering gowns and men in tuxedos and military uniforms  
dance to the melodic strains of a waltz played by a ten piece  
ensemble.

HARKER, SEWARD AND VAN HELSING

stand to the side, closely observing the guests.

DR. SEWARD  
I'm going along with you, Van Helsing,  
but I think this ball is in extremely  
bad taste - Lucy dead less than a  
fortnight and Mina's health hanging in  
the balance.

HARKER

The ball has been in progress for over an hour. It appears as if Count Dracula isn't coming.

VAN HELSING

I hope you're wrong, my boy. I especially wanted to see Count Dracula tonight.

DR. SEWARD

I wonder if he suspects something.

Dracula suddenly appears behind them.

DRACULA

Good evening.

All three jump like frightened cats.

DRACULA (CONTD)

Did I startle you?

ALL THREE

No, no. Not at all.

HARKER

We were afraid you wouldn't make it.

DRACULA

I wouldn't miss your charming gala. My nights are always open for new experiences.

Dracula spots

A142 MINA

A142\*

flirting with men across the room.

B142

DRACULA (CONTD)

B142\*

Ah, Miss Mina is looking especially lovely this evening.

(to Harker)

Would you be insanely jealous if I asked her to dance?

HARKER

Well, to be perfectly frank, ...

Suddenly, Harker winces.

HARKER (CONTD)  
Not at all.

Harker glances at Van Helsing who just kicked him.

DRACULA

Thank you.

As

143 DRACULA

143

crosses the room, Renfield steps to him.

RENFIELD

Master, you're here.

DRACULA

Shhh. Don't call me Master. What are you doing here?

RENFIELD

I don't know. They invited me.

DRACULA

I smell a rat.

RENFIELD

(excitedly)

Where? Is it a fat one?

DRACULA

Never mind. If they discover me, we must flee.

RENFIELD

Yes, I'll escape and meet you at Carfax.

DRACULA

No. Carfax is too dangerous. They will search there first. My coffin is now in the abandoned chapel on the cliffs. But do not come if they are following you. Do you understand.

RENFIELD

Yes Master

DRACULA

Don't call me Master.

Dracula crosses to

144 MINA AND A HANDSOME MAN

144

who is talking to her.

DRACULA

Good evening, Miss Mina. Would you  
care to dance?

HANDSOME MAN

(insulted)

I beg your pardon, sir. Can't you see  
that I'm having a drink with Miss  
Mina?

Dracula stares at the Man, hypnotically, and makes a small  
wave of his hand.

DRACULA

You have finished your drink.

Suddenly, the man splashes his drink into his own face.

HANDSOME MAN

(in a trance)

So I have.

DRACULA

Come Miss Mina.

The music has changed to a lively polka. Dracula sweeps Mina  
onto the floor with the other dancers.

A144 VAN HELSING, HARKER AND SEWARD

A144\*

take notice.

VAN HELSING

Now is our moment, gentlemen.

B144 DRACULA AND MINA

B144\*

become part of a polka circle in which the group hold hands:  
boy, girl, boy, girl. The circle dances in one direction and  
then in another.

C144 VAN HELSING

C144\*

signals to

D144 MARTIN

D144\*

who pulls a cord.

145 A HUGE MIRROR

145

is revealed as the scarlet curtains sweep apart. The mirror reflects the entire dance floor. The guests can be seen as they dance in the circle, holding hands.

VAN HELSING, HARKER AND SEWARD

watch the mirror intently.

146 IN THE MIRROR,

146

the dancers continue to circle. Suddenly, there is a hole in the circle. Mina and the WOMAN on the other side hold hands with ... no one.

147 VAN HELSING, HARKER AND SEWARD

147

glance back at the dance floor. They see

148 THE POLKA CIRCLE

148

rotate again. Now Dracula dances in the empty space.

DR. SEWARD

My God, Van Helsing, you were right.  
Dracula is our vampire.

VAN HELSING

Yes. A vampire casts no reflection in  
a mirror.

