

"VADIM'S DRACULA"

(Working Title)

by

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"VADIM'S DRACULA"

CHARACTERS

(In order of appearance)

MIA STEWART

Between 24 to 30 years old. Pretty, intelligent. Well educated at English public girls' school and at a university in U.S.A. A modern woman, very at ease, but nevertheless romantic and vulnerable. Married to John Stewart for five years.

EMILY

Eighteen. Delicate, with the face of an angel. Working class background. But has extreme sensitivity, and her receptiveness has made adaptation very easy to a far more sophisticated milieu. Under the care of John Stewart, when suffering from a kind of paranoia between the ages of 12 and 15. At the beginning of the film she is completely cured. She works in Mia's antique shop, she is in some ways a kind of foster child to Mia and John.

JOHN STEWART

American. 40 years old. Extremely intelligent -- head of the psychiatric department of an important hospital. He is charming and good natured. Very capable in his profession, although some of his theories are far from orthodox.

INSPECTOR SOMMERS

59 years old. His suit seems as tired as his personality. He is always complaining about his health. A pill freak -- a real hypochondriac. Yet hidden beneath this lethargic exterior lies a remarkable intellectual energy which he only uses when absolutely necessary. Somewhat black humor. He seems to be a nobody -- but is an excellent detective.

SIR JAMES

69 years old. Formerly a very important officer in the British Indian civil service in the days of the Empire. Very eclectic, highly

CHARACTERS - 2

SIR JAMES (CONT'D)

cultivated. He is confined to a wheelchair, but can walk slowly with the aid of a walking-frame. Advancing years have had no effect on his brain. Brilliant conversationalist, and of an intelligence remarkably above average. The uncle of Mia.

COLONEL HANNING

71. Retired officer of the British Indian Army. Ruddy complexion, blunt speaking, he loves to shock. Grumpy and difficult at times -- but fundamentally good-hearted. The best friend of Sir James whom he has known since their early days in India.

ALEXIS HANYADI

Born in 1485, seems to be 30 years old or less? Or more? Irresistibly charming, his manner elegant and aristocratic. When he looks at someone, he seems not to be looking at them as much as looking through them.

FADE IN:

1 ECLIPSE OF THE SUN

We SEE an eclipse of the sun. As the eclipse becomes complete and the corona becomes VISIBLE, we ROLL CREDITS over the image.

2 EXT. LARGE PARK - CONSTRUCTION SITE

One part of the park has become a construction site. On one end of the park there is an old Regency house that looks uninhabited. On the other end of the park is an old orangery that has been three quarters demolished. There are only a few walls and a ground floor left.

We FOCUS on a group of construction workers who stop their work to look up at the sky to see the event. Everything is bathed in the unearthly light of the corona, which, of course, is blue.

Suddenly a crane upon which there is a huge weight suspended crashes to the ground floor of the house and leaves a dark and gaping hole. SHOUTS of confusion.

There has clearly been an accident but no one has been hurt.

The eclipse is now ending and the daylight returns.

CAMERA APPROACHES the hole and ENTERS INTO the darkness.

We SEE a cellar -- but furnished in a manner and style -- chandeliers, leather-bound books, manuscripts, painting, an armchair of a totally un-cellar like nature. In one corner there is a large, wooden, carved chest somewhat larger than a coffin.

END TITLES.

CUT TO:

3 INT. ANTIQUE SHOP - DAY

A small shop in a residential section of London. EMILY is arranging some things in the back of the shop. MIA is sitting at the cash register going over some bills.

The back of the shop gives onto a paved courtyard. Through a French window, we SEE a shooting break pulling up in the yard. Two MEN get out. They open the rear door and start to take out some things (which we have already seen in the orangery).

(CONTINUED)

3 CONTINUED:

Emily sees them and runs to open the door.

EMILY

(excited)

They're here, Mia!!!

Mia takes her glasses off and rises to meet the workmen. She gestures towards a little table for them to put the stuff.

MIA

Where's the box?

MAN

Hmmm. It was quite a bit heavier than we'd expected... understand it was your old family house, ma'am.

MIA

(disappointed)

You didn't find out what was in it, did you?

MAN

No. We haven't opened it yet. We'll need a locksmith for that and it'd be better if you were there. After all, it is your property.

MIA

When would be a good time for you?

MAN

Anytime tomorrow.

(pause)

We've got a painting for you, though. Front seat.

MIA

(for Emily to
fetch it)

Emily.

EMILY

Right.

Mia starts to examine the contents of the box while the workmen stand around. Emily goes to the truck and fetches the painting.

(CONTINUED)

3 CONTINUED: (2)

MIA

I want to thank you all for
your help.

The Man starts to answer "That's all right" when he sees Mia's attention become riveted to the back door of the shop. The two Men, seeing her reaction, turn to see Emily entering with the painting. She has the picture part facing outwards from her so she can't see what they are all looking at. The painting looks exactly like Mia except the clothing of the woman in the picture is from over one hundred years ago, at least.

Emily, seeing them looking so oddly at the painting, sets it down against a wall and backs away so she can look at it herself.

EMILY

(amazed)

Mia!

Mia and the workmen go to the painting to study it.

MIA

(to the Men)

It must be my great grandmother,
Louise.

(pause; smiles)

I didn't realize how much she took
after me.

MAN

(unable to realize
she'd made a joke)

Or rather how much you take after
her.

MIA

Either way. Thank you again for
your help. I'll call up the site
before I come by to claim my
goods.

She looks at Emily and rubs her hands together in anticipation. The Men smile at Mia and say their goodbyes. They leave.

Mia goes to the box on the table and takes out a gold candelabra. Emily just stares at the painting as she's quite taken in with it. Mia sets the candelabra on the table and takes out a book which she opens to the first page and reads.

(CONTINUED)

3 CONTINUED: (3)

MIA

(continuing;
excited)

Now I'm sure this is a painting
of my great grandmother because
this is...

(pause)

... a diary... of my great
grandfather's... Jonathan.

4 INSERT OF BOOK

The first page reads: "Jonathan Harker, September, 1848."

5 BACK TO SCENE

Emily is still staring at the painting.

EMILY

She was so beautiful.

Emily suddenly turns and kisses Mia on the corner of
the mouth. There is a pause. Mia turns some more pages
of the book.

MIA

I'll give this to Uncle tonight
for his birthday present. He
loves this sort of thing.

(looks up from
the book at
Emily)

Oh, come on now. You'll give
me a swelled head.

EMILY

(breaking
concentration
from the
picture)

All right.

(beat)

It's so exciting.

MIA

I can't wait to see the box.
Maybe there's treasure in it.
I think I'll call John and tell
him.

CUT TO:

6 INT. HOSPITAL - DAY

We OPEN on the face of a young woman who is obviously catatonic. Her hair is disheveled and falling all around her face.

We BACK UP to SEE a rather sterile white room. She is dressed in a hospital gown and has one of her arms extended motionless in front of her in what looks to be a very uncomfortable position. The only movement she demonstrates is a very slight and slow tremor.

DOCTOR JOHN STEWART enters with a NURSE. John crouches down next to the girl and looks into her face in a very warm and concerned manner. The Nurse stands by the door.

JOHN

(kind)

Hello, Barbara.

The girl doesn't respond.

JOHN

(continuing)

You don't want to talk now.

(pause)

That's okay. I'll still look in on you every day... That is, if you don't mind.

The girl's eyes slowly move towards his face.

JOHN

(continuing;
smiles)

I'm going to put you on some new medication for a few days to make you feel better.

The girl just looks at him. John takes her outstretched arm and puts it in her lap. Her arms stays in the position John leaves it.

JOHN

(continuing;
smiles)

'Bye.

John rises and goes out the door, followed by the Nurse.

7 INT. CORRIDOR - DAY

NURSE

What made her go into that state, I wonder. Maybe it was the eclipse.

(CONTINUED)

7 CONTINUED:

JOHN
(sarcastic)
Maybe!!!

John's manner completely changes from the kindly doctor to the cold professional.

JOHN
(continuing)
I want her on ten milligrams
of thorazine every six hours
by injection. No visitors.

NURSE
Yes, Doctor.

JOHN
(irritated)
And one other thing.

NURSE
Yes?

JOHN
I don't want to see any more
of my patients lying in filth!!!
I want her bathed properly. I
don't care how difficult it is.
Do we understand each other?!!?

NURSE
Yes, Doctor.

JOHN
Get on that right away.

The Nurse scurries down the hall in the opposite direction. John continues walking. He comes up to an INTERN who is sitting at a desk on the ward. He is talking on a telephone as John passes.

RAWLEY
He's right here.
(holds phone out
to John)
Doctor Stewart, it's your wife.

John takes the phone in his hand.

JOHN
Thanks.
(into phone)
Mia?

CUT TO:

8 INT. ANTIQUE SHOP

Mia is on the phone to John.

MIA

Oh, John. I found a wonderful present for Uncle tonight. You know Harker Court??... They started digging up the orangery and found all kinds of things belonging to my great grandparents... A chest... We'll be rich... I know... but maybe we'll be richer... I hope you won't be late to the party...

CUT TO:

9 INT. HOSPITAL CORRIDOR - DAY

John is still on the phone.

JOHN

I'll try not to be. Something's come up today and I'm not sure how it'll all work itself out. I'll tell you when I get home... It's the best I can do... Love.

John hangs up and walks down the hall to his office. He opens the door.

10 INT. JOHN'S OFFICE - DAY

Sitting with his back facing John is a man in a white trenchcoat who appears to be asleep. John clears his throat to announce himself and the man starts forward and looks around at John. His name is SOMMERS and he is about 60 years old.

SOMMERS

(smiling in
embarrassment)

Oh. Hello.

The man rises and shakes hands with John who still doesn't know who he is.

SOMMERS

(continuing)

I'm Inspector Sommers C.I.D.

(CONTINUED)

10 CONTINUED:

JOHN

Oh, yes. I'm Doctor Stewart. How do you do?

SOMMERS

Not very well, I'm afraid. Do you mind if I sit down?

JOHN

Be my guest.

Sommers sits. John stands.

SOMMERS

Let me assure you that first of all... we've taken all proper measures to find this man. But... it would help simplify my job if you'd give me a few facts. Tell me what happened in your own words.

JOHN

Well... Sometime during the night between three A.M. and six A.M., a very unpredictable patient of ours escaped.

SOMMERS

Did he commit any crime upon leaving the hospital?

JOHN

No.

SOMMERS

Is he dangerous? Any history of violence?

JOHN

No, but as I said -- his condition is such that I'm afraid he might do something.

SOMMERS

Yes?

JOHN

He's unpredictable. He might just come back to the hospital -- or start directing traffic... or...

SOMMERS

Or?

(CONTINUED)

10 CONTINUED: (2)

JOHN

He might kill someone. I don't know. He's been in and out of hospitals since the war. Depression mostly -- nothing very serious but recently there's been a change.

SOMMERS

He's a German?

JOHN

Yes.

SOMMERS

During the war... was he a Nazi?

JOHN

On the contrary. He was a prisoner in Buchenwald for two years.

Sommers groans.

JOHN

(continuing;
puzzled by the
groan)

What?

SOMMERS

I suppose they give me these assignments because I'm old.

JOHN

How do you mean?

SOMMERS

I'm a policeman -- not a bloody psychiatrist.

Sommers takes a photograph out of his pocket and hands it to John.

SOMMERS

(continuing)

Is this a fair likeness of Hermann Konig?

John glances at it and hands it back to Sommers.

JOHN

Yes, it is.

Sommers looks at the photo.

11 INSERT OF PHOTO

of a very ugly and dangerous bald-headed man of about fifty.

12 BACK TO SCENE

SOMMERS

Nice.

(puts photo in
his pocket)

We'll keep an eye out for him.

(pauses)

Do you know anything about
swollen ankles?

JOHN

I don't practice that sort of
medicine.

SOMMERS

(undaunted)

My driver got off work a half
hour ago. I'll have to take the
tube home now and it hurts to
walk on it.

Sommers stands up and puts his foot up on the chair. He
rolls up the cuff of his trousers to reveal a sickeningly
white calf under a black sock which he rolls down.

SOMMERS

(continuing)

Do you suppose you could take a
look at it?

JOHN

(amused)

I'm really not qualified for this.

SOMMERS

Go on. I trust you.

JOHN

No. Really.

Sommers rolls down his pants leg dejectedly.

SOMMERS

Do you think I might have a glass
of water? My throat feels very
dry.

John gets him some water.

(CONTINUED)

12 CONTINUED:

SOMMERS

(continuing)

Thank you. I'll be going now.
Don't worry, Doctor -- the police
force is really quite good, you
know.

JOHN

I hope so. I'm very concerned.

SOMMERS

Yes. Well... Give me a ring if
he comes back here.

JOHN

I certainly will.

13 INT. SIR JAMES' HOUSE - KITCHEN - NIGHT

Mia has put on a new dress for the party -- she is ravishing. We SEE Mia holding a cake with sixty-nine candles on it. She carries it out of the room. We FOLLOW her out into a hallway where we SEE Emily with a trolley loaded with presents for Sir James. The diary is clearly VISIBLE on the top. Mia smiles at Emily and they open a door silently.

14 INT. DINING ROOM - NIGHT

They enter the dining room where we SEE a long table with about fifteen guests. Sitting at the head of the table is SIR JAMES who is sixty-nine years old. He is Mia's uncle. He is confined to a wheelchair. COL. HANNING is about Sir James' age. He is sitting next to him.

Emily switches off the light before anyone can see them. The guests all turn to see her enter with the cake. She brings it up to Sir James and everybody begins to sing "Happy Birthday."

She puts the cake in front of Sir James who looks at it with moist eyes as he is very touched. Emily puts the trolley of presents at Sir James' side.

SIR JAMES

(looking at the
cake)

I feel like a little boy again.

(CONTINUED)

14 CONTINUED:

HANNING

(snorts)

It's called second childhood,
James!

Sir James looks about at all the guests looking at him
with affection. He blows out the candles. Darkness.

CUT TO:

15 EXT. CONSTRUCTION WORKS AND STREET - NIGHT

The SCENE is SHOT from the CAMERA'S POV as if it was the "eyes" in the SCENE. What we SEE is SLIGHTLY DISTORTED. It could be a cat seeing in the dark, or the vision of a madman or even of a vampire. In fact, we will create the impression that everything we SEE is SEEN through the eyes of a psychopath. Fingers push against a door (perhaps the lid of a coffin). The door opens -- semi-darkness. WE TRAVEL along an ill-defined area, maybe we can MAKE OUT a construction site. We ARRIVE in the street where there is heavy traffic. The being (whose HEARTBEAT we will HEAR grow LOUDER and LOUDER until it becomes obsessive) seems confused, blinded by the street lamps and the car headlights. It walks the street.

16 INT. SIR JAMES' HOUSE - DRAWING ROOM - NIGHT

All the guests have moved into the drawing room. Sir James is sitting with Col. Hanning. A few of the guests are listening to them talk about India.

HANNING

I didn't care too much for New Delhi. But from there I went up to Simla -- that's where I met James, here, 45 years ago in the Viceroy's summer palace... it's empty now.

SIR JAMES

Dear me, Hanning, don't tell me you think India should still be jewel of the British Empire...

HANNING

No, Jimmy, just an old soldier's nostalgia... let me tell you I couldn't get a brandy and ginger ale anywhere in Bombay. Lots of brandy -- no ginger ale.

(CONTINUED)

16 CONTINUED:

MIA

Oh my God!

HANNING

I know, terrible thought, isn't it -- no ginger ale.

MIA

We haven't got any.

HANNING

I don't believe it -- James, what sort of establishment are you running these days?

SIR JAMES

Mia, my dear, is there anything we can do? Hanning's only allowed brandy and ginger ale. One only after dinner -- doctor's orders.

HANNING

A large one!

MIA

I'll go to the store -- I'll have to run, though -- they'll be closed in a few minutes.

HANNING

Look sharp then, my girl.

MIA

(to John)

I'll be back in a moment.

They kiss briefly and Mia goes.

HANNING

Charming creature, your niece, James.

17 EXT. STREET NEAR ANTIQUE SHOP AND LIQUOR STORE - NIGHT

Mia closes the door of Sir James' house behind her. She starts to walk.

18 CLOSEUP OF PORTRAIT OF MIA'S GREAT-GRANDMOTHER

The NOISE of MIA'S FOOTSTEPS ECHOES.

(CONTINUED)

18 CONTINUED:

The CAMERA PANS (as if someone were turning and looking) from the portrait to the approaching Mia.

19 MIA'S POV

She sees a slim, elegant FIGURE dressed somewhat in the manner of Lord Byron. He is standing before the antique shop window. His face is illuminated by a street lamp -- but half in shadow. Extraordinary good looks. TRACKING SHOT towards his face, which gets bigger and bigger on the SCREEN. The man's eyes which have been focused on the portrait turn towards Mia.

20 CLOSEUP OF MIA

She has a rather hostile reaction to this look.

21 POV OF THE MAN

who looks from Mia to the portrait. It's over 100 years old -- but it's the same woman -- one brought to life by an artist; the other actually alive.

22 CLOSEUP - THE MAN

who murmurs something -- we don't hear what it is.

23 ANOTHER ANGLE

Mia goes on walking -- she passes in front of the man (briefly we may HEAR his HEARTBEAT).

The man smiles at Mia; as if she were an old friend. The smile is neither menacing nor embarrassing.

Mia would like to say something -- but, in fact, says nothing and walks on. (The HEARTBEAT FADES AWAY.)

Mia approaches the lighted window of the liquor store.

The man turns and follows Mia with his eyes as she enters the shop. The man continues to stare after her. Very purposefully -- looking dangerous -- like a wild animal on the defensive.

24 INT. LIQUOR STORE - NIGHT

It is not a very grand shop. It is small and empty. There is a display of ginger ale stacked up quite high against the wall. Mia looks around the room trying to find the shopkeeper.

MIA

Hello??? Kitty?!

No answer. Mia shrugs after a moment and goes behind the cash register. She takes a piece of paper and a pencil and writes a note.

25 INSERT OF NOTE

which reads: "Kitty, couldn't find anyone so I helped myself to three cans of ginger ale. Mia Stewart, #7 Cheyne Walk."

26 BACK TO SCENE

Mia leaves the note on the counter and goes to the display and takes down three cans of ginger ale.

27 ANOTHER ANGLE

so we can SEE Mia in front of the display and also behind the display. Behind the display, propped up against the wall, is the body of a girl. Her face is looking TOWARDS THE CAMERA. She has an obscene grin on her face and her eyes are open, looking directly INTO THE CAMERA. Her blouse is torn open to reveal her breasts and on one of them there is a bloody gash. The girl is slowly falling over on her side. Her arm hits the cans as she gently hits the floor, still looking AT THE CAMERA.

28 ANOTHER ANGLE

so we can only SEE Mia putting the cans in her purse. The cans on the top fall all around her head and she jumps back believing that she'd knocked them over.

MIA

Shit!!

She jumps back, looks around with a rather guilty look on her face, and smiles meekly expecting someone to walk in and start chastising her.

(CONTINUED)

28 CONTINUED:

MIA

Hello!!

No answer.

She looks at the mess oblivious to the corpse just behind the cans, seeming to be debating to herself whether or not she is obligated to set the display right. Finally, she shrugs and walks out the door.

29 EXT. STREET - NIGHT

Mia leaves the shop. The street is empty. She walks towards her house -- air of suspense. Making her way from light to shadow and to light again. To give the impression that a killer is lurking somewhere in the darkness. But nothing happens. Mia arrives at the house and opens the front door.

30 INT. SIR JAMES' HOUSE - NIGHT

Mia comes into the hall. She puts her parcel down, takes her coat off and hangs it up.

The NOISE of VOICES from the drawing room.

She turns. Right in front of her is the man she saw in the street. He looks at her but says nothing.

Colonel Hanning comes out of the drawing room.

HANNING

This young man was asking for you, Mia.

MIA

For me?

HANNING

Good girl -- you got my ginger ale. Yes -- he found your address from the card you leave in the window of your shop.

MIA

I do put a card there -- for after-hours business.

Colonel Hanning takes Mia's parcel from her.

(CONTINUED)

30 CONTINUED:

HANNING

(grumbling)

Never understood why you young
women should want to work.

(then smiling)

Thank you for going out for me.

