

# “COUNTESS DRACULA’S™ ORGY OF BLOOD”

(Sequel to “*The Erotic Rites of Countess Dracula*”)

FADE IN:

PRE-CREDITS SCENE:

INT. MIST – NIGHT

Mist entirely fills the FRAME, swirling, churning. Over this we --

BURN IN: FRONTLINE ENTERTAINMENT logo.

DISSOLVE TO:

INT. CASTLE – COFFIN ROOM - HIGH ANGLE ON COFFIN – NIGHT

Mist is in the f.g.,. As it starts to dissipate, we see -- on the floor of a castle room -- a closed coffin. CAMERA slowly PUSHES IN through the fading mist towards the coffin. As the coffin comes into MEDIUM SHOT and CAMERA STOPS, the lid slowly CREAKS open by itself, revealing the sleeping form of gorgeous young vampire MARTINE (“Countess Dracula”), Dracula’s Transylvanian but Americanized daughter. Martine wears a long, see-through black negligee, open on top, and black panties. Her arms are crossed over her exposed breasts. There’s a trickle of blood running down from her mouth. Martine uncrosses her arms, exposing her breasts, and opens her eyes. She raises her arms and stretches inside the coffin, as one would when waking up in bed from a pleasant dream. [NOTE: Use same location/basic set up for SHOT in later MUSICAL MONTAGE.]

ANOTHER ANGLE, Martine rises INTO FRAME in MEDIUM SHOT, standing inside her coffin. Her eyes partially close as she sensuously feels her breasts. Then she notices the blood on her mouth.

EXTREME CLOSE SHOT, Martine’s mouth – filling the FRAME -- opens, revealing vampire fangs. DOGS BARKING SFX begin to fade away. Martine’s tongue slowly and sensuously licks off the blood, as we FREEZE FRAME, and the image darkens slightly and the entire screen is tinted in dark blood red. Then --

BURN IN MAIN TITLES.

FADE OUT/FADE IN:

EXT. – OUT WEST – WIDE SHOT (PANORAMIC, ESTABLISHING SHOT) – NIGHT

Somewhere in the Old West during the late 19<sup>th</sup> Century. BURN IN the TITLE: “SOUTHERN CALIFORNIA, 1897.” CAMERA PANS across the SCENE.

DISSOLVE TO:

EXT. OLD WEST HOUSE (ESTABLISHING) – ON WINDOW - NIGHT

CAMERA slowly PUSHES IN towards and through the open bedroom window of an Old Western house. The room is dimly lit, maybe from the moon, with Western furnishing..

INT. OLD WEST HOUSE – BEDROOM – ON WINDOW - NIGHT

CAMERA PANS AWAY from the window -- PASSING a dresser on which are old-fashioned, framed photographs of Philippe Dumas, a handsome young man, and his sister Roxanne, beautiful, in early 20s -- to reveal ROXANNE sleeping restlessly in her bed. No one else is in the room. Roxanne is wearing an old-fashioned nightgown. Next to Roxanne’s photo is an expensive jewel necklace and some perfume bottles.

CLOSER on Roxanne as she stirs, fights against waking up, suddenly opens her eyes and reacts to something o.s.

SHOCK CUT TO:

[Loud MUSICAL STING] LOW ANGLE on DIANA, a gorgeous, menacing looking young vampire woman clad in a very revealing 19<sup>th</sup> Century, English gown, now standing in the room. Although she’s evil and powerful, there’s a touch of innocence, even girlishness about her. Diana wears expensive jewelry, which she never removes. And in one hand she holds a jeweled necklace. Diana slowly, gracefully exposes her breasts, then starts to slip out of her clothes, at the same time slowly moving – stalking – towards the bed, offering Roxanne the necklace, CAMERA FOLLOWING Diana.

Roxanne anxiously awaits Diana and slips off her nightgown, exposing her breasts, then the rest of her naked body.

DISSOLVE TO:

INT. OLD WEST HOUSE – BEDROOM – DIANA & ROXANNE [LOVE SCENE/HAND-HELD] – NIGHT

Both Diana and Roxanne are naked. Roxanne is now wearing the necklace. Roxanne pulls away the bed covers, revealing her body, as Diana gracefully comes down to her. They make love, kissing, fondling, licking one another, etc. [to be CHOREOGRAPHED]

in a tasteful, lyrical way, as will all love scenes in the movie, CAMERA ROVING about their bodies. [NOTE: In all love scenes involving Diana, she is always the controlling one, manipulating her partner to do her will.]