149 RENFIELD

149

stares at the mirror with wide eyes and a gaping mouth. He looks back at the dance floor with interest, then snaps his gaze to the mirror again. And again, he is shocked and astounded. His head goes back and forth as he looks at the dance floor, then the mirror. Dracula is there, then he's not; Dracula is there, then he's not; Dracula is there, then he's not. Renfield shakes his head with confusion.

RENFIELD

Is it me?!

150 IN THE MIRROR,

150

the circle has formed a line of couples that march in time to the music. As couples get to the end of the line, they separate and dance in opposite directions. Unlike the other pairs, Mina appears to be happily marching alone as she gets to the end of the line. She smiles at nothing and dances away by herself.

SOME OF THE COUPLES

catch sight of Mina in the mirror. The couples stop dancing and move to the edge of the dance floor, watching the mirror with open mouthed amazement.

DRACULA AND MINA

glide into the middle of the ball room. Dracula notices the other couples are moving off and giving them the entire dance floor.

DRACULA

We must be good. Let's  
really give them  
something to watch.  
(shouting to ensemble)  
Play the czardash!

151 THE ENSEMBLE 151  
goes into a frenzied Gypsy dance.

152 DRACULA 152  
holds Mina's hand high and spins her rapidly around him.

153 IN THE MIRROR, 153  
Mina is spinning by herself as if she is a self propelled  
top. She is suddenly pulled in and her hands go into a dance  
position with an invisible partner.

CROWD  
(in fear and shock)  
Ahhh.

DRACULA  
They're loving it.

154 DRACULA AND MINA 154  
are now completely alone on the floor. In an arrogant  
display of style, Dracula takes Mina by the wrist and ankle  
and spins her feverishly around him.

155 IN THE MIRROR, 155  
Mina, with her arms spread like wings, appears to be flying  
all by herself in a giant circle like a human airplane.

156 DRACULA 156  
spins Mina as the awe-struck crowd watches.

DRACULA  
We're killing them.

157 IN THE MIRROR, 157  
Mina spins faster and faster. The music is racing to its  
climax. Mina sweeps down toward the floor on her back, then,  
amazingly, pops up onto her feet.

158 DRACULA AND MINA

158

dance right toward the mirrored wall as the music takes its last few beats. On the last note, Dracula stops, expecting applause. Instead, he is greeted by ominous silence. Something is wrong.

He turns and finds himself face to no face with the mirror. He stares at the reflecting glass for a second,

A158 seeing Mina and the rest of the room, but not himself.

A158\*

B158 In a fury, he grabs a chair and throws it at the mirror.

B158\*

C158 The mirror shatters. In a noisy rain of glass, the gleaming pieces fall to the ballroom floor.

C158\*

159 VAN HELSING, HARKER AND SEWARD

159

are frozen in terror.

160 THE CROWD

160

murmurs and, as one, move back.

161 DRACULA

161

turns on the group, his eyes blazing red. Mina still stands next to him, as if in a trance. Dracula points at

VAN HELSING

who stands his ground.

DRACULA

(angrily)

For one who has not lived even a single lifetime, you are a wise man, Van Helsing.

HARKER

Get him.

As Harker and others rush to

162 DRACULA,

162

the vampire scoops up Mina and runs toward

THE FLOOR TO CEILING WINDOW.

Dracula covers Mina under his cape and leaps, head first, into the window. It explodes out as he disappears into the night.

163 RENFIELD

163

runs toward the window.

RENFIELD  
Master! Master!

He looks around, realizing his mistake.

RENFIELD (CONTD)  
Mister! Mister!

VAN HELSING

points at Renfield's running figure.

VAN HELSING  
Grab him!

MARTIN

grabs Renfield before he can get to the window.

HARKER, VAN HELSING AND SEWARD

run to the broken window and stare out past the dangling glass and molding.

VAN HELSING  
If we don't find him before the sun comes up, it will be too late.

HARKER  
What do you mean?

VAN HELSING  
'He will make her his bride, and she will be lost to us forever. Come.