He leaves her alone with the stranger and re-enters the
drawing room.

STRANGER

The portrait in your window. I
have to have it.

MIA

I'm not sure -- I wasn't thinking
of selling it... I...

STRANGER

I must have it.

John appears at the drawing room door for a moment. He
observes Mia, who is standing embarrassed in front of the
Stranger.

JOHN

Mia, darling, what's up.

MIA

He wants to buy -- at least...

JOHN

(cutting her off)

I can't think this is either the
time or the place for business,
darling, not tonight.

Mia wants to tell the Stranger to go -- but she can't get
any words out.

STRANGER

(smiling)

Give me at least the opportunity...

MIA

I don't think there'd be any
point...

(suddenly)

Will you stay for a drink -- we're
celebrating a birthday.

(CONTINUED)

30 CONTINUED: (2)

John's reaction of surprise.

STRANGER

Thank you.

Mia goes up to John.

MIA

This is my husband, John.
John Stewart.

STRANGER

(bowing slightly)
Alexis Hanyadi.

He follows John and Mia into the drawing room.

31 INT. DRAWING ROOM - NIGHT

Mia introduces Alexis, whose elegance and aristocratic manner impresses everyone -- except Colonel Hanning -- and Emily -- who reacts strangely to Alexis. She seems both fascinated and terrified -- yet she cannot take her eyes off Alexis.

HANNING

Tell me, my boy, are you trying
to start a fashion, or have you
been rummaging through your
great-grandfather's wardrobe?
Eh?

ALEXIS

(gracefully)

I admire this style of dress
and the period from which it
comes.

SIR JAMES

Fifteen-love. Mr. Hanyadi
serving.

He seems delighted the old soldier is not going to get
the better of Alexis.

Mia has left the room -- to look for some champagne.

32 INT. KITCHEN - NIGHT

Mia finds a bottle of champagne in the frigidaire. John
comes in.

(CONTINUED)

32 CONTINUED:

JOHN

What's with you, anyway -- it's not like you to pick up young men.

MIA

I was asking myself the same question. I wanted to ask him to leave, but I found myself saying exactly the opposite. Just as if someone else were speaking instead of me.

John laughs.

JOHN

That's the best excuse I've heard in years. Keep it up!

MIA

But it's true --
(a beat)
Are you jealous?

JOHN

Should I be?

MIA

No. But it's so long since you showed the slightest sign of jealousy... maybe I'd have liked it.

She takes her husband by the arm. She still has the champagne.

JOHN

I won't say anything unless my lawyer's present.

MIA

(who's pressing
her lips against
John's)

We have ways of making you talk.

JOHN

In that case... I confess... I'm a real coward and really jealous.

They kiss.

33 INT. DRAWING ROOM - NIGHT

Alexis and Sir James are engaged in a conversation. Emily is standing against a wall looking at Alexis silently.

ALEXIS

What you don't realize is that during the first Crusades and through all the subsequent ones the Popes and the sultans were in collusion with one another.

SIR JAMES

I like to think there are some honorable motives left in this world. I'm sure that your theory is quite feasible but I don't want to believe it.

ALEXIS

(muses with a smile)
I understand....!

He laughs.

34 SHOT OF EMILY'S FACE

looking at Alexis. She looks almost giddy for a moment and then breaks out into a sweat.

35 BACK TO SCENE

Mia and John enter to see Alexis and Sir James talking. They see Sir James to be rather into the conversation and they give one another a look that seems to say, "Uncle likes him. We can't ask him to leave now."

Mia gives a drink to Colonel Hanning.

SIR JAMES

Mia?? Tell me more about the discovery at the house.

A GUEST

What was in the chest?

MIA

(excited)

I don't know yet... I'm going there tomorrow when they open it. I can't even imagine what it might contain.

(CONTINUED)

35 CONTINUED:

35

ANOTHER GUEST

That's fascinating. I wish something like that could happen to me.

36 SHOT OF EMILY

36

who is out of the way in a shadowy part of the drawing room looking at Alexis who is listening to Mia talk.

Emily has beads of perspiration on her forehead. She blinks and we GO INTO:

37 EMILY'S POV

37

after she blinks. We SEE a very QUICK SHOT of people being impaled in Eleventh Century Transylvania. Men, women and children are all being nailed to trees and screaming. Horses are riding through the carnage ridden by soldiers in dark armor. They are laughing.

38 BACK TO EMILY

38

Emily's eyes snap open. She looks around the room in disbelief.

39 BACK TO SCENE

39

Sir James takes out a cigar while talking to Mia.

SIR JAMES

You know that your great-grandfather Jonathan was out of his mind, don't you? Pity John wasn't around at the time -- maybe he could've helped.

MIA

I remember my father telling me something...

SIR JAMES

(looks at all the guests)

Poor fellow. He thought his wife was in love with a werewolf...

Alexis throws back his head and starts to laugh.

40 SHOT OF EMILY

40

looking at Alexis laugh. When we GO TO her the laugh of Alexis changes subtly. It becomes more brittle... hideous.

41 BACK TO SCENE

41

Sir James is just about to light his cigar.

HANNING

Don't laugh, young man... James probably thinks it's true.

The guests all chuckle at this as Sir James takes the first drag on his cigar. He holds it in with a happy smile on his face and suddenly begins to cough. The cough gets worse. Mia hands him a glass of water with a look on her face that seems to say, "I told you so."

42 SHOT OF EMILY

42

running out of the room.

43 BACK TO SCENE

43

Sir James is gesturing to the guests that he's fine though he's still coughing.

CUT TO:

44 INT. BATHROOM - NIGHT

44

Emily enters the bathroom and looks at her face in the mirror. She is devoid of any coloring. Her lip is trembling and she is quite visibly upset. She covers her eyes with her hands and grimaces.

CUT TO:

45 EXT. TRANSYLVANIA

45

We SEE the SAME SCENE again... people being nailed to trees. We HEAR LOUD CRYING from babies and lots of SCREAMS of agony.

CUT TO:

46 INT. BATHROOM - NIGHT

46

Emily opening her eyes and looking at her face again. We still can HEAR the SOUNDTRACK from Transylvania though not nearly as loud. Emily still looking at herself in the mirror shuts her eyes again though not with the same sort of terror as before.

CUT TO:

47 EXT. TRANSYLVANIA

47

We SEE huge armoured soldiers throwing babies into a burning pit. The children's mothers are trying to stop them but the soldiers are too large and formidable looking to be affected by the women's blows.

CUT TO:

48 INT. BATHROOM - NIGHT

48

Emily opening her eyes and looking at herself again.

CUT TO:

49 INT. DRAWING ROOM - NIGHT

49

Sir James is sitting with his cigar and smoking it with a look of sheer pleasure on his face. Mia is shaking her head in disapproval.

MIA

Honestly... You shouldn't be smoking those vile things.

SIR JAMES

(winks to Col. Hanning)

And why shouldn't I?

Mia, seeing Sir James and Col. Hanning looking at one another in a conspiratorial manner, changes her lecturing tone to one of jest.

MIA

You don't want to die before they come out with the youth drug, do you?

(CONTINUED)

SIR JAMES
(thinks a moment)
I certainly do.

HANNING
What youth drug?

JOHN
She's talking about some research
they're doing in the Soviet Union.

MIA
Yes... You can be a twenty-five-
year-old for something like five
centuries.

SIR JAMES
What a dreadful idea.

MIA
You could always jump off the
London Bridge when you got bored.

SIR JAMES
That's what I'd do.

ALEXIS
Some people haven't got it in
their nature to kill themselves.

HANNING
This isn't serious, is it...?

JOHN
Of course it is. It's true. They
really are working on this drug.
They know what has to be done.
They've just got to perfect it in
time.

SIR JAMES
(awed)
Imagine. Eternal life.

ALEXIS
To be given immortality is to be
given a terrible fate.

MIA
Which is?

(CONTINUED)

49 CONTINUED: (2)

49

ALEXIS

A word that people often use
without understanding its full
meaning.

MIA

What word is that?

ALEXIS

Loneliness.

JOHN

They say now that old age is an
illness which we're all infected
with.

(pause)

Our cells are unable to contend
with all the poisons put into
them. They lose their ability
to dispose of wastes after
being dosed day in and day
out over the course of a
lifetime.

We SEE Emily enter unnoticed by anyone.

ALEXIS

(smiles)

I see.

Alexis goes to a plate of snacks which consist of
beef and cheese cut into small pieces. He takes a
fork and stabs a piece of beef and holds it up.

50 EMILY'S POV

50

of the beef on a fork.

ALEXIS (O.S.)

This meat...

51 BACK TO SCENE

ALEXIS

... Once was life.

(pause)

Life can be described as energy,
no?

Everyone agrees.

52 SHOT OF EMILY

with the SOUNDS of TRANSYLVANIA TORTURES growing steadily
in her ears.

53 BACK TO SCENE

ALEXIS

Think of a thirsty man coming
across a pool of muddy water.
He drinks the water and has to
take the mud with it. When you
eat you take energy and have to
take the poisons with it. I
suggest that instead of trying
to make our cells capable of
handling the 'mud' why don't we
learn to sift through the garbage
and take what we need?

He drops the meat into the dish and picks up his wine.

JOHN

You mean, 'take the energy...'

ALEXIS

(interrupting with
a smile)

And leave the meat. Yes. Take
the life force... that's all we
need really.

MIA

(amused)

We'd need different teeth.

HANNING

(finding the entire
theory ridiculous)

The life force! I was listening
to you quite intently, young man,
and then you cap your entire
argument with this... this life
force rubbish. You can't mean
eat 'the life force.'

54 SHOT OF EMILY

looking at Alexis. The SOUND is in her ears loudly now.

55 EMILY'S POV - ALEXIS

raising his glass to his lips and sipping his wine.

ALEXIS

Yes...

(whispers)

The life force.

56 BACK TO SCENE

Emily starts to laugh.

HANNING

That's the most sensible reaction
I've heard tonight.

Emily laughs and laughs until it's apparent that she
can't stop herself. It's a hysterical and bitter laugh
that grows and grows in intensity.

57 SHOT OF EMILY

She is holding onto the table.

58 SHOT OF TRANSYLVANIANS

being tortured.

59 BACK TO SCENE

The guests are starting to get uneasy. The whole effect
of her laughter is frightening.

Mia looks over at John worriedly and goes to Emily and
puts her arm around her.

MIA

Emily?!

Emily starts to sink to the floor. She is laughing harder
now though her face looks tortured. Mia looks at John
helplessly as she's afraid Emily'll split a gut.

(CONTINUED)

59 CONTINUED:

MIA
(continuing)
Emily. I want you to relax.
You can stop. You can stop.

Emily turns her head FROM the CAMERA and throws up. John comes up to her and kneels down holding her head in his hands.

JOHN
Emily. Emily.

Alexis walks over to Emily and looks down at her.

60 ALEXIS' POV - EMILY

looking up at him with tears running down her cheeks.

61 SHOT OF TRANSYLVANIA

Babies burning in pits. SOUNDS OF LAUGHTER.

62 BACK TO SCENE

Emily is making tearing sounds from deep within as the SOUND OF the LAUGHTER is mixed in with the sound of retching.

MIA
(frightened)
John! Make her stop!!

The guests are all dumbstruck.

JOHN
(quietly)
Emily. Emily. Come on now.

The LAUGHTER is getting worse and worse.

JOHN
(continuing;
to Mia)
I think she's going to convulse.
We've got to get her out of
here.

Alexis touches Emily's brow. Emily stops immediately.

(CONTINUED)

62 CONTINUED:

She falls in Mia's arms in a swoon. John looks quickly at Alexis with a curious look on his face but then turns back to Emily who he helps into a chair with Mia.

Alexis just watches. Emily comes out of it looking very pale and withdrawn.

EMILY

I'm sorry. I really am sorry.

The guests pretend to engage in conversation as if nothing had happened.

EMILY

(continuing)

I'm really sorry.

MIA

Nonsense. You don't have to be...

EMILY

(pauses)

I want to go home.

JOHN

(kindly)

I'll drive you.

(quietly)

I want you to get a good night's sleep tonight.

John takes Emily's coat off the rack and gives it to Mia who helps Emily into it. John goes back to the rack and gets his own coat. John and Emily leave rather hurriedly. Emily looks back at the drawing room from the doorway. Sir James gives a little wave of goodbye. Mia follows them out the door.

The people in the room are speechless.

63 EXT. HOUSE ENTRANCE - NIGHT

Mia and Emily say goodbye at the doorway.

MIA

If you don't feel well tomorrow,
you don't have to go to the shop.

EMILY

That's all right.

(CONTINUED)

63 CONTINUED:

MIA

Just keep it in mind.

John opens the door and smiles at Mia. Mia watches them go out of the house and then shuts the door. She walks back into the drawing room looking concerned.

64 INT. DRAWING ROOM - NIGHT

Hanning and Sir James are talking. Alexis is with them though Hanning ignores him.

HANNING

(wincing in recollection)

I've seen men in battle react like that -- but she's just a child.

Mia enters.

SIR JAMES

(to Alexis)

What did you do to her?

ALEXIS

Nothing.

(pause)

That child was never mad.

Mia's eyes go wide in shock.

MIA

Who told you that she was ever...?

ALEXIS

(interrupting)

One doesn't have to be a great doctor to notice that you all treat her as if she were someone who was sick... or convalescing.

MIA

(shocked)

Emily was a patient of John's. For a year we thought she'd recovered.

ALEXIS

She was never sick. She feels, she sees, she's receptive.

Alexis smiles at Mia to soften the impact of what he's said.

(CONTINUED)

64 CONTINUED:

ALEXIS

Nothing's changed really since the Middle Ages. In those days they were called witches or possessed by devils -- The Inquisition used to send them to the gallows. Nowadays, we call them other names... hysteria, dementia praecox... and we lock them up.

(laughs bitterly)

The gallows were more humane.

CUT TO:

65 INT. JOHN'S CAR - NIGHT

John and Emily are driving through London.

EMILY

I don't know what happened. I don't want to talk about it.

JOHN

Well... You don't have to if you don't want to. Still... I think it'd be a good idea if we made an appointment.

EMILY

You think I'm crazy again.

JOHN

I never thought you were crazy, and I don't now. Don't try and throw me off the track because I won't buy it.

Emily closes her eyes and appears to fall asleep.

JOHN

(continuing)

I think a few...

(pauses, then
smiles)

... follow up sessions would
be in order.

Emily doesn't respond. She looks to be asleep. John shrugs.

CUT TO:

66 INT. SIR JAMES' HOUSE - DRAWING ROOM - NIGHT

Guests are all leaving. Sir James and Mia are saying goodbye to them all and thanking them for their coming.

Alexis is looking at a telephone with curiosity. Mia comes up to him.

MIA

Did you call a cab?

ALEXIS

(looks up from
the phone)

No... No.

MIA

You're walking?

ALEXIS

(smiles)

Yes.

They walk to the door where Sir James is.

ALEXIS

(continuing;
shakes hands with
Sir James)

Thank you very much. I hope to see you again.

SIR JAMES

Yes. Well... Have a good evening, young man.

ALEXIS

Thank you.

Alexis and Mia walk out to the entrance of the house.

67 INT. ENTRANCE - NIGHT

ALEXIS

Where are your parents now?

MIA

(irritated at having
to reminisce)

They're dead. They were in an accident on the M.4. I was sixteen. Sir James and my husband are all the family I have.

(CONTINUED)

67 CONTINUED:

Alexis doesn't answer.

MIA

(continuing)

Every time I tell that story,
people start telling me how sorry
they are.

She looks at Alexis not knowing what to make of him.

ALEXIS

Death does not seem sad to me.
I can envy the dead. I cannot
envy the living.

MIA

You sound like you believe life
to be a... a...

ALEXIS

A curse?

(smiles)

For some it is a curse.

(pause)

I so enjoyed this evening.

Alexis' gratitude over his enjoying his evening is almost touching. Like someone who has been starved for companionship. She opens the door.

ALEXIS

(continuing)

I will see you again.

He turns without looking back at her. She stares after him suffused with conflicting emotions. Then, quite briskly she turns and closes the door.

68 EXT. EMILY'S HOUSE - NIGHT

John stops the car before a terraced house in a really poor and seedy section of London.

69 INT. JOHN'S CAR

John looks at Emily who has her eyes closed. He thinks she is sleeping.

JOHN

(softly)

Emily -- we're here.

(CONTINUED)

69 CONTINUED:

She doesn't answer.

JOHN
(continuing)
Emily.

Emily opens her eyes. She was not sleeping at all.

70 EXT. EMILY'S HOUSE

John gets out of the car and walks around to Emily's side. Emily gets out rather shakily and turns toward John looking as if she were lost.

JOHN
I'd like for you to come into
the hospital tomorrow for an
appointment.

EMILY
(flatly)
All right.

They walk to the doorway. John knocks on the door and stands with her waiting for an answer.

Emily's mother answers the door. She is a plump woman of about fifty-five. Her name is RUTH.

RUTH
Hello, Dr. Stewart.

JOHN
Hello.

EMILY
(blank)
Hello, Mum.

Emily walks through the door past her mother like a zombie.

RUTH
What's got into her now?

JOHN
She's just tired.

CUT TO:

71 INT. JOHN AND MIA'S BEDROOM - NIGHT

Mia is in bed asleep. John enters quietly.

(CONTINUED)

71 CONTINUED:

The bedside lamp is on. John looks at Mia in the bed. Her sleep is fitful. She shudders slightly as John watches her. We SEE John's expression which is usually rather severe-looking surprisingly tender. It's quite clear that he loves Mia passionately. He caresses her forehead with his fingertips.

Without waking, Mia seizes John's hand and holds it tightly. He finds it hard to break her grasp without waking her, but he does so and makes his way toward the bathroom. Mia wakes just as John closes the bathroom door.

MIA
(crying out)
John! Don't leave me.

John comes back out of the bathroom.

JOHN
I... I was just getting undressed.
(he goes to her)
What's the matter?

MIA
I don't know. I was frightened.
I must have been dreaming. I'm
sorry.

John strokes her hair.

JOHN
Go back to sleep. I'll be lying
next to you in just a moment.

He goes away from her and when he knows she can no longer see his face, his expression changes -- becomes pre-occupied.

72 EXT. LIQUOR STORE - DAY

We SEE a crowd of people gathered on the sidewalk trying to get a glimpse into the window. There are a few police cars parked on the street and some officers keeping bystanders out of the way. We SEE a police car pull up to the front door of the shop and Sommers get out of it and push through the crowd to get in.

73 INT. LIQUOR STORE - DAY

There are several policemen about.

(CONTINUED)

73 CONTINUED:

There are also some detectives and fingerprint people. DETECTIVE PETERS is standing against a counter holding the note Mia had written the night before. Sommers enters and looks at the body of the girl who is now completely visible as the cans have been moved out of the way. In the window to the store there are all the bystanders with their faces pressed up against the pane looking in. Peters is about thirty years old.

PETERS

Good morning, Inspector.

Sommers looks at the corpse which is still smiling.

SOMMERS

That's a fine sight first thing in the morning.

PETERS

Well, what do you make of it?

SOMMERS

Anything missing? Money? Tried the cash register?

PETERS

No. Nothing's missing. Do you think it possible that this murder was committed by the maniac who escaped from the mental hospital yesterday?

SOMMERS

I think it's obvious we've got a maniac on our hands.

Sommers goes to the corpse and kneels, looking at her face.

SOMMERS

(looks from the girl's face to Peters)

Pretty, wasn't she?

PETERS

Inspector!

A PHOTOGRAPHER enters.

PHOTOGRAPHER

Good morning, gentlemen! Where's the little...?

(MORE)

(CONTINUED)

73 CONTINUED:

PHOTOGRAPHER (CONT'D)

(sees the dead
girl smiling)

Geahhh! What happened to her?

SOMMERS

(rises, dryly)

She died.

PETERS

And the sooner you do your job
the sooner we can get out of
this bloody place.

The Photographer starts to photograph the girl.

74 EXT. SHOP - DAY

We SEE one of those double-decker buses pull up to the corner.

75 INT. BUS - DAY

We SEE Emily sitting on the bus and seeing all the people at the liquor store. The bus stops and she gets off.

76 EXT. BUS - DAY

Emily goes through the crowd a bit and asks a BYSTANDER:

EMILY

What's happened?