CLOSE, LOW ANGLE, as Diana raises her head and opens her mouth to reveal vampire fangs. Diana nudges her way towards Roxanne's neck and is about to bite it, when she gets an idea and changes her mind...moves to Roxanne's breast, fondles and licks it, then lovingly bites it and drinks her blood. Roxanne swoons, in pain and pleasure.

CLOSER, Diana raises her head, mouth open, fangs dripping blood. Diana brings her head down one more to Roxanne's neck and drinks again...

CLOSER, Roxanne's arm shakes, her hand reaching out for something, anything, grabs the perfume bottle, inadvertently BREAKS it in her struggle...

CLOSER, Diana revels ecstatically in the blood, smearing it on her own face and breasts, erotically licking it from her fingers, etc.

CUT TO:

INT. OLD WEST HOUSE – LIVING ROOM – ON DUMAS – NIGHT

PHILIPPE DUMAS, a young Frenchman-turned-Westerner, is seated in a chair reading a book (some old European classic). Hanging somewhere nearby is his Western-style sixgun. Suddenly, from o.s., comes the sound of GLASS BREAKING, getting Dumas's attention. Curious, he gets out of the chair.

CAMERA FOLLOWS Dumas as he walks to the bedroom, its door closed. He KNOCKS on the door.

DUMAS

(accent; very worried)

Roxanne! Are you all right?

No answer. Dumas KNOCKS again. He starts to open the door.

CUT TO:

INT. OLD WEST HOUSE – ROXANNE'S BEDROOM – ON DOOR – NIGHT

The door opens and Dumas ENTERS the room, looks toward the o.s. bed and reacts with sudden shock, as CAMERA PULLS BACK to reveal an empty bed marked with drops of fresh blood.

PANNING AROUND (Dumas's POV), we see on the dresser a few broken perfume bottles.

Dumas rushes to the bed, touches the blood with his finger, then looks toward the window. It's open.

CUT TO:

EXT. OLD WEST HOUSE – FULL SHOT – ON DUMAS – NIGHT

Dumas looks out the window, looks around, seeing nothing. Then Dumas simply gazes off into the distance, a look of dread on his face.

DUMAS (CONT.)

(dejectedly, sadly)

Roxanne...

(mutters a prayer  
in French)

DISSOLVE TO:

EXT. THE SKY – NIGHT

CAMERA TILTS down an Old West church.

CUT TO:

INT. CHURCH – PADRE JACINTO'S QUARTERS – CLOSE ON RELIGIOUS OBJECTS – NIGHT

The quarters are simply furnished. CAMERA PANS across various religious objects – crosses, Bible, statues, etc. – to STOP dramatically on a PADRE JACINTO, a man of upper years, on his knees praying. He's having inner turmoil over his own beliefs.

[NOTE: All of the Padre's lines will be spoken in Spanish (to be translated), with English subtitles. Dumas will speak a "little" Spanish, also with subtitles. When he talks to the Padre, he includes some Spanish words for the Padre – and audience -- to understand.]

PADRE

I...I want to believe...but I've seen  
so much evil in this new world...  
so much inhumanity among men  
so much greed...and death. If only  
you could give me a sign that --

A KNOCK at the door interrupts the Padre. He reacts, looks at his pocket watch, gets up and walks to the door, as if wondering who would be calling at this late hour, CAMERA FOLLOWING him. Padre OPENS the door to reveal an anxious and somewhat frightened Dumas standing outside, now wearing a gun-belt with six-gun.

PADRE

(surprised & puzzled)

*Senior Dumas? Come in, my friend.  
Can I get you some coffee...or tea?*

DUMAS

(anxious, scared, shakes head,  
descriptively motioning with  
his hands as he speaks)

Father...*Padre Jacinto*...! My sister...  
Roxanne. I believe that Ruthven woman  
took her! Lord Ruthven's sister.

PADRE

(shocked, afraid)

*Senora Ruthven?*

DUMAS

The Ruthvens. *Los Vampiros!*

PADRE

*Los Vampiros?! Your are certain?  
There can be no mistake?*

(Dumas shakes his head)

Then if what you say is true, we'll  
need God's protection .

Still doubting his beliefs, the Padre – as he speaks – walks to a shelf. He reaches out and removes from the shelf several objects occupying a place of importance...

CLOSE, Padre's hands remove from the shelf an old crucifix, a small bottle of holy water and a large, ornate silver dagger.