They all run out of the ballroom.

CUT TO:

164 INT. VAULTED ROOM - CARFAX ABBEY - NIGHT

164

Seward and Harker, lanterns in hand, are searching the place. Van Helsing carries a flaming torch. The other GUESTS from the ball swarm over the stairs and through the rooms carrying torches.

HARKER  
He's not here, and we can't find his coffin.

DR. SEWARD

What can we do, Professor? Where can he be?

VAN HELSING

I don't know. We must release Renfield. He is our only hope. He called Dracula, "Master."

HARKER

I thought he said, "Mister."

VAN HELSING

No. That was a ruse to fool the feeble minded - no offense.

DR. SEWARD

Ah, I understand. Renfield will go straight to Dracula.

VAN HELSING

And we will follow.

CUT TO:

165 INT. RENFIELD'S CELL - SANITARIUM - NIGHT

165

Martin roughly drags Renfield into his cell.

MARTIN

You'll stay in here 'til you rot.

Martin throws Renfield to the ground, exits and slams the door shut. Renfield huddles in the corner. The door suddenly opens again. Martin enters and grabs Renfield's arm, lifting him onto his feet.

MARTIN

You're free to go.

RENFIELD

Free to go? How? Why?

MARTIN

Good behavior.

RENFIELD

But you just threw me in. I've only been in here for a minute.

MARTIN

Well, for that minute, your behavior was very good. Let's go.

Martin drags him out.

CUT TO:

166 EXT. SANITARIUM - ASYLUM WING - NIGHT

166

Renfield goes flying out the door of the Sanitarium.

MARTIN  
(calling after him)  
Good luck!

The door slams shut.

RENFIELD

picks himself up and looks around. Suddenly, his eyes open wide as he realizes he's free.

RENFIELD  
Master! Master, I'm coming.

He starts to run toward the chapel. But suddenly, he stops and thinks.

RENFIELD (CONTD)  
Ah ha. I know what they're up to.  
They think I'll lead them to the  
Master. What do they take me for, an  
idiot?

In an exaggerated stealthy manner, Renfield makes an abrupt left turn and quickly scurries a few short steps. He stops. He looks to the left. He looks to the right. He makes another sharp left turn and darts a few step. He stops. He looks to the right, then to the left. Then once again he makes a manic left turn and runs a few short steps. He stops and looks around.

RENFIELD (CONTD)  
Ahh. Lost them!

He turns toward the chapel.

RENFIELD (CONTD)  
Master, I'm coming!

He runs off into the night.

VAN HELSING, SEWARD AND HARKER

emerge from behind a tree and easily follow Renfield.

VAN HELSING  
We're very lucky, gentlemen. He's  
much dumber than we thought.

167 EXT. COUNTRYSIDE - NIGHT

167

Renfield runs quickly over the countryside. Van Helsing,  
Harker and Seward are not far behind.

168 EXT. RUINED CHAPEL - NIGHT

168

Renfield runs to an ancient ruined chapel whose walls stand  
out black in the moonlit night. He disappears inside through  
the broken doors.

169 INT. STAIRCASE - RUINED CHAPEL - NIGHT

169

Dracula has his cape around Mina as he walks her up an  
incredibly long flight of stairs. Her expression is glazed.

RENFIELD

runs in.

RENFIELD  
Master, I'm here.

Dracula turns, angrily.

DRACULA  
(surprised)  
Renfield!

Renfield runs up the stairs to Dracula.

DRACULA (CONTD)  
Did you make sure they didn't follow  
you?

RENFIELD  
Yes. I led them in the wrong  
direction, Master. They have no idea  
where I am.

From outside, they hear:

DR. SEWARD'S VOICE (OS)  
He went into the chapel. Hurry.

DRACULA  
(angrily to Renfield)  
You fool. You led them right to me.

Renfield goes to his knees on the stairs.

RENFIELD

(pleading)

I didn't know. I'm sorry, Master.  
Punish me.