BYSTANDER

The shopkeeper girl, Kitty, got
herself killed.

77 SHOT OF EMILY'S FACE

Emily's face takes on a slightly demented expression. We HEAR the SOUNDS of HORSES' HOOVES and TORTURE like the ones the night before. It BUILDS TO a very LOUD PITCH in Emily's ears.

78 BACK TO SCENE

Two ambulance drivers carry the body out of the shop on a stretcher. They pass Emily. Emily looks at the stretcher with the SOUNDS OF the HORSES and TORTURES in her ears.

79 EMILY'S POV - THE STRETCHER

going by. The SOUNDS are getting LOUDER. The girl's hand falls out from under the sheet that is covering her.

80 SHOT OF EMILY

The SOUND is really LOUD now. Emily covers her ears with her hands trying to drown out the noise but to no avail.

81 ANOTHER ANGLE

Emily breaks free of the crowd and runs down the street to the Antique Store. She is holding her ears.

82 EXT. ANTIQUE SHOP - DAY

Emily comes to the front door and tries to open it. It's locked. She takes out her key and opens the door with the SOUNDS still in her ears.

83 INT. SHOP - DAY

Emily enters the shop in terror and the SOUND STOPS immediately.

Emily composes herself a little and walks in a giddy sort of way toward the cash register where she sits and breathes deeply.

84 SHOT OF EMILY'S FACE

looking at something intently.

85 SHOT OF THE CAT

looking at Emily intently.

86 BACK TO SCENE

Emily sees a note on the table with her name on it. She picks it up and reads it.

87 INSERT OF NOTE

which reads: "Dear Emily: I've gone to Harker Gardens to see the opening of the chest. Keep your fingers crossed. If there's any gold, I'll buy you a new hat. Love -- Mia."

CUT TO:

88 EXT. CONSTRUCTION PIT - DAY

We SEE the pit where the chest was found. All there is is an empty hole in the ground. Mia is there looking quite angry.

CONSTRUCTION MANAGER

(to a worker,
angry)

Get Sykes out here!!

The workers all look into the hole in disbelief.

CONSTRUCTION MANAGER

(continuing;
to Mia)

I'm sorry, Mrs. Stewart.

MIA

(snappish)

Yes, so am I.

We SEE an OLD MAN walking out from a little trailer near the orangery. He comes up to the hole and looks in it. He flinches a little and then looks at the Construction Manager.

CONSTRUCTION MANAGER

Do you know anything about this?

OLD MAN

I can't believe it! I was awake all night and I didn't hear a thing.

CONSTRUCTION MANAGER

(scoffing)

You couldn't hear a big chest being dragged up this pit and over all this junk.

He gestures toward the ground which is littered with boards and rocks.

OLD MAN

I didn't hear a thing.

CONSTRUCTION MANAGER

(to Mia)

I've worked with him for ten years. He's very trustworthy. It would have taken at least four men to carry that chest out of here. We'll just have to call the police.

(CONTINUED)

88 CONTINUED:

Mia marches off looking very angry. The CAMERA FOLLOWS her for a moment and then STOPS. Mia continues walking OUT OF FRAME. The CAMERA FOCUSES ON the b.g. which we haven't been able to see. On the grounds of the park we SEE the old house through the trees. It looks ominous and sinister.

CUT TO:

89 INT. HOSPITAL - NIGHT

John and Sommers are in a changing room. John is taking off his white hospital jacket and putting it in a locker.

JOHN

I can't tell you anything for sure.

SOMMERS

You could guess.

JOHN

(irritated)

I can't guess at such a thing.

SOMMERS

I'm going to tell you some aspects to this murder that we haven't told the press. This is strictly confidential.

John nods that he understands.

SOMMERS

(continuing)

The official cause of death according to the coroner was this...

Sommers takes out a piece of paper and reads it aloud.

SOMMERS

(continuing)

Cause of death: Cardiac arrest. Victim had a laceration on right breast approximately three inches long and three quarters of an inch deep. Victim lost at least two pints of blood: not enough to cause death in itself. Cause of laceration unknown. No signs of sexual molestation.

(MORE)

(CONTINUED)

89 CONTINUED:

SOMMERS (CONT'D)

(pauses and puts
paper back in his
pocket)

I spoke with surgeon in charge
and he says that he listed
cardiac arrest for lack of anything
more concrete. They're running
other tests on her but it seems
unlikely that anything else will
show up.

(pause)

Here's the rub: She lost six
pints of blood but... there
wasn't any blood on the floor.
None!

JOHN

Maybe she wasn't murdered at the
shop.

SOMMERS

Where could she have been
murdered though? She ran that
shop. That was where she was
when the murderer entered.

John sighs.

SOMMERS

(continuing)

Could this Hermann Konig person
have done it? Does it look like
something he could do?

JOHN

(feeling terrible)

He very well could have done it.
I can't say for sure though.

SOMMERS

You psychiatrists can't ever
give a straight answer, can you?

John doesn't answer.

JOHN

You'd better find him... And I'll
tell you why. If Konig did do
this crime, then his condition has
deteriorated more rapidly than I
imagined.

(MORE)

(CONTINUED)

89 CONTINUED: (2)

JOHN (CONT'D)

If he did it, he'll do it again
and again until he's captured.
He won't be easy to catch
because he's the type of person
who won't behave in a predictable
manner. He can sleep in a tree
if he wants. He can go days or
weeks without talking to a soul.

SOMMERS

Wonderful.

John motions with his hand out of the room. They exit.

90 INT. CORRIDOR -NIGHT

Sommers and John walk toward the office.

SOMMERS

I've been meaning to ask you.

JOHN

Yes?

SOMMERS

Remember my ankle? The one I
showed you...?

JOHN

(bored)

Yes.

SOMMERS

I've got it in my other one now.
Would you like to see?

JOHN

We have another doctor on the
ward who could take a look at
it for you.

SOMMERS

That would be very nice.

They enter the office.

91 INT. OFFICE - NIGHT

Mia is sitting at John's desk reading a magazine. She
gets up and goes to John. They kiss.

(CONTINUED)

91 CONTINUED:

MIA
Hello, darling.

JOHN
Hello, Mia.

Sommers clears his throat.

JOHN
(continuing)
I'd like you to meet my wife,
Mia. Mia, this is Inspector
Sommers.

Mia and Sommers shake hands.

SOMMERS
How do you do.

MIA
How do you do.

SOMMERS
(takes out a note
from his pocket)
Tell me... When you were at the
liquor store last night did you
see anything suspicious?

JOHN
The girl who looked after the
shop -- she's been murdered.

MIA
I know. Emily told me... How
did you know I was at the liquor
store last night?

SOMMERS
(shows her the note)
This was on the counter when the
body was discovered behind the
display.

Mia covers her mouth in shock.

MIA
Behind the display?

SOMMERS
Yes. From the time of death.
I'm sure that the body was there
when you went in last night.

(CONTINUED)

91 CONTINUED: (2)

MIA

I had no idea.

SOMMERS

Yes, well... Did you see anything... someone?

MIA

No.

JOHN

Darling? What about Mr. Hanyadi... Alexis...?

MIA

Yes...?

JOHN

Well... He was on the street. Maybe he saw something.

MIA

(shrugs)

All right. He wanted to buy a picture -- he came to the house ... Alexis Hanyadi. I haven't got his number or his address though.

SOMMERS

Will you be seeing him in the near future? Won't he come back for the painting?

MIA

I have no reason to believe I'll ever see him again. Besides I told him the painting wasn't for sale.

SOMMERS

That's a pity. If you do, you might ask him to give me a call. He very well might have seen something... it would be helpful.

MIA

I'll certainly tell him if I see him.

SOMMERS

Good.

(MORE)

(CONTINUED)

91 CONTINUED: (3)

SOMMERS (CONT'D)

(to John)

Where is that doctor's office
you were telling me about?

JOHN

It's at the end of the hall.
The last one to the right.

SOMMERS

Excellent.

Sommers opens the door and then looks back at John.

SOMMERS

(continuing)

Good evening, Dr. Stewart.

Sommers shuts the door.

CUT TO:

92 EXT. HOSPITAL - NIGHT

Mia and John leave through the entrance and walk to their
car.

JOHN

How's Emily?

MIA

She's upset over the murder but
other than that, she seems all
right.

JOHN

Good. No more laughing fits,
I take it?

MIA

(shudders)

No.

JOHN

In any case I want you to get
her to call me. I made an
appointment with her to...
make an appointment and I think
she ought to come in and see
me when I get back.

(CONTINUED)

92 CONTINUED:

MIA
I shall. How long will you be
away?

JOHN
Just a couple of days. I'll
take the first flight out of
Copenhagen Saturday morning.

They get to the car and get in it.

93 INT. CAR - NIGHT

MIA
Where shall we go?

JOHN
What?

MIA
Colonel Hanning is dining with
Uncle tonight and I thought that
we might go out to dinner by
ourselves. And, besides, you're
going away.

Mia and John smile at each other.

94 EXT. CAR - NIGHT

The car drives off.

CUT TO:

95 INT. SIR JAMES' HOUSE - HALL - NIGHT

John and Mia returning from dinner. They hear an enormous
SHOUT OF LAUGHTER coming from the sitting room. It is
Colonel Hanning.

96 INT. SITTING ROOM - NIGHT

John and Mia enter. Hanning has difficulty in getting
his breath back to say good evening he's been laughing
so much.

HANNING
Jimmy believes in vampires.

(CONTINUED)

96 CONTINUED:

SIR JAMES

(very calm)

Tact is not chief among the virtues of the military, as you are no doubt aware.

He shows to his niece and her husband the pages of Jonathan Harker's diary.

SIR JAMES

(continuing)

Just before dinner I was reading the diary that you gave me, Mia. It is as you thought, the diary of Jonathan Harker. It starts in September, 1848, and ends in 1852. I haven't read it all... just dipped into it. And it is fascinating. Apparently your great-grandfather was the first Englishman to learn of the existence of vampires. He even met Count Vlad. Nowadays we call him Count Dracula. The legendary Count Dracula.

(he taps the pages of the back of the book with his hands)

This diary contains many astonishing details and I had put forth the theory that, perhaps, that there might be some truth in it... It was that hypothesis that provoked Ronnie's outburst of ridicule.

HANNING

I do beg your pardon. But really, you know, my laughter was the unexpected result of eating a good dinner, alas, too rich in protein. Nevertheless, I shall do penance...

MIA

(kindly)

Is port so rich in protein? I didn't know.

She points at a half empty decanter of port.

(CONTINUED)

96 CONTINUED: (2)

HANNING

I'll tell you a secret -- I
hate brandy and ginger ale --
tastes like cough medicine.

JOHN

(to Sir James)

You spoke of astonishing details.

SIR JAMES

Well...

HANNING

(raising his eyes
to heaven, to Mia)

Give me another glass of protein,
my sweet.

Mia gives him a glass of wine which is not very full.
Hanning pretends to be cross and takes the decanter.
Mia taps his hand like a naughty child. He smiles and
puts the bottle down. During this time, Sir James has
been answering John.

SIR JAMES

Everybody knows about vampires
these days. It's one of the
reasons why I never watch television.
But in 1848, Jonathan Harker had no
way of knowing that a certain Count
Dracula left his coffin every night
to suck the blood of young peasant
girls in the mountains of
Transylvania and that's what makes
his diary so peculiarly interesting.

MIA

You mean Great-grandfather believed
in vampires?

HANNING

Yes, and what's more, he shipped
a brood of them to England.

SIR JAMES

(reading)

'16, October, 1848. I woke
suddenly with a feeling of
indescribable terror. I decided
I had to escape from this fearful
castle. I had to go on living
for Louise.

(MORE)

(CONTINUED)

96 CONTINUED: (3)

SIR JAMES (CONT'D)

She was waiting for me in London,
and I dreamed of our marriage
and the children God would
bless us with.'

MIA

How sweet of him.

Hanning smiles at Mia who gives him a conspiratorial
wink of the eye.

97 NARRATIVE SCENE

The scene described as Sir James reads the journal of
Jonathan Harker will be shown on the screen. The images
will overcome by their beauty and their horror the VOICE
OVER technique. It is important to know that Count
Vlad will only be seen in silhouette. We will never see
his face.

SIR JAMES (V.O.)

(continuing his
reading)

'The door was locked on the
outside. I cried for help but
I cried in vain. So great was
my anger that I forgot my fear
and I returned to my bed. Quite
suddenly, the flames of the candles
in my room grew smaller and seemed
to give off an almost supernatural
light. Three women as white as
death, as beautiful as fairy tale
princesses approached me. How
they had entered I shall never
know. I could hear their breathing.
It was like the soft murmurings of
love and desire, but their lips
were closed. The three women
leant towards me. I saw three
mouths, no, three gaping holes,
and suffering and thirst and
eternity. I wanted to die and
yet I was overcome by desire. I
was drowning. Drowning in desire.
Suddenly the voice of Count Vlad
cried out: 'Fools, I told you to
wait. It is not the moment.

(MORE)

(CONTINUED)

97 CONTINUED:

SIR JAMES (V.O.)(CONT'D)

We have one chance to survive and you are destroying it.' And they drew away from me and disappeared, sad and ghost-like. I covered my eyes with my hands and threw myself at the feet of the Count to thank him for his intervention, but the room was empty.'

98 INT. SITTING ROOM - NIGHT

MIA

Poor man, he must really have been mad -- don't you think so, John?

JOHN

Please go on.

SIR JAMES

Count Vlad wanted to come to London and buy several properties and he chose, apparently by chance, a young lawyer to take care of his affairs. Your great-grandfather.

HANNING

I see... So that's why Jonathan Harker went to Transylvania in the first place!

SIR JAMES

Having arrived in Transylvania, Jonathan heard about ritual murders of people who had been sucked dry of blood and that the area of 30 kilometers around Count Vlad's castle was deserted by man and beast.

(he turns toward
John)

John, as a doctor you know that the unconscious sometimes overlaps with the conscious.

(CONTINUED)

98 CONTINUED:

JOHN

(a little enervated
and taking himself
a drink)

James, I hate to talk of my profession when I'm at home, and besides, if the overlap between the conscious and the unconscious could be defined, I would be out of work.

SIR JAMES

When a superstition expresses itself in reality, I mean, tangible reality, should one deny the facts because they're not logical or should one modify one's idea of logic in light of these new facts?

JOHN

Sadly, I'm not a mathematician. They invented the atomic bomb while playing with equations. I'm preoccupied with the most unstable, most subtle equation called man.

(to Sir James)

Psychologists and psychiatrists are like you, James, their only strength is to accept certain evidence and to walk in the dark like blind men, feel their way around, find the furniture and the walls and help others to find them.

MIA

John, you never told me that.

JOHN

I thought that you knew.

HANNING

Mia, forgive me for interrupting, but could you pour me just six drops of that excellent port?

Mia leaves her husband's arms and gives the Colonel half a glass of port.

(CONTINUED)

98 CONTINUED: (2)

HANNING

(continuing;
addressing Mia)

The castle in Transylvania and
the mysterious ladies of the
night was just the hors d'oeuvres.
Get him to tell you the rest.

Sir James has closed his eyes and hunched himself in his
armchair. Mia goes toward him, takes him in her arms,
and cajoles him and says in a low voice:

MIA

Please tell us some more, Uncle,
for my sake.

FLASHBACK technique as employed before, but this time
we just SEE rather than hear Sir James' voice.

99 NARRATIVE SCENE

We SEE a frightful storm. We SEE a boat about to be
wrecked. The captain of the ship is tied to the helm.
His eyes express something more than the fear of drowning,
a kind of horror not at all like that of a sailor facing
a tempest. The ship crashes onto the rocks of the coast.
A shadow appears in front of the captain. There are
eyes shining in the darkness. Resume the voice of
Sir James.

SIR JAMES (V.O.)

Vampires or not vampires, Harker
was a decent professional man.
On his return to London he
organized the Count's journey,
but the boat carrying Count Vlad
and his possessions was shipwrecked.
Everybody was lost at sea. The
sailors and passengers. One large
chest, some pictures, some books
and three golden chandeliers were
all that were recovered from the
wreck.

100 RESUME THE SITTING ROOM OF SIR JAMES

SIR JAMES

Harker put these objects into
the cellar of his orangery and,
following what was legally correct,
he advertised for beneficiaries of
Count Vlad.

(MORE)

(CONTINUED)

100 CONTINUED:

SIR JAMES (CONT'D)

No one replied. He had almost forgotten the whole business when a series of murders became front page news. What was strange was that all the victims had been sucked dry of blood. Moreover, they had died without apparent violence. Just a little mark on the neck or on the breast, or sometimes in the brachial artery.

101 ROMANIA

Harker standing before the body of a peasant girl. Her breast has a small mark, like a razor cut. A Romanian officer is speaking to Harker.

102 LONDON

Harker sees in his newspaper a drawing of an identical crime. Louise, his wife, is leaning over his shoulder.

103 RESUME SIR JAMES' SITTING ROOM

CLOSEUP ON the face of Mia, who could be the twin sister of Louise.

SIR JAMES (O.S.)

And about the same time, Louise, his wife, began to suffer from a strange illness. One evening in the park between the orangery and the old house, he surprised his wife in the arms of a man.

104 FLASHBACK

Louise, strangely held in the arms of a man who kisses her neck. Harker is stock still. He cannot believe what he sees his wife doing and suddenly recognizes the man.

Resume voice of Sir James.

SIR JAMES (V.O.)

It was Count Vlad. Or at least his double.

(CONTINUED)

104 CONTINUED:

(NOTE: Again we do not see the face of the man.)

Harker cries out to his wife. The man turns and stares at him for a moment and disappears into the trees. Harker seizes his wife in his arms and carries her into the house. She seems literally petrified.

105 RESUME SIR JAMES' SITTING ROOM

SIR JAMES

The next morning, Harker, who sadly did not have as his best friend a Colonel in the Indian Army, went down to the orangery. The objects saved from the shipwreck were still there.

106 RESUME FLASHBACK

We SEE Harker in the cellar of the orangery. We recognize the decor and the large chest. Harker lifts the cover of the big box. We do not see inside it.

107 RESUME SITTING ROOM

SIR JAMES

Count Vlad seemed to be dead. He was immobile and his eyes closed, but his body had not decomposed. His face was deathly white and the mouth was frozen yet greedy. In great haste, before the sun should set, he ordered his servants to wall up the cellar and to seal forever every opening however small.

JOHN

(ironic)

Shouldn't he have killed him --
driven a stake through his heart
-- isn't that the way?

(CONTINUED)

107 CONTINUED:

SIR JAMES

Yes, but did he know?

HANNING

No doubt the idea of killing a corpse did not appeal to him.

SIR JAMES

Perhaps... These are the last words your Jonathan Harker wrote in this journal... 'I pray to Almighty God that what sleeps here should sleep forever and that this, my diary, should never see the light of day. For on my honor as a Christian man, the vampire does exist. J.H., May 17, 1852.'

HANNING

Well, now... John, come to my rescue.

JOHN

It certainly is astonishing -- particularly in view of what we now know about paranoid schizophrenia.

MIA

(to Sir James)

But Louise died when she was very old, didn't she?

SIR JAMES

She left England with her husband and died in Italy many years later. Harker Court was abandoned in 1852, has never been lived in since.

MIA

It's a pity this chest has been stolen.

SIR JAMES

Yes, a great pity.

108 INT. MODERN APARTMENT BUILDING - 8TH FLOOR - NIGHT

We are IN FRONT of the elevators. A young, elegant woman in evening dress which is extremely low-cut is saying good night to some friends. She puts her fur coat over her shoulders, we NOTICE that she's wearing a diamond necklace.

MAN

You sure you don't want me to come with you, Lydia?

LYDIA

No, no really it's too kind of you. My car's just downstairs in the parking lot.

The elevator arrives at the 8th floor. Lydia kisses her two friends good night and the doors of the elevator close in front of her.

109 INT. ELEVATOR - NIGHT

The elevator stops on the 5th floor. A man enters. We only SEE his back. An expression of slight surprise from Lydia. She is embarrassed by this man who is looking at her so attentively.

110 CLOSEUP OF THE MAN WHO IS LOOKING AT LYDIA

It is Alexis.

111 BACK TO SCENE

The elevator descends. 4th, 3rd, 2nd... Lydia is more and more uneasy as the young man continues to stare at her without saying anything. 1st floor, ground floor, the elevator is now between the ground floor and the first basement (the parking lot).