WIDER, reverently the Padre looks at the cross, the bottle and dagger. He grabs up a small black bag and puts the holy objects inside.

PADRE (CONT.)

And we'll need weapons. Hurry –  
we haven't much time.

DUMAS

*Si, Padre. Via con Dios.*

Padre escorts Dumas out the door, SHUTTING it behind them.

DISSOLVE TO:

EXT. THE SUN – DAWN

The sun is rising over the horizon.

DISSOLVE TO:

EXT. ABBEY - GROUNDS – LOW ANGLE ON ABBEY – DAWN

CAMERA TILTS DOWN from the abbey tower to the Padre (in the lead, with the black bag) and Dumas cautiously stepping INTO FRAME, walking cautiously towards the closed outer door. Dumas carries long, pointed wooden stake. CAMERA PANS with them as they walk towards the abbey, Dumas instinctively drawing his gun...

PADRE

Put that away. If those creatures really are what you say, bullets will not save your sister.

DUMAS

(remembering)

*Si, Padre.*

Dumas nods and holsters his gun. He looks at the Padre and then briefly at the stake. The Padre nods slowly, fearfully, indecisively, then takes the cross from his bag. Dumas OPENS the outer door and the two men walk through, the Padre, holding up the cross like a shield, leading the way. Padre motions to Dumas who starts to OPEN the door.

CUT TO:

EXT. ABBEY – PATIO – ON DOOR – NIGHT

Dumas OPENS the door from outside. Padre, cross held up, leads Dumas across the patio of an old Spanish-type abbey. The men notice the various religious imagery – *e.g.*, “Stations of the Cross,” etc. -- still identifying this as a once holy place.

PADRE (CONT.)

I'd never really believed in such things as vampires...or werewolves...or living mummies...although I've always feared the Devil.

DUMAS

Believe me. They're real...and as bad as old Scratch...*El Diablo.*

(noting religious imagery)  
 Imagine, desecrating this sacred  
 place...making it a den of evil...

PADRE

Yes, the evil here is very real. I can  
 feel it...in my body and soul.  
*In nomine Patre, et Filio ... etc.*

The Padre makes the “Sign of the Cross.” He and Dumas exchange worried looks. Padre leads them onto the patio. They stop at a closed door of the main building. Padre nods again and Dumas cautiously opens the door (SFX: CREAKS).

CUT TO:

INT. ABBEY – CRYPT – MEDIUM SHOT ON DOOR – DAWN

Dim light shows through the crypt’s windows. Slowly the door CREAKS open, pushed by Dumas. Padre (leading the way with his cross) and Dumas (with his stake) step INTO the room, looking around cautiously. Dumas is determined. Padre is somewhat afraid.

CAMERA PANNING (POV SHOT) across the old crypt.

Padre and Dumas continue slowly making their way through the crypt. Then Dumas notices something ahead o.s., CAMERA PULLING BACK to reveal, in the f.g., two old coffins, both closed. Exchanging quick glances, the men walk up to the coffins, stakes held ready to use.

The Padre watches, as Dumas anxiously opens the CREAKING lid of one coffin, and CAMERA PUSHES IN to reveal inside the sleeping form of LORD RUTHVEN, a very *Lord Byron*-style, flamboyant British vampire, clad in the garments of an early 19<sup>th</sup> Century English nobleman. Ruthven’s mouth is smeared with fresh blood. He has one “bad” eye [e.g., a “dead grey eye”; make-up note: slightly darkened eye socket].

PADRE

*Santa Maria!* It’s true...!

DUMAS (CONT.)

(hatefully)

Lord Ruthven....

PADRE

(amazed)

I still can’t believe he’s over a hundred  
 years old. And his sister, Diana –

As the Padre speaks, he opens the 2<sup>nd</sup> coffin. He and Dumas react with shock to find the coffin empty.

DIANA (O.S)  
 (speaks in British accent)  
 These walls shield us rather nicely from  
 the sun's rays. Don't you agree?

The men react with a start to see:

SHOCK CUT TO:

INT. ABBEY – CRYPT – ON DIANA & ROXANNE - NIGHT

At the far end of the room stands Diana, fangs showing and lips smeared with blood. Her blouse is open, her breasts exposed. Standing beside her, eyes wide and in a trance, is Roxanne, her sleeping gown torn open to fully reveal her breasts, one still bleeding from Diana's bites. Roxanne still wears the necklace and Diana playfully fingers it. Diana glares at Padre and Dumas, smiles triumphantly.