DRACULA

No, no. I have no time. Go. Lead  
them away.

Dracula turns from Renfield to Mina. Renfield grabs the back  
of his cape.

RENFIELD

No. You must punish me, Master. Hurt  
me. I deserve it.

DRACULA

Not now.

Renfield grabs his leg.

RENFIELD

But I failed you. I'm a useless,  
pitiful fool who has betrayed you.  
You must hurt me.

DRACULA

(quickly turning to him)

All right.

With one hand, Dracula grips Renfield by the throat and lifts  
him up off his feet.

RENFIELD

(his voice gets raspier  
as Dracula strangles  
him)

Good, Master ... Good ... Good.

(his voice just a  
squeaky whisper)

Okay, that's enough.

Dracula hurls Renfield down

THE STAIRS.

He hits every step on his way down, then rolls across the  
floor to

THE HUGE GOTHIC FRONT DOOR.

170 INT. FRONT DOOR AND STAIRCASE - RUINED CHAPEL - NIGHT

170

Renfield staggers to his feet. Suddenly, the door opens and knocks Renfield to the floor. Van Helsing, Seward and Harker run in.

HARKER  
(pointing up the stairs)  
There he is.

They see

DRACULA

at the top of the stairs with Mina. Dracula picks Mina up and carries her to a door on the landing. Dracula and Mina disappear through the door, and Dracula slams it shut behind him.

HARKER, VAN HELSING AND SEWARD

run after him.

RENFIELD

lays on his stomach on the floor. Not noticing him, one by one, Harker, Seward and Van Helsing step on him as they run toward the stairs.

RENFIELD  
(as each man steps on  
him)  
Ooh .... Ooh ... Ooh.

HARKER, VAN HELSING AND SEWARD

run up the stairs to

171 INT. LANDING - RUINED CHAPEL - NIGHT

171

THE DOOR ON THE LANDING.

They push on the heavy door. It won't open.

HARKER  
It's locked.

VAN HELSING  
Break it open. Put your weight into  
it.

Seward and Harker slam their shoulders against the door. It doesn't budge.

- 172 INT. ATTIC - RUINED CHAPEL - NIGHT 172  
We see two coffins on a raised platform with the names MINA and DRACULA carved into them. Dracula places Mina into her coffin. He draws her to him.  
DRACULA  
They are too late. Soon you will be my bride for eternity.
- 173 INT. LANDING - RUINED CHAPEL - NIGHT 173  
Seward and Harker keep slamming into the door with their shoulders.
- 174 DETAIL - THE RUSTY HINGES 174  
start to pull out of the stone wall.
- 175 INT. LANDING - RUINED CHAPEL - NIGHT 175  
VAN HELSING  
sees them breaking.  
VAN HELSING  
The hinges. Keep pushing!  
HARKER AND SEWARD  
run at the door.
- 176 DETAIL - THE HINGES 176  
give some more.
- 177 INT. ATTIC - RUINED CHAPEL - NIGHT 177  
Dracula bares his fangs and lowers his mouth to Mina's soft throat.
- 178 INT. LANDING - RUINED CHAPEL - NIGHT 178  
Harker and Seward hit the door with all of their might.
- 179 DETAIL - THE HINGES 179  
pull completely out of their stone moorings.

180 INT. ATTIC - RUINED CHAPEL - NIGHT

180

The door falls to the ground with a loud thud and a blinding cloud of dust.

DRACULA

turns from Mina and sees

HARKER, SEWARD AND VAN HELSING

framed in the doorway. Harker charges across the room at

DRACULA.

Sneering, Dracula effortlessly flings him aside as if he were made of papier mache.

HARKER

flies into the attic wall with tremendous force. He is momentarily stunned, but he shakes his head and groggily gets to his feet. Undaunted, he staggers back toward Dracula to continue the fight.

DRACULA

picks up a broken piece of thick wooden beam and raises it over his head to throw at Harker.

SEWARD

sees him.

DR. SEWARD  
(shouting)  
Jonathan, duck!