112 CLOSEUP OF ALEXIS' HAND

which presses the "stop" button of the elevator.

113 BACK TO SCENE

LYDIA

(terrified)

What do you think you're doing?
Are you mad?

(CONTINUED)

113 CONTINUED:

Alexis for the first time smiles. Brusquely he stretches his hand toward her breast. The young woman backs up against the walls of the elevator.

LYDIA

(screaming)

Let me go!

Suddenly the face of Alexis takes on a terrible and savage aspect. His hand grasps Lydia's necklace. Using one of the diamonds like a knife, he makes a deep wound in the left breast of the young woman who cries with pain.

114 INT. EMILY'S BEDROOM - NIGHT

Emily wakes from a dream. She cries out. It's as if she felt the murder that Alexis committed.

115 INT. ELEVATOR - NIGHT

Alexis' face is on the breast of the young woman.

116 CLOSEUP OF LYDIA

Her expression has changed from terror to one of pleasure and ecstasy.

117 INT. BEDROOM - CLOSEUP OF MIA - NIGHT

who is making love to John. Expression of profound sexual pleasure, which reminds us of the expression on the face of Lydia.

118 EXT. STREET - INSERT OF A PHOTOGRAPH - DAY

in an evening newspaper. The photograph is of Lydia lying dead on the floor of the elevator. A headline reads: THIRD VICTIM OF THE BLOOD-CRAZY MURDERER. The newspaper is in the hands of Mia who walks toward her antique shop.

119 EXT. ANTIQUE SHOP - DAY

Mia sees Emily through the glass window and we SEE a reflection of passing cars and people.

120 CLOSEUP OF EMILY

who has not seen Mia. She seems to be concentrating her attention at one exact spot on the window glass. Suddenly, with a rapid and precise gesture, she catches a fly which she keeps in the palm of her hand still alive.

121 INT. ANTIQUE SHOP - DAY

Mia enters. Emily sees her and smiles.

EMILY

Hello.

MIA

Hello, darling. How was the day?

EMILY

I finally sold the musical box to that Arab. He paid in cash.

MIA

That's great.

She walks towards the desk where there is a kind of cash register. Emily has picked up a paper bag. She dips her hand into the bag and takes out something which she puts in her mouth. Apparently it's candy (but we have not seen what it is).

EMILY

Mrs. Stonehill is going to come back for the silver dinner service but she wants to discuss the price with you again.

MIA

(who is arranging
some papers)

That awful woman. First she wants you to give everything away and then she even wants you to pay for her taxi.

Emily laughs. She takes another "candy" from her bag and puts it in her mouth.

MIA

(continuing)

You can go home now, darling. John won't be back until tomorrow so I'm going to stay here and do the accounts and some stock taking.

(CONTINUED)

121 CONTINUED:

EMILY

Okay. See you Monday.

She puts on her coat, kisses Mia on both cheeks and goes out taking with her her paper bag.

122 INT. BUS - DAY

Emily is sitting next to a WOMAN who has a little boy of three years old on her knees. The little boy is looking enviously at Emily who is eating something that she's taken from her paper bag. He's sure it's candy. He takes advantage of a moment when Emily's head is turned, looking out of the window to dip his hand in the paper bag. Several large flies fly out of the bag. We ZOOM IN on the open paper bag. Inside are some thirty or forty spiders and flies still alive.

123 CLOSEUP ON THE LITTLE BOY'S FACE

He looks terrified.

MOTHER (O.S.)

(to her son)

What have you been up to?

124 ANOTHER ANGLE

Emily turns quickly and snatches the bag away from the little boy but as she does so the bag falls out of her grasp.

125 CLOSEUP OF THE SPIDERS AND THE FLIES

which fall on the knees of the little boy and in his mother's lap.

126 ANOTHER ANGLE

The mother screams with fear and with disgust. She leaps to her feet. The little boy is crying. A young woman seated opposite also sees the insects and cries out. The bus comes to a stop and Emily rushes off it leaving the distressed women still half in shock behind her.

127 INT. OLD HOUSE OF JONATHAN HARKER -- NIGHT

The CAMERA PANS IN A TIGHT SHOT over a sheet of red velvet whose folds seem so close to look like a strange range of mountains which have the color of blood. CAMERA PULLS BACK and we SEE the chest that was found at the beginning of the film in the cellar of the orangery, the lid is open. Under the velvet sheet which lines the interior of the chest there is some earth but otherwise the chest is empty. It is SEEN in a corner of a large room. The room is not furnished but several chandeliers made of gold stand on the ground, their candles lighted. In the middle of the room lit by the flickering light of the candles stands Alexis. He moves toward the window and looks out.

128 ALEXIS' POV

The park is dark and deserted.

129 BACK TO SCENE

Alexis leaves the room.

130 EXT. PARK - OLD HOUSE - NIGHT

Alexis leaves the house and crosses the deserted park.

131 INT. ANTIQUE SHOP - NIGHT

Mia is at work on her accounts. She drinks a cup of tea and from time to time nibbles on a biscuit. A CLOCK STRIKES 10:00. A cat (that we will have already seen in the earlier scenes) rubs up against Mia's legs. Suddenly the cat turns and starts to meow plaintively.

MIA

What's the matter, Caesar?
Are you hungry?

132 EXT. STREET - NIGHT

Alexis is walking in an almost deserted street.

133 INT. ANTIQUE SHOP - NIGHT

Mia is writing. The cat is looking towards the back of the shop. He seems to see something that we cannot see. Suddenly the cat screeches terribly. Its hair stands on end. The cat hisses. We SEE Mia's reaction.

134 EXT. STREET - NIGHT

We SEE Alexis in another street walking purposefully.

135 INT. ANTIQUE SHOP - NIGHT

Caesar, the cat, has gone completely crazy. He races like a madman around the shop. He meows with terror. He climbs up the curtains and tears them with his claws. Mia tries to catch him.

MIA

Caesar, Caesar.

The cat takes no notice. He throws himself against the glass door at the back of the shop as if he wanted to escape. Mia is afraid that the cat might jump on her. She opens the glass door which gives onto the courtyard. Caesar runs out as if he had the devil at his heels.

136 EXT. COURTYARD OF THE ANTIQUE SHOP - NIGHT

Mia is standing just in front of the glass door. She sees Caesar disappearing into the light still meowing. Suddenly there is silence and suddenly Alexis appears out of the night. He stops in the shaft of light that comes from the shop. He looks at Mia and she looks at him, and he goes up to her.

ALEXIS

Good evening.

MIA

Oh it's you... You frightened me!

Mia is stunned with surprise at Alexis' appearance.

He goes into the shop. Mia hesitates but she hasn't the courage to ask him to go and so she goes into the shop behind him.

Mia closes the door of the shop. There is very little light at the back of the shop and a very untidy pile of furniture and knick-knacks. We NOTICE as well as the piano, a large sofa whose upholstery is torn.

MIA

(continuing;
embarrassed)

I can't even offer you a drink.

(CONTINUED)

136 CONTINUED:

ALEXIS

Thank you but I'm not thirsty at the moment.

And he smiles again.

ALEXIS

(continuing)

I thought a great deal about you -- I needed to see you again.

MIA

I don't receive callers at this hour of night.

ALEXIS

Don't be alarmed.

He smiles with great charm and suddenly points to a piano.

ALEXIS

(continuing)

Is it in tune?

MIA

I think so more or less.

He goes to the piano and begins to play.

Were it not for the fact that from time to time he casts a strange and insistent glance at Mia one would never know that this charming and aristocratic young man sitting at the piano was the same man who we saw commit a savage murder in the elevator.

The melody that Alexis is playing is ravishingly beautiful. It's a little melancholy, rather romantic but rather striking. He sings but the words of the song are in German.

Suddenly Mia's unease and embarrassment leave her. She goes toward Alexis and listens fascinated.

Mia had taken the portrait of Louise into the back of the shop (she did not want other potential buyers). Is it an optical illusion or the play of the light? From the moment that Alexis started to play the piano Louise's face seemed animated as if she too were listening to Alexis as he plays and sings.

137 INT. BEDROOM - EMILY -- NIGHT

We HEAR as if from far off the PIANO and Alexis' VOICE as if Emily too was listening.

(CONTINUED)

137 CONTINUED:

She is drawing on a wall of the bedroom. She is drawing something strange and terrible but her hand never hesitates. It's as if her hand was guided.

138 INT. ANTIQUE SHOP - NIGHT

Alexis is still playing the piano.

139 CLOSEUP OF LOUISE'S FACE

in the picture.

140 CLOSEUP OF MIA

141 CLOSEUP OF THE FACE AND HANDS OF ALEXIS

142 ANOTHER ANGLE

Almost unconsciously Mia has come very close to Alexis so that her body almost brushes against his but when he stops playing she seems to take ahold of herself and steps back.

MIA

That was so beautiful. I wish
I understood the words.

ALEXIS

The poem tells of a young man
condemned to live for eternity
and condemned to live completely
alone. He searches in vain for
love but in order to possess the
one he loves he must first kill
her.

MIA

How terrible.

ALEXIS

Yes, very terrible and very
beautiful.

He stands up and walks toward the portrait of Louise as if he was going to speak to her but at the last moment he turns away his eyes. He finds an antique box of games and inside a deck of cards. He seizes the pack of cards and plays with them with the most extraordinary agility.

(CONTINUED)

142 CONTINUED:

ALEXIS
(continuing)
Take a card.

Mia, who is charmed by this sudden playfulness takes a card.

ALEXIS
(continuing)
Look at it, remember what it is
and put it back in the deck.

Mia obeys.

ALEXIS
(continuing)
Point to any object in the room.

Mia points at a silver serving bowl. Alexis throws all of the cards into the air where they scatter but somehow fall back into his hand in one deck.

ALEXIS
(continuing)
Now look inside your silver bowl.

Mia does so and finds the card she chose. She gives a little cry of astonishment.

ALEXIS
(continuing)
Now think of a card.

MIA
Okay.

Alexis goes towards her. He puts his hand at the bottom of Mia's neck and with a sudden gesture takes out the card from the top of her shirt. It's the eight of clubs. He shows the card to Mia.

ALEXIS
Is that the one?

MIA
I don't believe it... Alexis,
that's marvelous.

Alexis again puts his hand on Mia's neck and lets his fingers play lightly over her shoulders. We NOTICE that he is wearing a ring, a giant emerald, set in a gold band. Alexis' expression changes suddenly.

(CONTINUED)

142 CONTINUED: (2)

We have the impression for a long moment that we are going to see another version of the murder in the elevator but abruptly Alexis takes his hand away.

ALEXIS

I'm going to show you something else. Turn off the light.

MIA

But...

ALEXIS

Turn off the light.

Mia does so. There is still however some light coming through the shop window. Alexis goes up to the candelabrum which is standing in front of the portrait of Louise. Alexis stares at the candles. One after the other without being touched the candles burst into flame. Mia seems hypnotized.

The painting of Louise lit now by the moving lights of the candles seems more animated than before and we NOTICE for the first time behind Louise the silhouette of a young man which we had not noticed in the picture before. The man could be Alexis though we do not see his face clearly.

143 CLOSEUP ON THE EYES OF ALEXIS

who is looking at Mia.

144 CLOSEUP ON MIA

hypnotized.

144 ANOTHER ANGLE

Suddenly Louise smiles at Mia. She comes to life. The frame of the painting has disappeared. Louise is actually in the room and she goes towards Mia. The two women are absolutely identical. The only difference being their clothes and the way they dress their hair. Also, perhaps the expression of Louise is more intense than that of Mia and rather disquieting but in effect the scene that follows will be played between the "two Mias." Louise caresses the face, the neck and the shoulders of Mia.

LOUISE

You are so beautiful, so tender,
so warm, so alive.

(CONTINUED)

144 CONTINUED:

Her hand moves down the length of Mia's back, her waist and her hips then gently Louise undoes Mia's shirt and bares her breast. She caresses her breast, she kisses her on the mouth, she kisses her breast. Mia is overwhelmed. How could she resist these caresses which are given to her by herself. Louise undresses her and Mia is naked. Louise takes Mia by the hand and gently lies on the sofa. Several times we CUT to a very TIGHT CLOSEUP of Alexis' eyes fixed intense, phosphorescent like the eyes of a cat. Louise covers Mia's body with kisses and caresses. Without our having seen her undress Louise is now naked and lying against Mia. Her hair has been unfastened and there is now no difference between Mia 1 and Mia 2.

145 CLOSEUP OF ALEXIS' EYES FROM MIA'S POV

The CAMERA PULLS BACK. It is no longer Louise who is in Mia's arms but Alexis.

Alexis makes love to Mia who is transported with delight.

146 INT. EMILY'S BEDROOM - NIGHT

Emily is still drawing on the walls. We SEE something erotic and morbid and from far off as with the piano when Alexis was playing and singing we HEAR Mia's SIGHS of pleasure.

147 INT. ANTIQUE SHOP - DAWN

Mia is asleep on the sofa. Her body is partly covered by a lace shawl. She opens her eyes and stretches out her hand as if to find Alexis by her side but she is alone on the sofa. She sits up and looks around her. The room is empty. Alexis is gone.

Then suddenly the memory of what took place comes back to her with shame and remorse. We SEE the portrait of Louise now nothing more than the portrait of a beautiful woman painted 130 years ago. Abruptly Mia takes the shawl with which she is covered and places it over the picture as if to hide herself from Louise. She dresses quickly and leaves the shop.

148 EXT. STREET - DAWN

Mia is walking on the pavement. The street at this hour is still deserted. She seems desperately sad. She approaches Sir James' house and she opens the front door.

149 INT. SIR JAMES' HOUSE - BEDROOM - DAWN

Sir James is lying in bed but he is not asleep. He hears Mia's FOOTSTEPS on the staircase and hears them as she crosses to her bedroom. He is very troubled.

150 INT. BEDROOM - MIA - DAWN

The curtains are drawn. The room is in darkness. Mia falls onto the bed still fully dressed but her eyes are wide open.

151 EXT. AIRPORT - DAY

A jet liner landing.

152 INT. SIR JAMES' HOUSE - THE STAIRCASE AND JOHN AND MIA'S BEDROOM - DAY

John is climbing the stairs, a small suitcase in his hands. He goes into the bedroom and puts down the case. He pulls the curtain and suddenly notices that Mia is stretched out fully dressed on the bed.

JOHN

(astonished)

You are still asleep?

Mia opens her eyes.

MIA

John!...

He sits down on the edge of the bed beside her and takes her in his arms.

JOHN

I missed you.

Mia throws herself into his arms. He understands that something is wrong but wants to wait until Mia picks her own moment to tell him. But she says nothing. After a beat he says:

JOHN

(continuing)

What's the matter?

MIA

I have to talk to you.

(CONTINUED)

152 CONTINUED:

JOHN

Why don't you start by telling me
why you're wearing your clothes
in the bed!

MIA

That's not important.

JOHN

(jovial)

Well... What is important?

MIA

I've been unfaithful to you last
night.

John's reaction at first is uncomprehending and then it
turns to shock.

JOHN

Wonderful.

(pause)

Who?

MIA

Alexis Hanyadi.

JOHN

Why?

MIA

I don't know.

JOHN

You don't know?

John stands up and starts walking backwards and forwards
across the room.

JOHN

(continuing)

Do you love this man?

MIA

I don't know.

(pause)

He came into the shop while I
was going over some books. I
don't know... I can't even
explain how it happened.

JOHN

He broke into your shop?

(CONTINUED)

152 CONTINUED: (2)

MIA

Sort of.

John just stands there thoughtfully for a moment. He turns to look at her face.

153 JOHN'S POV OF MIA

holding back her tears. John comes back and sits on the bed.

MIA

(embracing him)

I'm afraid of him.

John holds her by her shoulders.

JOHN

(irritated)

Then why did you sleep with him!

MIA

I don't know. I'm afraid.

JOHN

(after a pause)

Did you like it?

Mia just looks at his face. Her silence is like an affirmation.

JOHN

(continuing)

I see.

(pause)

So what's to happen now? Do you want an end to our marriage?

MIA

I love our marriage. I love you.

JOHN

Are you afraid of him or are you afraid of what he brings out in you?

MIA

(pauses)

Both.

Mia hugs him. She is shaking.

(CONTINUED)

153 CONTINUED:

MIA
(continuing;
pleading)
You've got to protect me.

We SEE John's face over Mia's shoulder. He looks troubled. His expression is one of insecurity and also of concern for Mia. He begins to stroke her hair.

154 INT. SIR JAMES' HOUSE - THE DINING ROOM - DAY

Sir James is eating breakfast. John enters. It's hard for him not to show how troubled he is. Sir James notices but says nothing.

JOHN
Good morning, James.

SIR JAMES
Good morning.

John pours himself a cup of coffee and drinks it standing.

SIR JAMES
(continuing)
No breakfast?

JOHN
I'm tired... it's the plane
journey.

SIR JAMES
I see.

Sir James continues eating.

John just sips his coffee looking off into space. We HEAR the DOORBELL RING. The Maid calls out from the other room.

MAID (O.S.)
I'll get it.

SIR JAMES
Visitors?

He lifts his eyebrows.

The Maid opens the door to the dining room and lets Sommers in.

(CONTINUED)

154 CONTINUED:

SOMMERS

Good morning, gentlemen.

JOHN

What's the trouble?

Sommers nods at Sir James.

JOHN

(continuing)

Oh... This is Inspector Sommers.
Inspector Sommers... this is Sir
James Harker.

SOMMERS

How do you do.

Sir James nods.

SOMMERS

(continuing)

Yes... Well...

SIR JAMES

Coffee?

SOMMERS

No thank you. Bad stomach.

JOHN

What's the problem?

SOMMERS

Well.

Sommers takes a piece of paper from an inside pocket and opens it up on the table. It is a fairly large map of London.

SOMMERS

(continuing)

If I may draw your attention to the map here for a moment you will notice that I've drawn a black circle around your house. You'll also notice that I've encircled three locations where the murders over the last month have taken place.

He pauses.

(CONTINUED)

154 CONTINUED: (2)

SIR JAMES

(straining)

Could you move the map a little closer to me. I can't really see it.

SOMMERS

Sorry.

Sommers moves the map over to Sir James so he can see it.

SOMMERS

(continuing;

points to a

red circle)

This is where the first murder took place. The liquor store. One hundred and fifty yards from your home. This one occurred on the first of September.

(points at an-

other red circle)

And this the second, was on the eighth, in the park four hundred yards from your house -- a fifteen-year-old boy.

(points at

another one)

The third here... In the apartment block where you park your car occurred on the 16th of September -- that was the girl we found in the elevator...

Sommers folds up the map as he lets this all sink in for John and Sir James' benefit.

155 INT. STAIRWAY - DAY

Mia is walking down the steps to the dining room. She opens the door to see all the men with their backs to her hunched over the table.

SOMMERS

All the murders have occurred eight days apart from one another. I believe that the next one will occur within the next several days and frankly, Doctor Stewart, I am worried.

JOHN

I see.

(CONTINUED)

155 CONTINUED:

JOHN

I see.

SOMMERS

Does Hermann Konig have any way
of knowing where you live? Did
he ever come by your house?

JOHN

No, but I am listed in the phone
book.

Sommers grits his teeth and turns to see Mia.

SOMMERS

Good morning, ma'am.

MIA

Hello. Don't mind me.

SOMMERS

(to John)

Look... Help me. You're a
psychiatrist. You know Konig.
Would he want to do you harm?

JOHN

It's unlikely -- but it's possible.

SOMMERS

(to Mia)

By the way, have you seen Mr.
Alexis Hanyadi?

Mia looks at John. John looks at Mia and Sommers notices
the exchange. He sees John about to burst in with an
emphatic, "NO!!!" but Mia cuts in with:

MIA

Yes I have.

SOMMERS

When was that?

MIA

Yesterday evening -- he came to
the shop.

SOMMERS

And did you ask him to get in
touch with us???

MIA

No I didn't.

(CONTINUED)

155 CONTINUED: (2)

Sommers looks at Sir James' reaction and a look comes over his policeman's face that fairly reeks with suspicions -- both over Alexis' possible implication in the murders and also the possible fact that Mia might be involved with this man.