DIANA (CONT.)  
 Plenty of time for me to enjoy a "nightcap."

ROXANNE  
 (entranced, weak)  
 Hello...Philippe...

Transfixed with horror, the Padre and Dumas watch Diana and Roxanne.

DUMAS  
 Roxanne!

Diana fondles Roxanne's breasts, kisses her. Roxanne offers Diana her other breast willingly. Diana bares her fangs triumphantly, is about to bite Roxanne's breast, when...

Dumas holds up his stake threateningly. Diana reacts, callously letting the weakened Roxanne drop to the floor. She smiles seductively at Dumas.

DIANA  
 I suppose my darling can wait. I wonder  
 if your kisses will be just as sweet?

Roxanne stalks Dumas, pulling open the front of her gown and baring her breasts to him, getting closer. Entranced, getting aroused and wanting Diana, Dumas drops his stake.

CLOSE, the stake drops against the floor [in SLOW MOTION].

WIDER, Diana grabs Dumas by the throat, then she raises Dumas off the ground and tosses him violently across the room.

The Padre finally begins to regain his full senses.

PADRE

Resist her, Dumas! Don't give  
in to her demonic power!

Still dazed, Dumas looks up to see Diana starting to stalk towards him, Roxanne keeping behind her and slightly to one side. Dumas FIRES his weapon at Diana but she keeps stalking towards him, Roxanne following. Dumas FIRES again and Roxanne reacts with pain, putting a hand to her now bullet-wounded shoulder. Dumas reacts with horror, having shot through Diana and hit his sister.

DUMAS

(in French)  
My God!

Diana is about to attack Dumas. But before Diana can touch do anything, the Padre rushes forward with his cross and places it against her bare breasts.

PADRE (CONT.)

*Vampira puta!*

CLOSER, the cross BURNS (SFX: SIZZLE) [GAG] her flesh, leaving its imprint.

DIANA

(SCREAMS from pain)

Roxanne also reacts to the pain, psychically, touching her own breasts. Dumas snaps back to full awareness, retrieves his stake and, with all his might and determination, RAMS it through Diana's back.

CLOSE on Diana's face, reacting with sudden agony. Then CAMERA TILTS DOWN to a CLOSE SHOT of Diana chest, the stake point protruding from her chest [GAG], blood shooting from the wound.

Diana starts to collapse, Roxanne, dazed and weak, stepping away, bewildered. Dumas rushes to Roxanne who, wounded, collapses into his arms.

CLOSE on Ruthven. As Diana screams, Ruthven's eyes snap open and he bares his fangs (MUSICAL STING), a look of terrible hatred and anger on his face.

RUTHVEN

(HISSES like a snake)

WIDER, Ruthven sits up in his coffin, as Diana drops to the floor, bleeding, dying.

Seeing Ruthven, Dumas rushes to the still-dazed Roxanne, looks contemptuously at the necklace, tears it off and casts it down, and rests her head against the wall. Then he, Roxanne and the Padre rush up to Ruthven's coffin. The Padre brandishes his cross in front of Ruthven's face.

DUMAS

The stake, Padre – quickly!

*La estaca! Rapido!*

CLOSER, Ruthven freezes in terror.

PADRE

(shakes his head)

There's a *better* way.

Dumas is puzzled. Padre hands the cross to Dumas, who keeps holding at Ruthven. Then Padre takes from his black bag the silver-bladed dagger and the holy water.

DUMAS

Holy water? *Agua santa?*

PADRE

(nods)

Blessed by the Holy Father himself. And this blade...the purest silver...made from an old, consecrated chalice...

Padre pours the holy water over the blade. Mouthing a silent prayer, the Padre then stabs the now-consecrated silver dagger toward Ruthven's chest.

PADRE (CONT.)

Your existence must end, evil one

– forever!

CLOSE, the knife STABS through Ruthven's chest, SIZZLING SMOKE rising from where the consecrated blade makes contact, blood spilling from his chest.

CLOSER on Ruthven's face --

RUTHVEN

Damn you, priest -- !

(SCREAMS in agony)

-- and tears of blood begin to stream from his eyes. The SMOKE entirely conceals Ruthven's face. When the smoke clears, we see that his face is now a skull [EFFECT].

The Padre and Dumas look in amazement and disbelief at the vampire now just a skeleton clothed in noble garb, the dagger impaling the ribcage. Dumas instinctively reaches for the dagger when the Padre stops him, then closes the lid of the coffin.