HARKER

bends down as Dracula throws the heavy beam. It just misses Harker's head and smashes into

SEWARD'S

belly, full force.

DR. SEWARD  
(the wind knocked out of  
him)  
Oooofff.

Seward falls backwards, unconscious.

181 VAN HELSING

181

sees

A LARGE GOLDEN CROSS

buried under plaster and debris from the ruined chapel.

VAN HELSING

pulls the cross from under the broken masonry. As he lifts it, a faint light gleams brightly off its golden surface.

DRACULA

sees it as the light reflects across his face. He drops Mina and backs up, hissing.

VAN HELSING

Jonathan, we need a wooden stake.

HARKER

pulls a long piece of wood from a rotting table that has collapsed onto two legs.

VAN HELSING AND HARKER

advance on Dracula. Van Helsing brandishes the cross in front of Dracula's face as Harker holds up the stake.

DRACULA

backs into a corner, hissing and snarling like a trapped animal.

VAN HELSING

Drive it through his heart!

182 DRACULA'S SHADOW,

182

on the wall next to him, realizes it's time to go. It slinks away leaving Dracula to his fate.

As

183 HARKER

183

thrusts the stake at Dracula's heart,

DRACULA

grabs it and yanks it from Harker's grasp. He swings the stake blindly at Van Helsing, knocking the cross out of Van Helsing's hand. Dracula snaps the stake like a twig and throws it to the ground.

VAN HELSING

Harker, don't let him grab your ...

Quickly, Dracula grips Harker's throat in a powerful, vice like stranglehold.

HARKER

Uhhh.

VAN HELSING

... throat.

DRACULA

Arrogant mortals. You are in my world now. You will never leave this attic alive. Many have tried to defeat me through five centuries, and all have died, - and not pleasantly. I will destroy you and possess she whom you love the most, and there's not a single thing in the world you can do to stop me.

Suddenly, Harker pokes Dracula in the eyes with two fingers.

DRACULA (CONTD)

Ow!

He puts his hands over his eyes.

HARKER

tries to grab Mina, but

DRACULA

quickly recovers and throws

HARKER

to the ground. Dracula holds Harker down on the floor by planting his foot on Harker's chest.

DRACULA

grabs Mina as he keeps Harker on the ground with his foot.

DRACULA

For that, you will watch as I make  
your beloved Mina my bride for all  
eternity.

HARKER

struggles under Dracula's foot, but he cannot get up.

DRACULA'S

fangs begin to penetrate the skin of Mina's throat. Mina  
moans in a perverse coupling of pain and sexual ecstasy.

VAN HELSING

looks about desperately for something with which to combat  
the vampire. He sees

184 THE FIRST, FAINT RAY OF DAWN 184

from between boards that seal a broken window.

185 VAN HELSING 185

runs to the window and rips away one of the boards. A thin  
saber of sunlight shoots into the room. It strikes

186 DRACULA'S FOOT 186

which starts to sizzle and smoke on Harker's chest. Harker  
watches, wide eyed, as

187 DRACULA 187

screams from the pit of his soul.

DRACULA

(screaming)

Aaaahhhhhhh!

He releases

MINA

who collapses into her casket.

DRACULA

backs into the shade.

VAN HELSING

rips away another board, and a brilliant ray of sunlight streams into the attic. It lands on

188 THE BACK OF DRACULA'S HAND.

188

His skin erupts into a boiling mass of melting decay. We begin to see the white skeleton of his hand through the charred flesh.

189 DRACULA'S

189

scream is like a cry from Hell as he writhes in agony.

DRACULA  
(higher pitched  
screaming)  
Aaaaaaaaaiiiiiiii!

He desperately limps into the last vestige of shade.

VAN HELSING

pulls a small lever. The wood slatted blinds on the window open. Bars of sunlight cut across

190 DRACULA,

190

burning into him.

DRACULA  
(even higher pitched  
screaming)  
Aaaaagggggghhhhhhh!