SOMMERS

(looks down at
the floor)

I see.

(to Sir James)

I'm concerned about your family's safety. I think it would be wise if I had a police car patrol the house the next few days.

MIA

That seems like a lot of trouble.

SIR JAMES

I'm inclined to go a bit further.
(pause)

I'd like to put a man in the garden house... and some dogs.

MIA

Now that's going too far.

SOMMERS

On the contrary!!! That is an excellent idea. The sooner the better.

(pause)

Now! I have business to attend to.

(to Mia)

Should you see this man I want you to tell him to contact me immediately. You won't forget will you, it will save us a lot of trouble. Good morning.

Sommers exits.

156 EXT. EMILY'S HOUSE - DAY

MASTER SHOT of Emily's house.

157 INT. EMILY'S HOUSE - KITCHEN - DAY

Emily's Mother has just made some tea and toast which she has put on the breakfast table.

(CONTINUED)

157 CONTINUED:

She goes to the door of the kitchen and shouts.

MOTHER

Emily, come down. It's already
ten-thirty.

No reply.

MOTHER

(continuing;
to herself)

What's keeping her I wonder.

She goes out of the kitchen.

158 INT. EMILY'S HOUSE - STAIRCASE AND LANDING

The Mother goes up the stairs and calls out again.

MOTHER

Emily.

She stops in front of Emily's bedroom door and she opens
the door.

159 INT. EMILY'S BEDROOM - MOTHER'S POV ON EMILY'S BACK -- DAY

Emily turns. She has blood on her mouth, and some tiny
bird feathers stuck on the corner of her mouth. We can SEE
BEHIND Emily on a shelf that the birdcage (which we will
have established before) is open. We SEE one leg of the
bird still twitching nervously on the ground among some
yellow feathers. Clearly Emily has eaten the bird. Her
Mother cries out and then sticks her hand in her mouth to
stop herself. Emily looks at her calmly. Her angelic
face expresses no guilt or blame. Then her Mother notices
that the walls of the bedroom are covered with hallucina-
tory drawings. It's like something from a nightmare.

MOTHER

Oh, my God. No, no, no...

She turns away in shock and runs downstairs to the tele-
phone.

160 INT. KITCHEN -- DAY

The Mother is dialing a number on the telephone.

(CONTINUED)

160 CONTINUED:

MOTHER

I must speak to Dr. Stewart...
No, now... Please, it's very
urgent... I'm Mrs. Johnson,
Emily's mother.

161 EXT. EMILY'S HOUSE - DAY

John's car is parked before the house. John helps Emily into the car. She is very docile. Before getting in himself he takes a step toward the Mother who is standing on the pavement always with the same expression of horror and incredulity on her face.

JOHN

I'm going to keep her in the hospital. Perhaps later you could bring some clothes and her toothbrush and so on. But it would be better if you did not see her... For a little while at any rate.

The Mother looks at the doctor. She can't say anything. She is numb with shock.

162 INT. CAR -- JOHN AND EMILY -- DAY

Emily is sitting silently in the car. John looks at her and sees the feathers still on her mouth. He reaches into his pocket and takes out a handkerchief and hands it to her. She looks at it without understanding.

JOHN

Wipe your mouth with it.

Emily gives a little giggle and takes it and wipes her mouth.

JOHN

(continuing)

I'd like you to tell me what happened.

EMILY

You were there.

JOHN

Why did you...

(CONTINUED)

162 CONTINUED:

EMILY
Eat the little bird?...

John nods.

EMILY
(continuing)
Well... He was a nice bird.

She pauses.

JOHN
Why did you do it?

EMILY
I told you. He was a nice bird...
And pretty... All blue and yellow
... And red on the inside. He
couldn't talk though.

JOHN
Did that make you angry?

EMILY
No... Not at all.

JOHN
Then why did you kill him?

EMILY
I didn't kill him. I mean, I
ate him but he didn't die... I
told you.

JOHN
You mean he's living inside you?

EMILY
(taps her forehead)
Right here.
(smiles innocently)
He'll be alive as long as I'm
alive.

John looks at her. His face is grim in the belief that
she has become completely schizophrenic.

EMILY
(continuing)
Just like all the flies and
cockroaches and moths that are
inside me.

(MORE)

(CONTINUED)

162 CONTINUED: (2)

EMILY (CONT'D)

(laughs)

Did you know that cockroaches
are smarter than flies?

JOHN

I didn't know that, Emily.

EMILY

(smiles)

It's true.

(pause)

By eating them I made them a part
of me and now they have a whole
new life ahead of them. It's
just like he said.

JOHN

Like who said, Emily?

EMILY

Like Mr. Hanyadi said.

163 SHOT OF JOHN'S FACE

turned from Emily. He has his teeth gritted in frustra-
tion at being faced with the complete breakdown of an
ex-patient whom he'd considered well again.

164 EXT. SHOPPING STREET IN LONDON - NIGHT

Winter has come and the days are short. It's already
night but the shops are still open. We get an impression
of activity of people shopping. The CAMERA PANS and STOPS
on the window of a shop selling men's clothing. We ZOOM
INTO the interior of the shop and SEE Mia who is just put-
ting a cashmere pullover on the counter by the cash
register.

165 INT. CLOTHING STORE - NIGHT

While the SALESMAN folds the pullover and puts it in a
box, Mia asks him.

MIA

May I use your phone?

SALESMAN

Certainly, madam.

The man puts a phone on the counter in front of her, Mia
picks it up and dials.

166 INT. HOSPITAL - JOHN'S OFFICE - NIGHT

John is writing up some notes. The PHONE RINGS and he picks it up.

The short scene that follows must give the impression that things are going better between Mia and her husband. Apparently some time has passed since the night she made love to Alexis and John and Mia have again become a happy married couple.

JOHN

Hello.

MIA (V.O.)

Hello.

JOHN

Mia. Where are you?

MIA (V.O.)

I'm at a shop buying you a present.

JOHN

How nice.

MIA (V.O.)

Will you be late tonight?

JOHN

I'm just leaving.

MIA (V.O.)

Good. I'll be home shortly.

(pause)

John?

JOHN

Yes.

167 INT. CLOTHING STORE - NIGHT

MIA

(on phone)

I love you.

The man who has just finished wrapping her sweater looks at her as she displays her affection. She smiles at him.

MIA

(continuing)

Goodbye, darling.

Mia hangs up the phone and pays the Salesman.

168 A SHOT OF MIA

SEEN through the glass of the shop. As at the beginning of the scene.

169 REVERSE ANGLE ON ALEXIS

on the other side of the street. He is observing Mia in the shop.

170 EXT. STREET - NIGHT

Mia comes out of the shop and walks along the pavement, her parcel in her hand.

Alexis follows her for a moment at a distance. She has not seen him. Mia stops at the corner of the street waiting for the red light to change to green so that she can cross the road. Alexis goes up to her and looks at her. Mia feels his presence and turns around but she is shocked to see Alexis there.

ALEXIS

Mia.

MIA

(sharply)

Leave me alone.

And she runs across the street without waiting for the light to change. There is a SCREECH OF TIRES as drivers stamp on brakes to avoid hitting Mia. She arrives on the other side of the street and continues to run. She turns her head and sees that Alexis is still following her. She turns a corner and now Alexis is out of sight. She looks for a taxi but there is not one free. She sees the entrance of an amusement arcade and since there's nothing better she decides to hide herself there.

171 INT. AMUSEMENT ARCADE - SERIES OF SHOTS - NIGHT

Mia enters the brilliantly lit arcade. A couple of young men knock against her as she comes through the entrance. They seem to be in a hurry to get out, and the reason for their hurry is evident, a group of five or six punk rockers are spreading panic all around them in the arcade. They're clearly looking for a fight and seem especially menacing with their partly shaven heads, and their uniforms which owe something to science fiction and to Nazi mythology. Several of them are carrying knives.

(CONTINUED)

171 CONTINUED:

At this particular moment they're beating up a man who was trying to call the police. One of the rockers sees Mia. An elegant and beautiful young woman in this kind of place is an unhopd for victim for the gang. They approach her with expressions of vulgar abuse. She tries to hide at the back of the arcade where there is a hall of mirrors. The rockers follow her and no one dares intervene.

One after another the people in the arcade, mostly young men, run away. Two rockers have pinned Mia up against a mirror. The younger of them is trying to tear open Mia's shirt with the point of his knife. As Mia tries to defend herself the blade of the knife cuts her skin just at the base of her neck. The wound is not serious but the blood flows swiftly.

Alexis has come into the arcade. He can hear the NOISE made by the rockers and Mia's CRIES for help. He hesitates at the entrance to the hall of mirrors. For one moment one might think that he was afraid of taking on so many thugs. But one will see later that the reason for his hesitation was entirely different.

Alexis, being a vampire, has no reflection in a mirror.

However, he enters the hall of mirrors. Mia sees Alexis, her eyes implore his help. Some of the rockers turn around. Alexis is immobile and they think he is afraid. They hurl abuse at him and advise him to get out.

Suddenly Alexis leaps at them. He is no longer a man but a wild animal. In less than twenty seconds he literally destroys the group of thugs. One after another they are thrown against the distorting mirrors which shatter into pieces. There is blood flowing down their faces and one hears the NOISE of BROKEN BONES.

At a certain moment we will SEE that Alexis has no reflection in the mirror. Mia observes this as well but only subconsciously since she is overcome by the horrible and superhuman strength of Alexis.

She is violently pushed by one of the thugs and her head strikes a wall and she is knocked out. Suddenly the fight stops, the thugs have been beaten off. Those who are still capable of walking run away but three remain absolutely motionless on the floor covered with splinters from the mirrors, half dead and seriously wounded.

Alexis is like a wild wolf who smells the warm blood of his victims. He sees Mia inert, little blood flowing from her wounds.

(CONTINUED)

171 CONTINUED: (2)

He goes towards her and kneels next to her. For a moment he stares at the drops of blood which are flowing from the neck and across the shoulder like scarlet tears. Then with a shudder of animal pleasure he throws himself on Mia and puts his half open lips against the wounds. He has completely lost control of himself.

Mia might well have died then and there if the NOISE of POLICE SIRENS had not awoken Alexis from his trance. He tears himself away from Mia, he looks at her as if for a moment bewildered by what he has done but he sees that while she is still unconscious she is still breathing.

With his huge strength he takes her lightly into his arms and disappears with her behind the broken mirrors towards the extreme rear of the arcade where there is a kind of storeroom.

In it are kept new pinball machines waiting to be installed and other machines awaiting repair. It's a good hiding place. Besides which the police who have now arrived have no reason to go looking for them since their attention is totally occupied with the wounded rockers.

Alexis is leaning against an electronic tennis machine. The machine is plugged in but because no coin has been inserted to start the game we only SEE the line of the net and the lines for the tennis rackets in black and white on the screen. However, when Alexis touches the machine it seems to pick up the force of his emotions and the lines start to move and the screen shows a picture similar to that of a faulty television.

Alexis holds Mia in his arms, she is still unconscious. The young woman's head is resting on his shoulder. He speaks to her softly but with great intensity as if the words were going to penetrate the barrier of Mia's unconsciousness.

ALEXIS

A hundred years I've waited for you. You think me cruel but you will see that I am not. You will share my life and find it... beautiful.

(beat)

I've been called the damned but, Mia... I know that there is no Devil... and there is no God... There is only Nature of which I am a part like all the other creatures of the earth.

(MORE)

(CONTINUED)

171 CONTINUED: (3)

ALEXIS (CONT'D)

(emphatic)

You will die!!!

(tender)

You will be as I am and take the
souls you find and they will live
within you. You will die and
then you will rise to live with
me forever.

While Alexis is speaking Mia has opened her eyes. After the shock of the fight and of her unconsciousness she hears the words of Alexis as if in a dream. Alexis leans over her and kisses her tenderly on the lips, and she accepts the kiss. She can stand now and Alexis takes her by the arm and takes her through the emergency exit of the arcade.

172 EXT. STREET - NIGHT

They walk a short distance. Alexis signals for a taxi and one pulls up. Mia gets in.

ALEXIS

I shall see you again very soon.

Mia gives her address to the driver, the taxi starts. Mia looks through the rear window and sees the silhouette of Alexis standing quite still on the edge of the pavement.

173 MIA'S POV - ALEXIS

SEEN through the window as he disappears in the distance.

CUT TO:

174 EXT. STEWART HOUSE - GARDEN - NIGHT

We ARE IN the garden which is somewhat larger than the house itself. We see a GUARD, the one Sir James was going to hire when he spoke with Sommers. The Guard is about thirty-five years old and very strong looking. He is walking with two huge guard dogs which he obviously knows very well as he is throwing sticks for them to fetch. One of the dogs is a huge Doberman Pinscher and the other is a huge Rhodesian Ridgeback.

CUT TO:

175 INT. DINING ROOM - NIGHT

John and Sir James are sitting together. Mia's place at the table is empty as is her plate. John is not eating. He is brooding.

SIR JAMES

Look... Perhaps she couldn't get a taxi. You know how it is with Christmas shopping and everything.

JOHN

It's not like her.

A silence ensues.

SIR JAMES

Have you received any word on Hermann Konig... was that his name?

JOHN

None.

SIR JAMES

Tell me... What kind of man would commit those murders? I mean what form does his madness take?

John doesn't really want to talk as he's distracted but he does so to take his mind off Mia.

JOHN

Possibly a man like Konig.

SIR JAMES

What kind of man is that?

JOHN

Konig is a schizophrenic. He's prone to delusions -- which means that he's likely to get any kind of thought in his head -- and act upon it as if it were reality.

SIR JAMES

Poor devil.

JOHN

As you say --

SIR JAMES

Tell me... What do you think was wrong with my ancestor, Jonathan Harker... if anything?

(CONTINUED)

175 CONTINUED:

JOHN

Well... Either he was a very good writer or else I suspect that he was a schizophrenic himself.

SIR JAMES

Like Konig?

JOHN

Well... Basically yes... Both suffered delusions and though I didn't read the diary I presume Jonathan Harker suffered hallucinations too. I mean seeing vampires and so on. The main difference as far as pathology is concerned is that Jonathan Harker was able to make everyone think he was sane and have a family and a job. Konig would be recognized as insane anywhere by anyone after a very short time.

SIR JAMES

I'd like you to read Jonathan's diary and tell me from a psychiatrist's point of view what, if any, his problem was.

John hesitates -- then wants to reply but Mia enters looking almost as if she were in a trance.

SIR JAMES

(continuing)

There you are. Come and sit down.

JOHN

(turning)

Mia.

MIA

No thank you -- I couldn't eat anything -- forgive me.

Mia leaves the room without having barely stopped. Sir James and John just look at one another.

176 INT. BEDROOM - NIGHT

Mia is standing by the light of the moon at the window. She is slowly taking her blouse off in a somnabulistic manner.

John enters. He's been very worried and is slightly irritated at having had to go through it.

JOHN

Mia?

Mia is silent. She continues to take her blouse off. John goes to her and holds her by the shoulders.

JOHN

(continuing)

What happened to you?

Mia starts to back away. John reacts with distress.

MIA

I don't know.

As Mia backs away we SEE his hand slide over her shoulder where the wound that Alexis sucked is.

JOHN

What's happened to your shoulder?

John goes to the lamp and switches it on.

JOHN

(continuing)

Where were you tonight?

MIA

I don't know.

JOHN

(voice becomes
soft)

What happened to your shoulder?

John looks at the wound. When he looks back at Mia he sees that she is silently crying without any movement of her body.

(CONTINUED)

176 CONTINUED:

JOHN
(continuing;
quietly)
What's happened?

MIA
There was a street fight. I
don't know what happened. I
was cut by some flying glass.
Someone found me a taxi...

John embraces her. She doesn't embrace back but she
doesn't try to get away. John strokes her hair and kisses
one of her tears. He attempts to kiss her again but she
squirms out of his embrace.

MIA
(continuing)
Please... No...

JOHN
Okay... I'll want to look at
that in the morning though.

MIA
Yes... In the morning... Please.

JOHN
If you want... Call me if you
need anything.

Mia touches his cheek and then turns away from him.
John looks at her in a puzzled sort of way. He attempts
to embrace her again.

MIA
(firmly but
without any
meanness)
No... Don't touch me... Not
tonight... Please.

John looks at her a moment and goes to the door. He
turns to her as if he's about to say something and then
thinking better of it he exits.

177 INT. POLICE STATION - DAY

Three of the least seriously injured Thugs whom Alexis attacked are sitting on a bench in the main room of the station. Peters steps out of a doorway and beckons them to come in. They very slowly get up as they all have at least one cast for either broken legs or broken arms. One of them has a bandage over his eye and they are all black and blue.

178 INT. SOMMERS' OFFICE - DAY

Sommers is at his desk. Peters is holding the door open as the Thugs enter. Peters shuts the door and gestures to them to sit down. They sit down slowly enough for Sommers to drop two Alka-Seltzer tablets in a glass of water and drink it down. Sommers burps.

SOMMERS
(wiping his mouth
off)

Sorry.

PETERS
(to Sommers)
They're a pretty sight, aren't
they?

SOMMERS
Your friend Mickey died twenty
minutes ago at the hospital.

THUG 1
(quivering with
shock)
Dead?

PETERS
That's right. The other two
will live but they won't do
much running around from now on.

SOMMERS
You say you were attacked by one
man?
(skeptical)
Only one man?

THUG 2
That's right. He wasn't human,
he wasn't. He's too dangerous
to be allowed on the streets.
It's a disgrace.

(CONTINUED)

178 CONTINUED:

PETERS

(to Sommers)

It's wonderful to see such concern
for law and order in our youth.
Isn't it?

SOMMERS

Could you describe the man?

THUG 1

It all happened too fast.

The Thug looks at his comrades and they all nod in
agreement.

SOMMERS

(to Peters)

All right.

Peters turns off the light and goes to a little table
with a slide projector on it. He turns it on and we
SEE some pictures of Hermann Konig flashed across the
wall.

SOMMERS

(continuing)

I want you to look at these
pictures and tell me if this
was the man who attacked you.

THUG 2

That's him.

THUG 1

That's not him.

THUG 2

Well, I think it is...!!

THUG 3

No, no, that's not him.

THUG 1

(to Sommers and
Peters)

The man who attacked us and
killed Mickey was about fifteen
years younger. I'm sure.

SOMMERS

Can you remember his face or
his clothes at all?

(CONTINUED)

178 CONTINUED: (2)

THUG 1

No. I just know that this isn't
the man.

Peters turns off the machine and switches on the light.

PETERS

All right. You can leave.

The Thugs rise.

THUG 2

(indignant)

Aren't you going to do anything
about this?

Peters looks at Sommers with an amused smile.

PETERS

(opens the door
for them)

Go on. Get out.

The Thugs leave. Peters shuts the door and looks question-
ingly at Sommers.

SOMMERS

(leaning back in
his chair)

We're going to have to speak
with all the guests at that
party again...

179 INT. HOSPITAL - JOHN'S OFFICE - NIGHT

John is in his office in shirt sleeves. He is starting a
file which contains drawings done by his patients. One
of them catches his attention. It is an extremely well-
executed drawing of a grand house as it might have been
more than a century ago. The drawing is signed: Emily.
John puts the file in his desk drawer thoughtfully, then
he stands up and puts on his jacket; we understand that
he's about to go home.

180 EXT. JONATHAN HARKER'S HOUSE - NIGHT

We ZOOM INTO one of the windows of the house from which
a feeble light is shining. We can MAKE OUT the features
of Alexis standing behind the window frame. He's looking
into the distance. He has an expression of intense con-
centration.

181 ALEXIS' POV

Far off, we SEE the lights of the city of London.

182 INT. HOSPITAL - EMILY'S ROOM - NIGHT

Emily, as if hypnotized, and obeying an order, leaves her room.

183 INT. HOSPITAL ENTRANCE - NIGHT

John in his coat, with his briefcase in his hand, is walking toward the exit. One of his ASSISTANTS comes running up to him.

ASSISTANT

Sir, No. 36 has disappeared from her room.

JOHN

Emily?...

(very angry)

I asked that a special watch be kept on her. We'll have to find her. Even if we have to turn this damned hospital upside down.

John gives his briefcase to a porter and strides toward the elevators followed by the Assistant.

184 INT. SIR JAMES' HOUSE - THE DRAWING ROOM - NIGHT

Sir James and Mia are playing chess. Mia seems very tired. She is very pale.