PADRE

No. It must remain there -- and this place sealed -- for all time.

CAMERA FOLLOWS as Dumas, only partially understanding, walks away with Roxanne from the coffin, passing (in f.g.) the impaled remains of Diana, now also a skeleton. Emerging from her trance, but still weak, Roxanne finally recognizes her father and hugs him lovingly. Padre blesses her. CAMERA PUSHES IN on the lid of the closed coffin.]

CUT TO:

EXT. ABBEY – PATIO – HIGH ANGLE - PADRE, DUMAS & ROXANNE – NIGHT

Padre, Dumas and Roxanne walk away from the building across the patio, Dumas helping along his wounded and still somewhat dazed sister. Padre pauses and, as the others walk OUT OF FRAME in the direction of the outer door, CAMERA PUSHES IN on him. He looks skyward and, his faith restored, prays.

PADRE (CONT.)

Father in Heaven – you have given me the sign. In return, once I have died, let my spirit roam this world...until I know for certain that evil we fought here this night has been purged forever from this Earth .

That said, the Padre EXITS FRAME.

FADE OUT/FADE IN:

EXT. THE SKY – NIGHT

CAMERA TILTS DOWN to a LONG SHOT of Hollywood, with all its lights, as we BURN IN the TITLE: "SOUTHERN CALIFORNIA, TODAY."

DISSOLVE TO:

EXT. CASTLE – LOW ANGLE/WIDE SHOT (ESTABLISHING SHOT) – NIGHT

CAMERA SLOWLY PUSHES IN towards Dracula's Castle in the Hollywood Hills, mist drifting in front of the stately building, as we --

CUT TO:

INT. CASTLE – COFFIN ROOM – LOW ANGLE – CASTLE ITEM – NIGHT

RACK FOCUS from “castle item” (*e.g.*, suit of armor, candle, coat of arms, etc.) to Martine's coffin. Martine's clothes are visible somewhere within reach of the coffin. Mist ENTERS FRAME and transforms [EFFECT] into Martine, sitting atop the coffin, still wearing the nightie with her breasts still bared, casually putting on her make-up without the benefit of a mirror. CAMERA PUSHES IN to a MEDIUM SHOT of Martine, as we hear --

DRACULA (O.S.)

(REVERB on voice;  
summoning, commanding)

Martine...Martine...Martine...

I need you, my daughter...

Martine reacts to the o.s. voice, stops what she's doing, stands up from the coffin, then looks off to one side and --

MARTINE

Renfield!

Martine puts aside her make-up, walks to and grabs her clothes and starts to put them on.

CUT TO:

INT. CASTLE – RENFIELD'S ROOM – CLOSE ON TV SCREEN – NIGHT

It's vampire horror-host COUNT GORE DE VOL doing his TV show (talking about the movie *The Vampire Strikes Back*, starring Tony Markham). [PRE-LAP Gore's opening monologue over previous SCENE]:

WIDER, as Gore continues, we see the TV is in a spartanly furnished castle room.

RENFIELD (O.S.)

(GIGGLING, munching)

CAMERA PANS from the TV to reveal someone reading an issue of “*Scary Monsters*” magazine with Gore's picture on the cover.

MARTINE (O.S.)

Renfield...! Renfield...*Renfield!*  
 [2<sup>nd</sup> “Renfield with reverb]

Lowering the magazine to react to the o.s. summons, the person is revealed as likable lunatic RENFIELD, Dracula’s servant and right-hand maniac, dressed in black as always, sitting in an old chair and munching on bugs from a bowl or popcorn bag.

On the last call of his name, Renfield anxiously sets aside the magazine and bug snacks, and rushes out of the chair and hurries OUT OF FRAME, as the TV show continues.

SMASH CUT TO:

INT. CASTLE – MAIN ROOM - CLOSE ON VALERIE’S EYES – NIGHT

A pair of gorgeous, catlike female eyes fills the FRAME. CAMERA PULLS BACK to reveal VALERIE, a beautiful young vampire woman, fangs showing from behind parted lips. She’s covered from the neck down in a black cloak. She’s in the castle’s main (“throne”) room. (Valerie is a kind of Dracula “groupie,” sultry and slinky, intensely possessive of the Count in all her actions, always trying to impress him.)

Valerie slowly opens the cloak, revealing herself wearing only a pair of black panties or bikini-like briefs. She has some identifying image on her body (not on her breast), e.g., a necklace, tattoo, birthmark, with a bat motif. She begins to move closer to someone o.s..