Stripes of singed flesh mark him up and down. He looks about desperately for shade, but the room is flooded with light. Dracula looks up and sees

191 THE CROSS BEAMS

191

above cloaked in soothing darkness.

192 DRACULA

192

spreads his arms and dramatically transforms into a torn up, straggly bat. The creature has Dracula's little, tortured face.

A192 THE BAT

A192\*

barely lifts up off the ground. Smoke trails from him.  
Singed hair drops as he wobbles through the air.

VAN HELSING  
Grab him! He's getting away!

HARKER

takes a flying leap at the bat but misses.

THE BAT

manages to fly up to

193 THE CROSS BEAM

193

in the darkness. The bat lets out a sigh of relief.

DRACULA BAT  
(small, high pitched  
voice)  
Ahhh.

Just then,

194 A SMALL TRAP DOOR

194

in the ceiling opens above him. A bloody, bruised Renfield  
appears.

RENFIELD  
This way. Master.

A blinding shaft of sunlight streams in from the trap door  
and falls directly on

195 THE BAT.

195

The bat bursts into flames

196 and spirals down to the ground.

196

DRACULA  
(in a weak, squeaky  
voice)  
Renfield!

The bat hits

THE GROUND

in a puff of smoke and disappears into a pile of gray ash.

197 RENFIELD,

197

is incredibly embarrassed at what he has done.

RENFIELD

Oooo.

He slowly closes the hatch, hoping nobody will notice.

198 MINA,

198

in Harker's arms, snaps out of her trance.

MINA

Where am I? What happened to Dracula?

HARKER

He's nothing but an ash.

MINA

I know that. But what happened to him?

HARKER

He's dead, and you're free. Thank God, you're my own sweet, innocent Mina, again.

MINA

And I have you, my darling Jonathan, to thank for it.

She kisses him, passionately.

HARKER

And now, my Dearest, let me take you home.

As he leads her past Seward and Van Helsing, Seward sees

THE TWO TINY BITE MARKS

on her neck.

DR. SEWARD

Professor, what about those bite marks on her throat?

VAN HELSING

They are very superficial. I'm sure she's completely free of the vampire's spell.

MINA

Jonathan, when we're safe and snug in our own little home, will you do one thing for me?

HARKER

What?

MINA

Touch this.

HARKER

(shocked)

Mina!

VAN HELSING

Well, not completely free.

Harker, still in shock, leads Mina out of the attic.

RENFIELD

kneels over the pile of smoldering bat ashes.

RENFIELD

Master, I'm sorry. Forgive me.

Renfield places the ashes onto

THE PILLOW

in Dracula's coffin. He shapes them into a round pile and draws two eyes and a mouth into the ashes with his finger.

RENFIELD (CONTD)

There. You're starting to look like your old self again.

VAN HELSING AND SEWARD

step to Renfield.

DR. SEWARD

Your Master is gone, forever, Mr. Renfield. You are your own man, now.

RENFIELD

I am?

DR. SEWARD

Yes. No one will ever control you again.

RENFIELD

You're right.

Renfield stands up straight and sticks out his chest. Dr. Seward starts for the door.

DR. SEWARD

Come, Renfield.

Renfield resumes his servile crouch.

RENFIELD

Yes Master.

VAN HELSING

starts to follow them, then gets an idea and steps to Dracula's coffin. He lifts the lid.

VAN HELSING

(speaking to the ashes)

Fush ta.

Van Helsing triumphantly drops the lid and exits.

The room is empty and silent for a moment.

199 DRACULA'S SHADOW

199

emerges on the wall from a dark corner. He stops and looks around, cautiously. Seeing that no one is there, the shadow creeps to Dracula's coffin. He opens the lid, looks around one more time and gets into the casket. The lid closes after him.

IRIS IN TO

THE NAME, DRACULA,

on the side of the casket. We hold on the name for a beat, then we hear the unmistakable, arrogantly sinister chuckle of Count Dracula.

DRACULA (OS)

(from inside the casket)

Chervania.

THE END