SIR JAMES

Mia, darling, what's the matter with you? Your castle can be taken by my bishop.

MIA

I'm sorry, I didn't see.

SIR JAMES

You know I never like to lose, but in a way, I preferred it when you could beat me two times out of three.

MIA

I am so dreadfully tired. For several days, I've hardly been able to get up.

(CONTINUED)

184 CONTINUED:

SIR JAMES
(worried)
Yes, I've noticed that.

MIA
I absolutely have to go to bed.
Forgive me, Uncle.

She stands up and kisses her uncle on the forehead. As Mia goes away, Sir James follows her with his eyes and we HEAR the SOUND of DOGS BARKING in the garden.

185 EXT. SIR JAMES' HOUSE - NIGHT

A police car passes on patrol and dims its headlamps. The Guard flashes his torch in response. Everything is okay. The police car moves on.

186 INT. HOSPITAL CORRIDOR - NIGHT

Emily walks along the corridor and pushes open the door of a refrigerated room where some medication is stored at a low temperature and where bottles of plasma are kept.

187 INT. HOSPITAL - SURGERY SECTION - NIGHT

John and a nurse enter an operating theater. He lights the spotlights but Emily is not there...

188 EXT. GARDEN - SIR JAMES' HOUSE - NIGHT

The Guard is doing his rounds. He has his dogs with him on a leash. The dogs are barking and seem very nervous.

189 INT. DRAWING ROOM - NIGHT

Sir James hears the DOGS BARKING. He seems worried and wheels himself to the window which gives off to the garden.

190 INT. MIA AND JOHN'S BEDROOM AND THE BATHROOM - NIGHT

Mia is wearing her nightdress. She is brushing her hair in front of the mirror but her strokes seem to get longer and longer. She is overcome by the need to sleep. She puts down the brush and stretches out on the bed. She falls asleep almost immediately.

191 EXT. GARDEN - NIGHT

The dogs are barking angrily. There can be no doubt there is someone there. The Guard shines his torch over the bushes and the trees. He thinks he might have seen something.

GUARD

Who's there?... Show yourself
or I'll release the dogs.

There is no reply. The Guard releases the dogs and they run growling towards an exact spot in the garden. Alexis is standing in the shadow of a tree. He makes no move to run away from the approaching dogs.

192 SHOT OF THE DOGS RUNNING

Their red eyes in the night. Their muzzles drawn back showing their fangs.

193 SHOT OF ALEXIS

who watches as they come nearer.

194 CLOSEUP ON THE MOUTHS OF THE DOGS

who are about to leap.

195 CLOSEUP ON ALEXIS' EYES

196 ANOTHER ANGLE

Suddenly, something unbelievable happens. The dogs, as if terrified, stop dead at the feet of Alexis. They lie on the ground whimpering. Alexis looks at them as if he had given them a silent order. The dogs leap up and race towards the Guard who is approaching. We can SEE the light of his torch. The dogs are barking angrily. The Guard is terrified and shouts.

GUARD

Sultan, Cerberus, down... down.

The dogs jump at the throat of their master and they bite him savagely in the throat and on the arms. In the struggle, the Guard's torch travels erratically over the garden, illuminating leaves on trees, the mouths of the dogs and passes for a second over the face of Alexis who is looking at the dogs.

197 INT. HOSPITAL - THE REFRIGERATED ROOM - NIGHT

Emily has opened a bottle containing blood for transfusions. She drinks the blood.

FLASH CUT TO:

198 THE DOGS

CUT BACK TO:

199 EMILY

200 EXT. GARDEN - NIGHT

The dogs have torn the Guard's throat out.

201 INT. DRAWING ROOM AND ENTRANCE HALL - NIGHT

Sir James, who can hear the NOISE of the DOGS, and the Guard's CRIES FOR HELP, takes a revolver from a drawer. He checks that the magazine is full. He wheels himself to the front door. Leaning against the wall is his walking frame. He takes the walking frame, lifts himself painfully out of the wheelchair and opens the door.

202 EXT. GARDEN - NIGHT

SIR JAMES

Simpson. Simpson.

No reply from the Guard. The DOGS are still GROWLING but seem calm. Sir James walks painfully on his walking frame toward the place from which the NOISE of the DOGS seems to be coming.

203 A SHOT OF ALEXIS

(not seen by Sir James). Alexis is moving towards the house.

204 INT. MIA AND JOHN'S BEDROOM - NIGHT

Mia is sleeping on her bed in exactly the position we last saw her.

205 EXT. GARDEN - NIGHT

Sir James approaches the dead Guard. The dogs are no longer growling, rather they are whimpering sadly.

206 INT. HOSPITAL CORRIDOR - NIGHT

John walks down a corridor and notices that the door of the refrigerated room is half open. He goes into the room.

207 INT. REFRIGERATED ROOM - NIGHT

John has come in. Emily has emptied the bottle of blood which she is still holding in her hand. Some blood has dribbled from her mouth onto her neck and her nightclothes. She smiles at John. In spite of his experience with mad people, John cannot disguise his reaction of horror. He has to make a great effort to get hold of himself and he approaches Emily, his face impassive. He takes the bottle and puts it back on the shelf.

JOHN

(gently)

Come on, Emily... We're going to go back to your room now.

And Emily goes with him.

208 EXT. GARDEN - NIGHT

Sir James has discovered the mutilated body of the Guard. The dogs are lying next to him and whimpering. They seem not to know that it is they who have killed the Guard. They give him little licks with their tongues as if to keep him warm and to bring him back to life. We NOTICE Sir James' shocked reaction, but seeing that the man is dead, he turns slowly back towards the house.

209 INT. MIA AND JOHN'S BEDROOM - NIGHT

Alexis comes into the room through the glass door which leads to a balcony. He sees Mia sleeping and goes up to her slowly.

210 EXT. GARDEN - NIGHT

Sir James notices that the window of Mia's bedroom is half open.

(CONTINUED)

210 CONTINUED:

The curtains are moving gently in the wind. Sir James wants to run to the help of his niece and for the first time in his life, forgets that he is crippled. He falls to the ground. With great difficulty, he gets up. When he is on his feet again, he is forced to walk slowly and painfully with the aid of his frame. He knows instinctively what has taken place in Mia's room and over and over again, he calls her by name and gets no reply.

211 INT. MIA AND JOHN'S BEDROOM - NIGHT

Alexis is stretched out beside Mia and is drinking the blood from her wound, but this time there is no savagery in his attitude. Quite the contrary, an immeasurable softness and immeasurable tenderness. Mia smiles with pleasure in her sleep.

212 INT. DRAWING ROOM AND STAIRCASE - NIGHT

Sir James is back in his wheelchair. To go upstairs, he has to place his chair on the platform of a funicular elevator and switch on its motor. This seems to take a terribly long time. It's like a nightmare. Sir James arrives on the landing of the first floor. He has his revolver in his hand.

213 INT. MIA AND JOHN'S BEDROOM - NIGHT

Alexis hears the APPROACH of Sir James and lifts his head. He does not seem to be surprised. On the contrary, he gives the impression that this is something he has been waiting for. The door opens. Sir James is on the threshold, his revolver pointing at Alexis, but he cannot shoot without the risk of wounding Mia, whose body is interposed between Alexis and Sir James at the door.

ALEXIS

(calmly)

Do you know who I am, Sir James?

SIR JAMES

I know now, yes.

Alexis stands up and, fixing Sir James with his eyes all the time, walks around the bed towards him.

ALEXIS

And do you think that you'll be able to kill me?

(CONTINUED)

SIR JAMES

One bullet through the heart and
I am a good shot!

ALEXIS

You know that it's too late to
save Mia.

SIR JAMES

No.

ALEXIS

I never lie.

Sir James wants to fire at him, but his hand no longer obeys him. In vain, he tries to squeeze the trigger with his finger, the finger is paralyzed. Sir James is finished and he knows it.

ALEXIS

(continuing)

I've read a great deal since my recent awakening. Writers credit me with a great deal of power which I don't have, but they don't know all my gifts... as is clear.

SIR JAMES

You're going to kill me then.

ALEXIS

Yes. How did you find out... who I am?

SIR JAMES

Jonathan Harker's diary. I read it.

ALEXIS

And you're not blind.

(he smiles at Sir
James)

You know it's a kind of superstition to deny the supernatural, in spite of all the evidence.

He takes a step towards Sir James, who is still not capable of moving.

(CONTINUED)

213 CONTINUED: (2)

ALEXIS

(continuing; gently)

You must not be afraid of death.
You above all. You... you who
likes to know everything... As
I said, I never lie. I am fond
of you, old man. I would have
liked to have known you better.

Sir James' hand, which holds the revolver, raises itself slowly towards the old man's temple. He makes a despairing effort to gain control but it's useless.

ALEXIS

(continuing; still
very gentle)

Don't struggle. There will be
no suffering and no terror for
you.

SIR JAMES

And Mia?...

ALEXIS

In a few seconds, you will know.

The barrel of the revolver is pressing against Sir James' temple. In spite of himself, his fingers squeeze the trigger; the BULLET is FIRED. Sir James dies instantly, his temple split open. Mia does not react. She is still sleeping. Sir James' arm hangs down by his side, his hand still grasping the revolver. With a delicate and tender movement, Alexis places the arm on the knee of the dead man.

214 INT. LANDING AND STAIRCASE - NIGHT

Alexis wheels the wheelchair to the top of the stairs. He places the chair on the lift platform and starts the motor. The wheelchair descends slowly. Alexis walks down the staircase at the same speed. He speaks to Sir James as if the old man were still alive and could hear him.

ALEXIS

I promised you, dear friend.
Now you see you were wrong to
be afraid. In some ways, I envy
you. You understand what I mean,
don't you?

215 INT. HALL AND LIBRARY - NIGHT

Alexis takes hold of the wheelchair as it reaches the ground floor and pushes it toward the library. He places the wheelchair in front of Sir James' desk. He takes a piece of paper and a pen which he places in front of the dead man. Then he takes Sir James' arm which he places next to the pen on the desk, then something extraordinary happens; slowly the fingers that were holding onto the revolver begin to relax their grip. The hand moves, is raised and seizes the pen. Alexis stares fixedly at Sir James. The dead man's hand moves to the piece of paper and, still holding the pen, begins to write.

216 CLOSEUP OF THE HAND

217 SHOT OF ALEXIS

218 SHOT OF SIR JAMES

the dead man writing. Only his arm is animated.

219 INSERT

on the letter Sir James is writing.

'I am exhausted with life. I said
nothing but my pain became
unbearable. Forgive me.'

And we SEE the signature "James."

The fingers release the pen and go back to the revolver, one finger holding the trigger as before. Alexis pushes Sir James' head down onto the desk as if he had fallen forward after shooting himself. Alexis goes.

220 SHOT OF SIR JAMES

leaning over his desk. Dead.

221 INT. CHURCH - FUNERAL - NIGHT

There are several rows of folding chairs. All of the people we saw present at the party are there in black as are about thirty other people. Most of them are very old. Mia is in front with a black veil over her face. She looks very pale and miserable.

(CONTINUED)

221 CONTINUED:

A PRIEST is saying words over the body which is in a closed coffin on a table that is level with an open crypt in the wall. There are various other crypts around, many of which bear the Harker name on them. Col. Hanning is standing as are a few other guests. Hanning is crying quite unabashedly. John is holding Mia's hand. Everybody is rather miserable looking as Sir James was well-loved.

PRIEST

... May the soul of Sir James
Harker... and the souls of all
the faithful departed through
the mercy of God -- rest in
peace.

The entire congregation in unison says, "Amen" and rises.

222 EXT. MAUSOLEUM - DAY

Hanning and John are on either side of Mia walking her to the limousine that is going to drive them home. Next to it is a police car.

HANNING

I'm sure that James didn't kill
himself.

(blows his nose)

I'm sure of it.

JOHN

The police...

HANNING

Damn the police!!!

JOHN

He had traces of powder on his
hands... the note.

HANNING

(snapping)

The guard dogs!!! Look... I've
known James for forty-five years
and I know that he didn't kill
himself.

JOHN

What do you think happened?

HANNING

I don't want to say...

(CONTINUED)

222 CONTINUED:

They are almost to the cars. Sommers steps out of the police car and goes up to them. He is carrying a manila envelope.

SOMMERS

I'm sorry to bother you at a time like this... And please accept my condolences over the death of Sir James.

MIA

Thank you.

SOMMERS

But I must ask you... We have seen everyone at the birthday party again and we've had a police artist draw a sketch of Alexis Hanyadi.

Sommers takes out the picture and shows it to them.

223 SHOT OF PICTURE

looking much like Alexis but not quite accurate enough.

SOMMERS

Could you tell me if this is accurate?

JOHN

Yes... It's like him but... The features are much too coarse. He looks more aristocratic.

Sommers looks at Hanning.

HANNING

As far as I can recall that's him.

Sommers looks at Mia.

MIA

I don't know... no.

SOMMERS

(to Mia)

By the way. Have you seen him again since we spoke?

MIA

No.

(CONTINUED)

223 CONTINUED:

SOMMERS
(reacting to Mia's
reply after a
beat)

Well... Thank you very much.
Again... I'm very sorry over
the death of your Uncle. Good
afternoon.

Sommers walks back to the car. John, Mia and Hanning get
in the limousine.

224 INT. LIMOUSINE - DAY

There is a driver. Hanning, Mia and John all sit in the
back. They start to drive off.

HANNING
James' last wish was that you
both should leave London for a
while. I have to agree.
(to John)
For Mia's sake at least.

JOHN
Do you want to go, Mia?

MIA
(weakly)
So much.

HANNING
I can have my cottage in Wiltshire
made ready for you.

JOHN
That's very kind.

CUT TO:

225 EXT. POLICE CAR - DAY

Sommers is popping a Roloids in his mouth. He gets into
the car. Peters is in the driver's seat.

PETERS
Any luck?

(CONTINUED)

225 CONTINUED:

SOMMERS

(pauses in thought)

Perhaps when you're trying to find
a madman... You've got to think
like one.

PETERS

Is that a quote?... I mean it
sounds like one.

SOMMERS

It is. It's a quote from Chief
Inspector Sommers, C.I.D. Let's
go... I've got another headache.

226 EXT. ENGLISH COUNTRYSIDE - DAY

John's car is traveling on a minor road in the countryside.
We get an impression of calm and peaceful beauty. The sun
is setting -- a red disk on the horizon.

227 INT. JOHN'S CAR - DAY

The red light of the sun illumines the faces of John and
Mia.

228 EXT. COUNTRY HOUSE - DAY

We SEE the cottage from a small distance down a private
road. The cottage is very modest but well taken care of.
There is a rather beat up pickup truck parked in the front
of it. John and Mia's car comes INTO FRAME and parks next
to the pickup truck. A man, BOB, steps out of the cottage
and goes up to John's side and opens the door for him.
Bob is about forty-five years old and very rugged looking.
He has a jovial manner. There is a fence and several
horses within adjoining the house.

BOB

You must be the Stewarts.

JOHN

I'm Bob Carter. Me and the wife
got everything ready for you.

JOHN

Thank you.

BOB

No trouble.

(MORE)

(CONTINUED)

228 CONTINUED:

BOB (CONT'D)

If there's any problems you can call me on the phone. My number's on the wall by the telephone in the kitchen.

JOHN

I'll do that.

Bob looks at Mia asleep in the car. She looks very pale. Bob hops in his truck and starts the engine.

BOB

Hope you have a pleasant visit, sir.

John walks around to Mia's side of the car and opens the door. Mia wakes up but is still very listless. She has dark circles under her eyes.

MIA

We're here, oh good.

John helps Mia out of the car and holds her by the shoulders. He turns toward the sun which is slowly sinking.

JOHN

(holding her closely)

Isn't it lovely?

229 MIA'S POV

of the sun which has almost disappeared beyond the horizon.

230 ANGLE - MIA

seems suddenly to come to life. She smiles at John.

MIA

Yes, lovely.

231 INT. BATHROOM - NIGHT

With nightfall Mia seems to have found some of her former energy but she is still extremely pale and is doing her makeup before a mirror. She can't see herself too clearly in the glass. It is as though there were some grease on the mirror. She wipes the surface but her reflection is slightly still imprecise. She's put on a nice dress to please her husband. She finishes doing her hair and leaves the bathroom.

232 INT. DRAWING ROOM - NIGHT

John is waiting for Mia in front of a huge log fire. There is a bear skin rug on the floor in front of the fire and we notice that there are several animal heads mounted on the walls. The entire place is very much Colonel Hanning. John notices Mia's makeup and her dress and gives a little whistle of admiration. He smiles at her and gives her a cocktail.

MIA

What do you think of this place?

JOHN

(looks around)

Sort of like a zoo isn't it?

MIA

(gets reflective,
suddenly)

A zoo sanctuary.

JOHN

(sees where her mental
drift is taking her)

Look... I know it seems like
everything is falling apart but
it isn't. I'm still here.
You're still here.

MIA

(takes a drink of
her cocktail)

I'm sorry.

JOHN

We've got to go on. We've got
to live our lives.

MIA

I know... It's what uncle would
have wanted.

John puts his arm around his wife and takes her to the table which is laid for dinner.

MIA

(continuing)

I'm really not hungry.

JOHN

Now you're going to eat even if I
have to hold your nose and force
the food down your throat.

He smiles. They sit down to dinner.

233 INT. DRAWING ROOM - NIGHT

A SHOT of the fireplace. The fire is almost out which will indicate that several hours have passed. The CAMERA PANS onto John and Mia lying on the bear skin rug. They look as though they have just made love and are very relaxed. John is lying behind Mia but holding her in his arms.

MIA

Is it possible for someone to deliberately plant a compulsion in someone else?

JOHN

Do you have a compulsion?

MIA

(pauses)

I don't know if it's a compulsion really. It's more like a spell.

JOHN

Yes?

MIA

(pauses)

I can't get Alexis out of my mind.

John stiffens but doesn't withdraw from Mia.

MIA

(continuing)

He's in my mind... all the time.

JOHN

Compulsions are passed on to people usually by an event but no one knows exactly how it's done and so no one has thus far been able to plant one deliberately. Parents give their children compulsions all the time that will be with them all of their lives but it's not deliberate. The chemistry has to be right for the giver and the receiver. If you have a compulsion about Alexis then it emanates within yourself...

Mia presses herself closer to John.

MIA

I hate him.

(CONTINUED)

233 CONTINUED:

JOHN

Are you sure?

MIA

Yes. And I love you.

234 EXT. COUNTRY HOUSE - JUST BEFORE DAWN

The horizon is growing lighter but the sun has not risen yet. We HEAR the dawn chorus -- COCKS CROWING and other ANIMAL SOUNDS of the early morning.

235 INT. BEDROOM - DAY

We SEE John and Mia in bed together. We MOVE CLOSE to them so we can SEE them more clearly. John is snoring quietly. We PAN TO Mia and SEE that her eyes are wide open and she's very much awake. She tosses and turns in bed and John half opens his eyes.

MIA

I can't sleep.

JOHN

(after a moment)

Why don't we go for a walk in the country right now? The exercise will do you good.

He sits up in bed and yawns.

The daylight is still very pale and John puts on the bedside lamp. He leans toward Mia and sees the little cut in her neck (which she got at the amusement arcade).

The cut seems to have opened a little and John notices that the wound seems a little deeper.

The lips of the wound are open and are livid red.

JOHN

How does it look?

(CONTINUED)

235 CONTINUED:

JOHN
Not too good I'm afraid.

236 EXT. LONDON - A RIVER - DAY (DAWN)

CLOSEUP of the face of a drowned man. The face is swollen and fly blown. It is being taken out of the water and put into a boat. The body has been in the water a long time. The face is scarcely recognizable. We will come to know it is Hermann Konig.

237 LONG SHOT OF THE RIVER

The body has been taken on board a police launch.

238 EXT. COUNTRYSIDE - DAY (DAWN)

John and Mia are walking. They are wearing warm winter coats. Mia has a woolen scarf around her neck. The sun rises. It is half hidden by a cloud. Mia stops walking. She is out of breath. At that very moment the sun comes out from behind the clouds. It's the real morning sun. Warm and bright. The rays of the sun strike Mia's face who makes a sound as if she'd been burned and covers her face with her hands.