VALERIE  
 (sibilant, almost snake-like)  
 Masssttrerrrr...

CAMERA STOPS to reveal, in f.g. and CLOSE UP, the hand of DRACULA, the King of Vampires, resting on the arm of a fancy chair, his royal ring prominently displayed.

DRACULA (O.S.)  
 Ah, Valerie... ..! If you’re trying to suck  
 up to me again...

WIDER, we see Count Dracula – more “Americanized” and slightly “hipper” (or at least trying to be) than in the previous movie -- seated on a throne-like chair. Dracula’s ring hand moves, signaling Valerie and to start, as –

DRACULA (CONT.)  
 Yes, my dear...it’s “show time.”

Valerie picks up a wooden stake, brandishing it Then, to MUSIC, she goes into an exotic, slinky and sexy dance [to be CHOREOGRAPHED], letting the cloak fly sensuously about her, licking her fangs, using the stake as a prop, running it along her breasts, kissing it, etc.

VALERIE

Do you like the way I dance, Maaasster?

DRACULA

My dear Valerie, you are in exceptional, er,  
“form” this evening.

Dracula is pleased, smiling approvingly as he watches Valerie, whose dance gradually becomes more frenzied and erotic. Finally, he starts to get up from his throne, raising his arms so that his cloak suggest giant bat’s wings. Then Dracula reacts to something in the direction of the landing above.

Above, Martine -- now dressed in a revealing, classy outfit -- and Renfield walk TOWARDS CAMERA along the landing. Renfield takes a bug from his “pillbox” container and CHOMPS on it. CAMERA FOLLOWS as Martine and Renfield descend the winding stairs leading down into the main room. As they descend we see Valerie continuing with her dance.

MARTINE

I got your “page,” Daddy.

Martine and Renfield complete their descent, CAMERA FOLLOWING them.

RENFIELD

Yes, what would you like us to do for  
you, tonight, Master...go “shopping”  
for some comely young virgins?  
(GIGGLES)

Dracula signals Valerie and she stops dancing. Martine and Renfield approach Dracula. Martine and Valerie exchange polite, but forced, “catty” smiles. They clearly do not like each other. Martine glares at Valerie.

MARTINE

(condescendingly)

Valerie.

VALERIE

(catty)

Martine.

DRACULA

Valerie, my dear, I’m afraid tonight’s  
“adult entertainment” must be put  
“on pause.”

VALERIE

(disappointed)

Damn...

Dracula signals Valerie, who frowns at Martine and stops dancing. Valerie opens her mouth, showing fangs.

VALERIE (CONT.)

(HISSES at Martine)

Pouting, Valerie pulls her cloak back around her and rushes to take her place behind Dracula's throne, as Dracula sits down again. She fawns over Dracula, but continues to glare at Martine. Dracula is not happy that his entertainment has been interrupted.

DRACULA

(addressing Martine)

Ah, Martine! And Renfield...obedient  
and "prompt" as always...

Martine smiles approvingly at Dracula. Then Martine and Valerie exchange polite, but forced, "catty" smiles. They clearly are not fond of one another.

MARTINE

So, Daddy, what's up? I mean, besides  
you?

DRACULA

Valerie -- ?

Valerie reaches behind Dracula's throne and produces the ancient book *Ruthvenian* [same prop from *Erotic Rites*]. Martine and Renfield step closer. Valerie hands the book to Renfield, who reacts with wide eyes. As the following conversation ensues, Valerie takes Dracula's arm and starts to kiss and gently "nibble" at it in a loving way.

RENFIELD

The *Ruthvenian*...the vampires' bible!  
Written in blood. The legendary tome that --

VALERIE

(exasperated, interrupting  
Renfield)

We already *know* what it is, bug-man.  
(returns to kissing/"nibbling")

DRACULA

It's for an old friend... *very old*... an old British "drinking buddy." I've recently learned that Lord Ruthven is here in California... or, at least his *remains* are.

RENFIELD

(enthusiastically)

You want us to dispose of them,  
Master?

Valerie, whose "nibbling" has gotten more intense, is about to bite Dracula's arm or hand, when, without looking at her, he draws it away. She reacts, surprised and disappointed.

DRACULA

I want you to bring that lecherous old Limey back... to un-death... tonight, while the moon is full. It's the least I can do for an old "blood brother."

MARTINE

(indicating the *Ruthvenian*)

And what about *that*?

DRACULA

Give it to the old boy. It was, after all, named after him. Oh, and take this, too. You may need it.

Dracula hands Renfield something (actually a cross) completely wrapped up in a cloth, regarding it with disdain. Renfield feels the concealed cross and understands.

MARTINE

With all due respect ...not counting attorneys, aren't there enough bloodsuckers in this town already?

DRACULA

(with authority)

What part of "I want" didn't you understand, Martine?

Martine and Renfield look at one another, sighing, a bit afraid, realizing that there's no way to disobey Dracula. They turn and walk rapidly to the front door. Renfield OPENS the door, Martine and then he EXITING the building.

CLOSER on Dracula and Valerie. Dracula smiles at her –

DRACULA (CONT.)

And now, Valerie, my dear...where  
were we?

Valerie smiles back at Dracula, showing her fangs

CUT TO:

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EXT. CASTLE – MARTINE & RENFIELD - NIGHT

It's foggy outside. Martine and Renfield EXIT the castle. They start walking across the moat bridge, CAMERA FOLLOWING them, as --

RENFIELD

Lovely night, isn't it, Countess?

MARTINE

I'm not a Countess yet...at least not  
the Old Man stops flapping his wings.

RENFIELD

(proudly, CHUCKLES)

No chance of that happening...as long  
as *I'm* on the job.

CAMERA FOLLOWS Martine and Renfield as they walk down the steps leading to the castle's driveway, and --

MARTINE

Hmmm...First my Dad, and now  
this Lord...Ruthven...Who's next? The  
Creature from the Black Lagoon?

RENFIELD

(GIGGLES)

I don't know, Countess. I'd kinda  
like to eat...er, meet the Fly.

DISSOLVE TO:

EXT. FULL MOON – NIGHT [“*EROTIC RITES OF COUNTESS DRACULA*” STOCK  
SHOT]

The moon big in FRAME.

DISSOLVE TO:

EXT. ABBEY - GROUNDS – ON MARTINE & RENFIELD – NIGHT

Martine and Renfield walk across the grounds TOWARDS CAMERA, Renfield carrying a flashlight and the *Ruthvenian*. CAMERA PANS with them as they approach the abbey. There's a BUZZING sound, and Renfield snatches a bug out of the air, devouring it. Martine reacts to Renfield with a look of exasperation.

MARTINE

I thought you were “on the wagon.”

Renfield shrugs his shoulders and smiles sheepishly.

RENFIELD

(apologetically/self-consciously)

So...I'm a bug-holic.

Martine flashes Renfield an incredulous look.

RENFIELD (CONT.)

What?

They reach the outer door. Renfield politely opens the door and lets Martine enter first.

CUT TO:

EXT. ABBEY – PATIO – ON MARTINE & RENFIELD - NIGHT

Martine and Renfield, side by side, walk across the patio – now showing the ravages of more than a hundred years of neglect (e.g., weeds, broken furniture, etc.) – as CAMERA PANS with them.

MARTINE

I still don't get it. I mean, does this city really need another bloodthirsty aristocrat?

RENFIELD

As they say, Countess Martine, sooner or later *all* the weirdoes turn up in LA.

As Renfield speaks, he and Martine, walking AWAY FROM CAMERA, reach another closed door. They exchange looks. Renfield tries to force open the door but fails. With a wry smile, Martine uses her vampire strength to easily BREAK IN the door, embarrassing Renfield.

CUT TO:

INT. ABBEY – CRYPT – MARTINE & RENFIELD - NIGHT

Martine opens the door and they look inside. Renfield takes back the *Ruthvenian* and flashlight, shines the light inside the crypt. They enter the crypt, looking around. Renfield suddenly reacts with shock as his beam illuminates:

SHOCK CUT TO:

INT. ABBEY – CRYPT – CLOSE ON SKELETON – NIGHT

Diana's staked skeleton, still on the floor where we last saw it over a century ago, its clothing now somewhat tattered but recognizable as those of Diana, the grinning skull and empty eye sockets staring TOWARD CAMERA.

WIDER, Renfield looks to Martine, but keeps the beam on the skeleton.

RENFIELD

Is...*was*...that...?

MARTINE

(shakes her head)

Unless Ruthven was a cross-dresser,  
that...ain't... him.

RENFIELD

Well, according to the Master, Lord  
Ruthven *is* "a-broad," so...