MIA
Oh, the sun... It's burning me.

John, looking worried, takes her in his arms.

MIA
(continuing)
John, let's go back to the house.

And after a moment they set off toward the house.

239 INT. INSPECTOR SOMMER'S OFFICE - DAY

Sommers is on the telephone.

SOMMERS
Dr. Stewart... I need you here.
We fished a body out of the Thames this morning... It could be Konig. How much time do you need to drive to London...
(MORE)

(CONTINUED)

239 CONTINUED:

SOMMERS (CONT'D)

Good, then I'll meet you at the mortuary. Room 27... And, Dr. Stewart, thank you.

He hangs up.

240 INT. COUNTRY HOUSE - KITCHEN - DAY

John hangs up. He is preoccupied. He notices a piece of paper stuck on the wall by the telephone. On the piece of paper are various telephone numbers. Butcher, plumber, fire service, electrician, etc.

241 JOHN'S POV - INSERT

A telephone number of a Dr. William Rawley Trowbridge 4724. John dials the doctor's number.

CUT TO:

242 INT. BEDROOM - DAY

John comes in and goes up to the bed where Mia is sleeping. He shakes her gently.

JOHN

Darling, I just had a call from Inspector Sommers. I have to go to London right away.

MIA

(worried)

Why?

JOHN

He thinks they've found Konig. I'll be back tonight.

(he kisses her)

I just spoke to the local doctor, Dr. Rawley, I want him to take a look at that cut on your neck. He'll stop by after lunch. Have a restful day and do try to eat. I want you to be in good form this evening.

He starts toward the door.

MIA

John...

(CONTINUED)

242 CONTINUED:

He turns around.

MIA
(continuing)
Could you go to the house and
bring me my sunglasses?

JOHN
Sure.

MIA
I think they're on the dressing
table in the bedroom... The
sunlight is giving me a headache...

Mia looks at her husband as he goes out of the room and
then she closes her eyes.

243 INT. MORGUE - DAY

The morgue consists of a long corridor about ten feet wide.
On either wall we SEE metal drawers. Sommers, Peters and
John are following a white coated man down the hall until
they arrive at a particular drawer. The white coated man
opens it and they all peer inside.

SOMMERS
He's pretty far gone. I hope you
can identify him.

JOHN
That's him.

SOMMERS
You're quite sure now that this
is Hermann Konig?

JOHN
Quite. Poor devil.

SOMMERS
(to white coated man)
That'll be fine. Thank you.

The white coated man shuts the drawer.

SOMMERS
(continuing)
Right. Let's continue our talk in
my office. It's too damn cold in
here.

They all leave the room.

244 INT. MORTUARY CORRIDOR - DAY

Normal activity. A body is being carried down a corridor on a stretcher.

JOHN

I take it this case is closed?

SOMMERS

That would be nice wouldn't it?
We've only got one problem.

(pause)

Konig didn't commit any murders
after his escape...

JOHN

What?

SOMMERS

The autopsy reveals that he died
about nine weeks ago. He still has
the last meal he ate at the hospital
inside of his stomach... We checked
at the hospital. He died at no more
than twelve hours after his escape.
Suicide.

(pause)

Which brings us to Mr. Alexis
Hanyadi and... your wife..

JOHN

(indignant)

What do you mean, 'my wife!!'

SOMMERS

(soothing tones)

Mrs. Stewart is our strongest
connection to him at this time and
my instincts tell me that he's our
man.

JOHN

I see.

SOMMERS

I would like to see her. Did she
return to London with you?

JOHN

She stayed in the country. She
isn't well.

SOMMERS

I'm sorry to hear that. When do
you expect her to be back?

(CONTINUED)

244 CONTINUED:

JOHN

(angry)

Look, Sommers... My wife is terribly ill. She isn't going to be able to assist you in any way until she's healthy again.

SOMMERS

Don't get so excited. If Alexis Hanyadi is the killer you must understand... She is in danger.

JOHN

(rising)

I'm going back to Wiltshire today. I'll keep in contact with you if you'd like but I will not have you bothering her until she's well.

(beat)

Good afternoon!!!

John looks at Sommers and seeing that neither he nor Peters has anything to say he turns and leaves.

PETERS

Can't blame him really.

SOMMERS

(leans back in his
chair)

I want the Stewart house put under twenty-four surveillance. I want to know the moment they return and then I want her followed.

PETERS

Right.

245 INT. SIR JAMES' HOUSE - BEDROOM - NIGHT

John comes into the room, turns on the light and picks up Mia's sunglasses from a bedroom table. He goes out.

246 EXT. SIR JAMES' HOUSE - NIGHT

John closes the front door of the house and walks toward his car. He gets into the car and starts off.

247 SEVERAL SHOTS OF JOHN DRIVING THROUGH LONDON - NIGHT

Suddenly he hears a voice coming from the back of the car.
It is Alexis.

ALEXIS

Don't turn around, Dr. Stewart.
Do exactly as I tell you.

John flashes a glance at the rear view mirror. There is
no reflection of Alexis in it.

JOHN

Who...

ALEXIS

Alexis Hanyadi. Yes.

John pushes the push button control of the exterior rear
view mirror. He tries to line it up so that he can see
the back seat. He lines it up on the back seat but there
is no reflection of Alexis.

ALEXIS

(continuing)

Take a left here towards the Kings
Road.

JOHN

I suppose you're armed.

CAMERA PANS from the face of John onto the face of Alexis
who is sitting in the back of the car precisely where the
wing mirror was lined up, but of course no reflection.

ALEXIS

I have no need of weapons.

John is convinced that Alexis is lying and he goes as if
to turn his head.

ALEXIS

(continuing; sharply)

Don't turn around.

John again looks in his rear view mirror. No reflection
of Alexis.

John thinks that Alexis may be lying on the seat to avoid
being seen.

248 EXT. KINGS ROAD - NIGHT

A SHOT of the car driving in the traffic.

249 INT. CAR

ALEXIS

You're going to see your wife.

JOHN

You've kidnapped her?

ALEXIS

Did I say anything about kidnapping?

JOHN

Where is she?

ALEXIS

No more questions. Take a right here.

John does so. He drives for a moment in silence, finds himself on a large avenue which is almost deserted.

ALEXIS

(continuing)

Slow down and park the car here.

John does so.

ALEXIS

(continuing)

Get out of the car and wait for me. Don't try to run away. That could be bad for your wife.

250 EXT. AVENUE - NIGHT

There is very little light in the street. John gets out of the car. After a moment Alexis joins him. John sees Alexis for the first time since the beginning of the scene. Alexis is completely unarmed, but John doesn't dare try anything. He's fearful for his wife.

ALEXIS

Now walk along next to me.

The two men walk for a moment, then Alexis stops at the top of a huge stairway which stretches down into the darkness at least a hundred more steps down. John is surprised. He has never seen a stairway like this in London.

ALEXIS

(continuing)

We will go down.

251 EXT. STAIRWAY - NIGHT

The two men go down the steps. They arrive in the darkness at the foot of the stairs. Alexis stops in front of a huge wall. He walks the length of the wall, John by his side.

Alexis stops before a gate which he opens.

252 INT. LARGE ROOM - NIGHT

The door opens on an immense and empty room. (Rather like the Sistine Chapel but without the frescos of Michelangelo.) John is stunned..

JOHN

Where are we?

ALEXIS

As I said before, no questions.

The room is so long that one end of it is lost in complete darkness.

ALEXIS

(continuing)

Let's go on.

He makes John walk in front of him. John slows his pace when he arrives in the darkest part of the room.

ALEXIS

(continuing;

ironic)

Oh, I had forgotten you can't see in the dark.

We begin to be aware of the NOISE of an UNDERGROUND RIVER. Suddenly there is light and John pulls himself up sharply. He's right on the edge of an underground river.

253 INT. UNDERGROUND RIVER - NIGHT

The current is violent and in places there are whirlpools. John sees a body rushing towards him carried by the current. Horrified, he sees that it is his wife. Mia sees him and calls for help. In despair she cries his name. She is caught in a whirlpool and on the point of drowning. John throws himself into the water.

(CONTINUED)

253 CONTINUED:

He swims with desperate energy against the current and gets to Mia. The current carries them both forward. John catches sight of Alexis standing on the side of the river bank, impassive, looking at them. Another whirlpool tears Mia out of John's arms. The current takes her towards the beginnings of a waterfall. Again she calls out the name John. In spite of his tremendous efforts he cannot get to her. He is exhausted and about to sink. Behind him he hears an even more powerful ROARING SOUND than that of the river like an express train in a tunnel. He turns and sees a massive pile of logs which are going to smash his head in. (The logs are like the lumber rafts used on Canadian rivers.)

254 JOHN'S POV

Several FLASHCUTS of a subway train rushing towards him in a tunnel. These images are INTERCUT with IMAGES of the rolling logs. With one last effort John manages just to avoid the oncoming logs. Suddenly the SCENE CHANGES and John is in a subway tunnel.

255 INT. SUBWAY TUNNEL - NIGHT

John's clothes are completely dry. He understands that he has come from some form of hallucination back to reality but the reality is just as terrifying. He is leaning against the arch of the tunnel and the train passes him so quickly that it almost knocks the breath out of him, but he stays hard up against the wall and the train goes by, missing him by a hair's breath.

After a moment John starts to walk through the tunnel hoping to get to a station. Another train rushes by in the opposite direction. John looks at his watch. It's ten minutes past midnight. That must have been the last train of the night. At last John arrives at a subway station.

256 INT. STATION - NIGHT

The station is deserted. The exit stairway is blocked by an iron grill. It is impossible to open. John is a prisoner. He'll have to wait until five or six in the morning until the station is open. He decides to walk back in the tunnel to another station.

In the tunnel he finds a service telephone. He picks it up and gets no answer.

(CONTINUED)

256 CONTINUED:

He goes on with his journey which is difficult and painful because he has to avoid touching the electric conductor rail. Arriving at the next station he finds that that too is locked and deserted. He stretches out on a wooden seat, exhausted.

Suddenly he feels for something in his pocket -- he pulls out Mia's sunglasses -- the lenses are smashed to pieces.

257 INT. CORRIDOR STATION AND STATION - NIGHT

A railway guard walks along the corridor and opens the iron grill. John is startled by the noise and haggard and drawn, rushes toward the railroad man.

JOHN

I was locked in and I fell asleep.

But he doesn't wait for an answer and runs past the railroad man.

258 EXT. ENGLISH COUNTRYSIDE - DAY

A SHOT of the car driving on a minor road.

259 INT. OF THE CAR - DAY

John is hunched over the wheel, driving like a madman.

260 EXT. COUNTRY HOUSE - DAY

John pulls up alongside another car. He leaps out. Bob, the housekeeper, runs towards him.

JOHN

My wife... How is she?

BOB

She's fine, sir. Margaret's been in her room with her since she got your telephone call. She's sleeping like a baby.

JOHN

Thank you, Bob.

(CONTINUED)

260 CONTINUED:

BOB

Dr. Rawley's waiting for you
inside.

John goes into the house.

261 INT. COUNTRY HOUSE - DAY

John goes into the drawing room and sees Dr. Rawley who
is drinking a cup of coffee.

RAWLEY

Dr. Stewart, I've been waiting
for you.

(holding out his
hand)

William Rawley... I examined
your wife yesterday and I would
like to ask you certain questions.

He observes John carefully, unshaven, his face drawn,
his clothes rumpled and torn, his eyes shining feverishly.

RAWLEY

(continuing)

Though I must say, Dr. Stewart,
you seem to have more of a need
for a doctor right now than your
wife. Can I pour you some coffee?

JOHN

Yes, thank you.

He falls into a chair and Rawley gives him a cup of
coffee.

JOHN

(continuing)

If you could catch paranoia I'd
say I picked it up from one of
my patients or perhaps one of
my students slipped some LSD
into my tea. I've already
suffered from these so called
practical jokes.

RAWLEY

You had hallucinations?

JOHN

Yes, I suppose you could say that.

(CONTINUED)

261 CONTINUED:

He stands up and smiles at Rawley.

JOHN
(continuing)
Whatever it was, it's over.
Let's go see my wife.

He walks toward the staircase leading to the bedroom.
Dr. Rawley picks up his briefcase and follows him.

262 INT. THE BEDROOM - DAY

The curtains are tightly drawn and the room is in deep shadow. We can just make out the silhouette of Mia lying in the bed asleep.

MARGARET (Bob's wife), is dozing in an armchair on the other side of the bed. She wakes up when the door opens.

JOHN
Oh, thank you, Margaret.
(he turns his head
towards Mia)
Mia, darling, wake up. Dr.
Rawley's here.

And he goes toward the window to open the curtains.

JOHN
(continuing; talking
to Dr. Rawley)
She finds it almost impossible
to wake up in the morning.

He opens the curtains, light floods into the room.

263 CLOSEUP OF MIA

She is lying on her back. Her eyes are open. She is dead.

264 FULL SHOT

Margaret and the doctor notice this before John, who is still by the window with his back by the bed.

MARGARET
Dear God...

(CONTINUED)

264 CONTINUED:

The doctor kneels down next to the bed and feels for Mia's pulse. Then he puts his ear against her breast. John approaches the bed. He doesn't want to understand what's happened. The doctor stands up and gently closes the eyelids of the dead girl.

RAWLEY

Dr. Stewart, your wife is dead.

MARGARET

It's not possible. It's not true. She was sleeping like a baby just now.

John is stunned. He can't move, he can't speak. Rawley notices that the wound in Mia's shoulder has been bleeding during the night. (Did she receive another visit from Alexis?) We shall want the audience to ask themselves this question. Suddenly John rushes toward the bed and cries out:

JOHN

Mia, Mia.

He kneels down next to his wife and taking her hands he covers them with kisses.

JOHN

(continuing)

Mia, it's not true. My darling,
it can't be true.

And he weeps openly and pitifully. Margaret and Rawley look at him helplessly. No word of theirs can comfort this terrible sorrow.

265 INT. COUNTRY HOUSE - DRAWING ROOM - NIGHT

INSERT on a postal package. We can read that it is addressed to Colonel Ronald Hanning. DSO, MC. Someone's hands are opening the package. Inside is the diary of Jonathan Harker, a letter and some photocopies of newspapers from the period around 1850.

266 COLONEL HANNING

is seated in an armchair near the fire and starts to read the photocopies of the newspapers with a lively interest. We can SEE the surprise on his face.

267 INT. COUNTRY HOUSE - BEDROOM DOOR - DAY

Mia is lying on her deathbed, clothed in a long white dress. She is surrounded with flowers. The pale light of day illuminates John's face. He has been watching over her. Seated in a chair near the bed, he has not slept all night. The door opens slowly and Colonel Hanning comes in, wearing a dressing gown. He goes up to John.

HANNING

Come with me, John. I've made some coffee. It's in the kitchen.

John does not seem to have heard Colonel Hanning and speaks in a low voice as if he were thinking out loud.

JOHN

It was not an hallucination. That man was really in my car. He knew that Mia was going to die. That's why he kept me in London that night... Perhaps he came here himself.

Suddenly John is filled with a cold and murderous anger, but he goes on speaking without raising his voice.

JOHN

(continuing)

I'm going to find him. I'm going to find him and I'm going to kill him with my own hands.

HANNING

Exactly. And I have something important to tell you it might help. Come with me.

John stands up and follows Hanning. They leave the bedroom.

268 INT. STAIRCASE AND KITCHEN - DAY

Hanning talks to John as they are walking towards the kitchen.

HANNING

I got a package through the post yesterday just before I came down here. It's from your Uncle James.

(MORE)

(CONTINUED)

268 CONTINUED:

HANNING (CONT'D)

It seems to have posted on the day before his death. I opened it last night -- it's about Jonathan Harker's diary. In order to persuade me to read it he enclosed some photocopies of some newspapers from the year 1851... John, old Harker might have been mad but he wasn't a liar. The murders he writes of in his diary were actually committed.

JOHN

Perhaps it was the crimes that inspired him to write the diary in the first place.

HANNING

That's what I thought but there's another thing, something that Jonathan could not possibly have known.

John is drinking his coffee and listening to Hanning very attentively.

HANNING

(continuing)

The strange sickness of his wife, Louise, and that wound just above the breast which didn't heal, why he describes exactly the same symptoms that poor Mia was suffering from.

JOHN

Do you mean the sickness might be hereditary?

HANNING

Come and see.

They go out of the kitchen. John with his cup of coffee in his hand.

269 INT. DRAWING ROOM - DAY

They walk into the room. From the packet which is lying on a side table, Hanning takes a photograph.

270 INSERT - PHOTOCOPY

of a painting of Count Vlad. The resemblance between Vlad and Alexis is extremely clear.

HANNING (O.S.)

This painting is in the Reich's Museum in Amsterdam. It dates from about 1750. It's the only known portrait of the infamous Count Vlad or Count Dracula as he came to be known.

271 BACK TO SCENE

JOHN

(very calmly)

Do you think that Alexis Hanyadi is a creature of the supernatural?

HANNING

I'm completely at a loss. I almost dare not to think.

JOHN

Whether this Alexis has assumed the role of a vampire in his madness because he looks like Count Vlad, whether he's really a monster or just simply a killer makes no difference to me. I'm going to find him and destroy him.

HANNING

No, John, you're wrong. If Alexis behaves and thinks like a vampire there must be some way in which we can foresee what he's going to do next. If he's just a sadist or a killer, I was going to say an ordinary killer, Sommers has a better chance at finding him than you have. If only we could find that box: That chest that was found in the cellar.

JOHN

Hard enough to find one man in London let alone a chest.

(CONTINUED)

271 CONTINUED:

HANNING

You may be right but perhaps we
could suggest to Sommers to
search through all the cemeteries
in London.

John stares at Hanning for a moment.

JOHN

Ronnie, are we going mad?...

Hanning shakes his head but he cannot answer.

272 EXT. CEMETERY - DAY

This second funeral will be completely different from
the funeral of Sir James. It will be shot in one
continuous take as if the CAMERA were the eyes of Mia
who in some way had the ability to see through the
cover of her coffin.

DISTORTED VISION of huge crosses and tall trees SEEN
from LOW DOWN. The silhouettes of John and Hanning who
are walking behind the coffin are also distorted by
the ANGLE of sight.-- elongated like the pictures of
El Greco. The coffin is placed in the mausoleum, the
door of the mausoleum slams shut. Complete darkness.

273 EXT. STREET IN FRONT OF THE CEMETERY - LATE AFTERNOON

Colonel Hanning and John get into a black chauffeur-
driven limousine.

274 INT. LIMOUSINE - DAY

John and Hanning are seated in the back. Tears are
flowing down John's cheeks. Silence. The car travels
on.

JOHN

(without looking
at Hanning)

I think that Emily knows where
Alexis Hanyadi is hiding.

HANNING

But she would have told you.

(CONTINUED)

274 CONTINUED:

JOHN

No. She doesn't know it consciously. I thought it was just a recurrence of her old illness, now I think that she's in some kind of telepathic communication with that man.

John pauses and thinks for a moment.

JOHN

(continuing)

There may be a way... There's about a one in fifty chance it might work.

HANNING

Tell me about it.

JOHN

Not yet.

He leans over to the chauffeur.

JOHN

(continuing)

Take us to Saint Vincent's Hospital.

HANNING

John, if you need me, or if you just want someone to talk to please call me no matter what time of day or night.

275 INT. HOSPITAL - JOHN'S OFFICE - NIGHT

Night has fallen. It is about 4:30 P.M. Emily is sitting meekly on the office sofa. John is staring out of the window at the lights of the city and at the jams that are forming at the evening rush hour. He turns and goes over to Emily.

JOHN

(very gently)

Do you remember when you were still just a little girl and we played a kind of magic game together sometimes?

(CONTINUED)

275 CONTINUED:

EMILY

Oh yes, you used to hypnotize me.

JOHN

Would you like to do it again?
But it's not to cure you this
time, I don't think you're ill
any longer, Emily. It's so
that you can help me.

EMILY

Of course I will.

JOHN

You really have to want it though.
Try and make your mind empty.
Don't think of anything.

He sits very close to Emily and looks at her in the
eyes.

JOHN

(continuing)

You used to think of the sea
before. Of waves breaking on
the beach. One wave and another
wave. Count them with me.

EMILY

(who repeats after
John)

One wave, two waves, three waves,
four, five, six, seven...
(and very slowly)
... eight.

She stops counting. John makes a pass of his hand in
front of Emily's open eyes. She does not blink. She
is hypnotized.

JOHN

Do you remember Alexis?

EMILY

Yes.

JOHN

Have you seen him since Uncle
James' birthday party?

(CONTINUED)

275 CONTINUED: (2)

EMILY
(hesitating)
Yes... No...

JOHN
Did you speak to him?

EMILY
(still very hesitant)
No... Yes...

JOHN
Perhaps you spoke to him without
seeing him.

EMILY
(without hesitating)
Yes.

JOHN
Do you know where he lives?

EMILY
Yes.

JOHN
Do you want to tell me where
he lives?

EMILY
Yes.

JOHN
Tell me then.

EMILY
It's a very big house. There
are some candles. Lots of trees.
I...

She seems hesitant and seems to get muddled.

EMILY
(continuing)
... There are windows.

JOHN
Could you draw me a picture of
the house?

EMILY
Yes.

(CONTINUED)

275 CONTINUED: (3)

John gives her a piece of paper and pencil. Emily immediately begins to draw. John looks at her with great attention. Suddenly he has an idea. He takes out of a drawer the file containing the drawings done by patients which we saw earlier. He takes out the drawings of a house that Emily had done before. He shows the drawing to Emily.

JOHN

Do you mean this house, Emily?

EMILY

Yes.

The drawing that she was doing is almost identical in outline to the one John shows her... perhaps slightly distorted.

JOHN

And do you know where this house is?

EMILY

No.

JOHN

Would you be able to go there?

EMILY

I don't know.

(pause)

Mia knows where the house is.

JOHN

Mia?

EMILY

Mia knows the house.

JOHN

Did she talk to you about it?

EMILY

No. But Mia knows the house.

JOHN

But Mia's dead, Emily.

EMILY

No, she's not dead...

(CONTINUED)

275 CONTINUED: (4)

John decides not to go any further for the moment.

JOHN

You're going to count to ten,
Emily, and when I clap my hands
you will wake up. One, two...

Emily counts. When she gets to eight John claps his hands in front of her eyes. She looks at the drawing she just did.

JOHN

(continuing)

Do you know this house?

EMILY

No.

While he's speaking John has picked up the telephone.

JOHN

(into telephone)

Hello... Colonel Hanning, please
... I see... When he comes in
could you ask him to come and
see me at the hospital straight
away. It's extremely urgent.

He hangs up.

JOHN

(continuing; to
Emily)

Come along, Emily. We have to
go back to your room now, but
you'll be able to go home soon.
That's a promise.

He goes out with Emily.

276 EXT. A ROAD NEAR LONDON - NIGHT

Lancia Flaminia 1965 (this is an Italian convertible not too sporting nor too classical), twelve-years-old, but very modern in its style. This car is driving very fast along the road with all its lights out. In spite of some shafts of moonlight it seems unbelievable that the driver can go this fast without any kind of light, even overtaking other cars which are themselves traveling at speed. The Lancia pulls up in front of the cemetery and Alexis gets out of the car.

277 EXT. CEMETERY - NIGHT

Alexis is pushing the wrought iron gate and walks towards the mausoleum of the Harker family. With his great strength he easily breaks open the padlock, that locks the mausoleum door. He goes in.

278 INT. MAUSOLEUM - NIGHT

The interior is lit by moonlight. Alexis lifts the lid of Mia's coffin. She is extraordinarily beautiful. She seems to be asleep not dead, but there is not the least sign of movement... A Sleeping Beauty and as in the fairy story Alexis leans over and kisses her on the lips. Mia awakes and like the Princess who slept for a hundred years, she looks at Prince Charming. Alexis gently takes her hand and helps her out of her coffin. They turn and go out of the mausoleum.

279 EXT. CEMETERY - NIGHT

Mia takes one step out of the mausoleum and stops. She touches her face. She seems surprised to feel her skin under her fingers.

ALEXIS

(as if reading her
thoughts)

No, Mia you are not dead. A new
life is beginning for you
tonight.

Mia takes several steps and stops again.

MIA

I feel so light. Just like in
my dreams as a child when I
could stretch my arms out and
fly over the trees.

She stretches her arms.

ALEXIS

It will be like that forever.

She looks at Alexis.

MIA

And to think I was so afraid of
you.

They walk towards the wrought iron gate.

280 EXT. THE ROAD IN FRONT OF THE CEMETERY - NIGHT

Alexis and Mia walk towards the car. Suddenly two young cyclists pass by, a boy and a girl. They look at Mia, astonished to see a young woman clothed in a thin white nightgown on a cold winter's night, but they do not stop. Mia follows them with her eyes with an expression on her face that we have not seen before... Her whole face shines. Suddenly she turns and throws herself into Alexis' arms, trembling.

MIA

It's terrible... I suddenly wanted to kill them. To take their lives... Alexis, I was hungry for their lives...

ALEXIS

That's not terrible, Mia. You are still close to your old way of thinking... To your old, your human morality... All that will change.

MIA

What am I, Alexis? What have I become?

ALEXIS

You are a vampire.

Mia cries out.

MIA

No!

Alexis looks at her without speaking.

MIA

(continuing)

I am happy but I don't want...
I don't want this happiness.

Alexis takes her by the hand and helps her into the car.

281 INT. ALEXIS' CAR - NIGHT

Alexis is driving without lights.

282 ALEXIS' POV - NIGHT

The road is lit up as if SEEN through an infrared lens.
Alexis can see in the dark like a cat.

283 BACK TO SCENE

Mia, sitting next to him, stares in front of her in silence.

284 EXT. A STREET NEAR THE OLD HARKER HOUSE - NIGHT

The car stops a certain distance from the park, the street is empty. Alexis and Mia get out of the car and go toward the house.

285 EXT. PARK - HARKER - NIGHT

SHOT of Alexis and Mia crossing the deserted park.

286 INT. HARKER HOUSE - GREAT HALL - NIGHT

Alexis and Mia enter the great hall where we find the famous chest which is Alexis' coffin. The room is changed since we last saw it. There are cushions all about to sit on or to lie on. On a low table there is a candelabrum and two crystal goblets and a decanter of white wine. Books, magazines and newspapers are piled untidily a little way off. We also SEE a battery-operated cassette player, a record player and some discs. A woman's coat and two long dresses have been laid out on top of Alexis' chest. On the floor nearby two extraordinary beautiful necklaces of antique design. One of them blazing with superb emeralds.

Mia looks around her. Alexis puts on a disc and he stretches out on the cushions near the low table and fills the two crystal goblets with wine. He offers wine to Mia who takes the glass and sits next to him. Mia drinks the wine. Alexis kisses her.

ALEXIS

My darling, there is a price we have to pay for immortality. We are badly affected by daylight and above all by radiation from the sun which can destroy us. You will have to return to your tomb every morning before dawn, but at night we are kings.

MIA

Would it be possible to bring my... my coffin here, to this place?

(CONTINUED)

286 CONTINUED:

Alexis laughs.

ALEXIS

I was forgetting. You are still very much a woman... And besides, you're right. We will sleep together side by side, but not here, Mia. This house is no longer safe. We must find some place where no one will ever find us.

He stands up and takes her by the hand.

ALEXIS

(continuing)

Do you remember how to waltz?

Mia nods her head. They dance together. A slow and stately waltz.

MIA

When I was young it was always Katherine Hepburn dancing with Cary Grant and there were lighted candles on the table just like now.

(keeping her eyes closed)

Alexis, how did you become... what you are.

ALEXIS

My father told me that the good earth of Hungary where the family had been buried for centuries had a certain special property... An effect on the cells of our body... He thought that it was the earth that made us immortal. As for me, well... I did not choose my fate, Mia. I did not choose to live on the life blood of others.

Mia stops dancing, opens her eyes and stares at Alexis.

MIA

But I... I am dead yet I have come out of my tomb.

(CONTINUED)

286 CONTINUED: (2)

ALEXIS

Because I love you and because
you loved me... I have given
you all my gifts and all my
powers.

Mia draws away from him and stands before Alexis' chest.

MIA

I am changing, Alexis. Strange
ideas seem to come to me. I
see faces, men and landscapes.
Memories of things that took
place long before I was born.

Alexis goes towards Mia. He lifts the emerald necklace
from the ground and places it gently around Mia's neck.
Mia touches the stones with the tips of her fingers.

MIA

(continuing; with a
strange smile)

It burns...

287 INT. HOSPITAL - EMILY'S ROOM - NIGHT

Emily is in bed reading a book quietly. She's in
pajamas. Suddenly she puts down her book and lifts
her head. Her face, which was completely calm a few
seconds before, changes expression... She gives the
impression of "hearing" something. She gets up and
goes toward the door which she tries to open. The door
is locked on the outside. She goes to the window and
looks down.

288 EMILY'S POV - NIGHT

Emily's room is on the first floor, but it is possible
to climb down to the garden from the window.

289 BACK TO SCENE

Emily turns away from the window and opens a cupboard
where her clothes are.

290 INT. JONATHAN HARKER'S HOUSE - THE GREAT HALL - NIGHT

CLOSEUP of Alexis standing in front of a window.

(CONTINUED)

290 CONTINUED:

He is looking through it intensely, far off into the distance.

ALEXIS

She's coming.

291 FULL SHOT

Mia has put on one of the dresses that was on the chest. (perhaps the dress that Louise was wearing in the portrait).

MIA

No, no, Alexis... Not her.

Alexis doesn't answer.

292 INT. HOSPITAL - JOHN'S OFFICE - NIGHT

Hanning comes in.

HANNING

I came as quickly as I could.

JOHN

Thank you... Emily told me about a house Mia used to know.

He shows the drawing to Hanning.

JOHN

(continuing)

It means nothing to me. But you've known the Harker family for fifty years. I thought...

HANNING

(looking at the drawing)

It's the house of Jonathan Harker. Or rather the house as it was a hundred years ago.

JOHN

And the chest was discovered in the orangery, wasn't it?

HANNING

Yes.

(CONTINUED)

292 CONTINUED:

JOHN

My ...

He runs to the phone.

JOHN

(continuing; into
telephone)

John Stewart... Give me Inspector
Sommers... I don't care. Get
him immediately.

293 INT. SOMMERS' OFFICE - NIGHT

Sommers and Peters have been working late. Sandwiches,
coffee, papers spread out all over the desk. Peters is
on the phone.

Sommers is at the back of the room. He has taken one
of his socks off and leaning his naked foot on a chair.
He is rubbing it with an anti-rheumatism medication.

PETERS

(to Sommers)

Stewart... It's urgent.

Sommers come to the phone hopping on one foot -- limping
badly.

294 INT. JOHN'S OFFICE - NIGHT

JOHN

Sommers? I think I know where
Alexis Hanyadi is hiding. In...
At Harker Court. That's right.
Yes. The old house across from
the construction site... I'm
leaving right now... I don't
give a shit... Well, try to get
there before me then.

He hangs up.

295 INT. SOMMERS' OFFICE - NIGHT

Suddenly Sommers can walk on both feet. He puts his
shoe and sock on quickly while giving orders to Peters.

(CONTINUED)

295 CONTINUED:

SOMMERS

I want three cars and I want them now. And marksmen. Louis and Foster if possible. Get the rest of the boys to draw their revolvers.

296 INT. BUS - NIGHT

Emily is sitting in the bus. Her face set, lost. The bus stops, Emily gets up and gets off the bus as if in a trance.

297 EXT. HOSPITAL - NIGHT

John and Hanning get into a car. John driving. This car leaps into life.

298 EXT. STREET NEAR THE JONATHAN HARKER HOUSE - NIGHT

Emily walking in the street. She nears the park of the old house.

299 EXT. STREETS OF LONDON - NIGHT

Police cars, flashing lights and sirens rushing through the streets.

300 EXT. PARK AT JONATHAN HARKER'S HOUSE - NIGHT

Emily crosses the park and enters the house.

301 INT. JONATHAN HARKER'S HOUSE - GREAT HALL - NIGHT

Emily enters and then stands rooted to the spot. She stares at Alexis and Mia who are standing in the middle of the great hall. All around them are large silver candelabrum which form a crown of flame. Alexis goes towards Emily. Emily stares at him and then goes toward Mia, who has stayed in the middle among the candelabrum. Emily stops in front of Mia and smiles.

MIA

(in a low voice but
with great feeling)

Go away. I beg you to go away,
Emily.

(CONTINUED)

301 CONTINUED:

But Emily continues to smile. She opens the front of her dress and lets it fall to the ground. She is naked. Alexis approaches the two women. Emily takes Mia by the hand and places her hand on her naked breast (we notice that Mia's fingernails have grown curiously longer since her death).

Suddenly, with so rapid a gesture that Mia has no time to react, Emily lacerates her breasts with Mia's fingernails. Her breast is marked by four red stripes and even though the wound is superficial the blood flows swiftly. Mia withdraws her hand which is now covered with Emily's blood. She looks at her fingers as though they belonged to someone else. She is horrified. Alexis kneels before Emily and his lips move close towards the young girl's breast.

MIA

(continuing)

No, Alexis. Not her.

Alexis places his lips on the place from where the blood is flowing from Emily's breast and he stands and turns towards Mia. His lips are lightly marked with blood. He kisses Mia on the mouth. That drop of blood has a violent effect on Mia. She is overwhelmed by an intense pleasure. Then Alexis takes Emily into his arms and stretches her out on the cushions. He leans over her and begins to drink her blood from her breast.

Mia stares at the two of them. She cannot resist the savage desire which takes possession of her. She puts her hand in her mouth and begins to lick Emily's blood from her fingers. Now Alexis is tearing at Emily like an animal driven mad by the smell of blood.

It is bestial, monstrous. With a cry of pleasure Mia throws herself on Emily. Alexis lifts his head for a moment to allow Mia to drink the blood. But the image of his face on fire with desire covered in blood, its eyes filled with cruel passion, produces in Mia a sudden and terrible shock. No, she cannot change herself into a ravening beast. She draws back.

Alexis, who is completely out of control, continues to feast on Emily's breast. Mia stands. The horror of having been on the point of giving way to this inhuman desire shows clearly on her face.

She stares at Emily's face, who is in ecstasy.

(CONTINUED)

301 CONTINUED: (2)

The sacrificial victim by her own free will. Mia seizes one of the large candelabrum which she tears from its support. Her strength as a vampire permits her to do with one stroke what two men could never have done. The end of the candelabrum which has been torn from its base is sharply pointed. Mia holds in her hand a kind of silver sword crowned with the flame of the candle.

302 EXT. LONDON STREET - NIGHT

Sommer's car traveling at top speed is approaching Jonathan Harker's house.

303 EXT. HARKER HOUSE AND PARK - NIGHT

But John has arrived before. He stops his car with a screech of tires. Without waiting for Hanning, he thrusts open the gate of the park and sprints towards the house.

304 INT. HARKER'S HOUSE - GREAT HALL - NIGHT

Alexis turns his head as if to invite Mia to share with him the blood and the life of Emily. At first he has no idea of the decision that Mia has just reached. Mia plunges the silver candelabrum into Alexis' chest and through his heart. Almost immediately Mia's hands grasp her breast as if the point of the candelabrum had pierced her own heart. She lets out a terrifying scream of pain. Alexis, his heart pierced, stares at Mia astounded. As he dies, his eyes never leave those of Mia, who is still screaming with pain.

305 EXT. PARK - JONATHAN HARKER'S HOUSE - NIGHT

John, having seen light coming from one of the windows, has climbed up to the window and bursts through the window as the first cry of pain from Mia reaches his ears.

306 INT. GREAT HALL - NIGHT

John comes crashing through the window, but when he lands on his feet, stands stock still, petrified by what he sees.

(CONTINUED)

306 CONTINUED:

Emily is stretched out naked, her breasts covered with blood. Alexis is motionless, lying on his back, the candelabrum planted in his breast. The flame of the candelabrum is still burning.

Mia is standing with her back to John. He can have no idea that it is his wife. There is the NOISE of a man running in the park, coming up to the house.

Mia turns, and John for the first time recognizes his wife. She seems to glide past him without stopping. The shock is so great that John seems paralyzed for a few moments, then he sees that Emily is still alive and that she is murmuring almost under her breath.

He sees the dead body of the vampire, and lying on the ground the white dress in which Mia was buried. He turns to run after Mia.

Hanning has come in behind John, but he did not recognize Mia, who was far from the light given by the candles.

307 EXT. JONATHAN HARKER'S HOUSE - NIGHT

The police have arrived. Sommers and Peters leading them. They can just see Mia leaving the house, but in the darkness can only make out the shadow of a woman.

They try to stop her but Mia has unimaginable strength and she pushes them aside as if they were puppets. Then she takes flight, running through the park.

John comes tearing out of the house, but he can no longer see Mia, and he runs wildly in to the park to try and find her.

308 INT. HARKER'S HOUSE - GREAT HALL - NIGHT

Sommers, Peters and the policemen have come into the great hall.

309 EXT. HARKER'S HOUSE - PARK - NIGHT

In despair, John calls Mia by name, but there is no reply.

310 EXT. A STREET AT NIGHT

Mia passes along the street. The expression on her face frozen, petrified. It is the expression of someone that has come back from hell.

311 EXT. HARKER HOUSE - CLOSEUP ON JOHN - NIGHT

Suddenly he realizes where he will be able to find Mia. He runs to his car, gets in, and the car bursts into life.

312 INT. HARKER'S HOUSE - GREAT HALL - NIGHT

Sommers is leaning over Emily, whom he has covered with his overcoat. She is murmuring all the time, but we cannot understand what she's saying.

SOMMERS

(to Hanning)

I don't think the wounds are deep. She may be all right.

313 EXT. THE ROAD IN FRONT OF THE CEMETERY - NIGHT

John parks his car in a narrow alley which is not lit. It is a few hundred feet from the entrance to the cemetery. He gets out of his car, which cannot be seen from the main road. In his hand he has a tiny electric torch.

314 EXT. STREET - NIGHT

A SHOT of Mia traveling through the night.

315 EXT. CEMETERY - NIGHT

John approaches the mausoleum, the door is half open. He pushes the door and takes one step inside. The beam of his torch travels over the walls of the mausoleum and comes to rest on Mia's coffin. The coffin is open and it is empty.

316 EXT. STREET - IN THE FIRST LIGHT OF DAWN

Another SHOT of Mia.

317 EXT. CEMETERY - JUST BEFORE DAWN

John is standing near the mausoleum. From where he stands he can see the entrance to the cemetery. In his hands he holds one bar of the wrought iron gate. He holds it like a sword.

318 EXT. THE ROAD IN FRONT OF THE CEMETERY - THE SUN WILL SOON RISE

Mia comes towards us totally exhausted. As the light grows her strength diminishes rapidly.

319 EXT. CEMETERY - DAY

John sees Mia enter the cemetery. She stumbles, falls to her knees, picks herself up painfully. It is a pitiful sight.

320 JOHN

goes towards her. He still has the iron bar in his hands. Mia sees John and she stops. John stops two paces in front of her. They stare at each other for a long time. Mia sees the iron bar.

MIA

Yes, John... Kill me.

John takes a step towards her. He raises the iron bar and then lets it fall to the earth. He takes Mia in his arms.

JOHN

(holding Mia very
tight)

I can't my darling... I can't.

Mia lifts her face to John with an expression of supplication.

MIA

But I must die, John. I beg
you.

During this time the sun has risen. One of its rays strikes Mia's face and she gives a cry of pain. John understands that the sunlight will kill Mia. He holds her in his arms, tight up against him.

(CONTINUED)

320 CONTINUED:

Mia's face held in the rays of the morning sun which get stronger and warmer.

321 MIA'S POV

The sun seems to be a monstrous ball of white fire which entirely fills the heavens. It is like the bursting of a super nova.

322 BACK TO MIA AND JOHN

Mia shudders with pain. She struggles in spite of herself, but John will not let her go. Mia is on the point of death. She whispers...

MIA

Thank you...

She dies. John looks at her. She seems to be at peace. Her face is like that of a little girl. John places his lips on those of his dead wife.

323 LONG SHOT

The silhouettes of John and Mia in the middle of the cemetery. John still has Mia in his arms and thus bound together their lips joined in a kiss, one might think that they were a pair of young lovers embracing in the morning sun.

- THE END -