(CHUCKLES)

Martine glares at Renfield. He smile sheepishly. She motions to him and they move on. At last Renfield's flashlight beam reveals the two coffins, Diana's still open (as Dumas's group had left it). CAMERA FOLLOWS as they step up to Ruthven's coffin. Martine gives Renfield a commanding gaze. He sets the *Ruthvenian* and flashlight on a corner of Diana's coffin, then opens Ruthven's coffin.

CLOSER, inside the coffin is Ruthven's skeleton, the silver-bladed dagger sticking out of his ribcage, his clothing still intact except for the bloody shirt.

Renfield looks dramatically at Martine. She nods for Renfield to proceed, and he dramatically withdraws the dagger. Then Renfield and Martine watch and wait.

CLOSE ON SKELETON, which releases HISSING SMOKE. The smoke obscures the bones. When the smoke clears, the blood has magically vanished from Ruthven's shirt, and Ruthven's body is fully restored [EFFECT].

VERY CLOSE on Ruthven as he opens his eyes with a start (SOUND EFFECT or MUSICAL STING), sees the two o.s. strangers looking down at him, reacts with surprise. CAMERA PULLS BACK to a MEDIUM SHOT as he suddenly sits up INTO CAMERA and towards his o.s. visitors, baring his fangs.

RUTHVEN  
(HISSES like a human snake)

WIPE TO:

EXT. PARKING LOT – ROXANNE & ANA - NIGHT

It's Roxanne -- the Old West's Roxanne's modern-day reincarnation and her exact double. With her is ANA, a beautiful, young but somewhat "looser" woman. Both are college coeds. By the way they react towards one another, here and in later SCENES, there's a suggestion of a more "intimate" relationship. [NOTE: Ana has the same hair color as Roxanne has in the 1897 photo.]

CAMERA DOLLIES BACK as the two women walk away from a library or bookstore (or building suggesting either) and across a parking lot towards Ana's parked car, both carrying books. Roxanne is smiling at first, then suddenly reacts as if some strange feeling or memory has been awakened in her. Roxanne gets dizzy, like she's about to faint, dropping her books. Immediately Ana goes to Roxanne's aid. CAMERA PUSHES IN towards Roxanne, who is in a daze.

WIPE TO:

INT. ABBEY – CRYPT – MARTINE, RENFIELD & RUTHVEN – NIGHT

Ruthven sits up in the coffin, fangs still bared, and lunges for Renfield, who quickly unwraps the cross and holds it out to Ruthven, transfixing him. Simultaneously, Martine looks away from the cross.

RENFIELD  
I'm sorry, Countess...but he left me  
no choice.

RUTHVEN  
(angry, confused, speaking  
with British accent)  
Put that accursed thing away! You hear  
me, fool -- ?!

RENFIELD

Loud and clear, your Lordship, but –

MARTINE

(interrupting Renfield)

We can lose the cross, Lord Ruthven. But first, you've got to agree to chill out... so we can talk.

RUTHVEN

(confused)

“Chill...out”? You're not that...priest. Who are you? What year is this?

RENFIELD

Year? How about millennium?

(CHUCKLES)

MARTINE

Well, your Lordship? It's your call...

Lord Ruthven considers Martine's proposal.

CUT TO:

INT. ABBEY – ORGAN ROOM – NIGHT

The room is in complete darkness. Suddenly the lights go on and off several times, revealing Martine (holding the silver dagger) and Renfield (holding the *Ruthvenian*) standing in a dusty, cobweb-filled room that could have once been a chapel, one end of it dominated by an old organ. Both are bored. CAMERA PANS to reveal Ruthven amazed as he keeps turning the light switch on and off again, finally leaving it on.

RUTHVEN

Marvelous! What other wonders await me in this new era!

RENFIELD

You can thank the Master for the “home improvements.”

MARTINE

(looking around, then runs her finger over dust)

Otherwise, you're on your own.

Ruthven walks toward Martine and Renfield, all the while looking around the room.

RUTHVEN

You were wise *not* to bring Diana back.  
Indeed, it was her own lusts that brought  
me to that...situation.

MARTINE

You and your sister weren't..."close"?

RUTHVEN

Diana was a truly *vile* creature of the night...  
whose sexual cravings were exceeded only  
by her thirst. How well I remember that  
young woman after whom I and Diana both  
lusted... and how our burning desires  
for her brought us to this young and virile  
land...

As Ruthven speaks, he gets more emotional as he recalls Roxanne, and CAMERA slowly and dramatically PUSHES IN on his face.

“FX” DISSOLVE TO:

[FLASHBACK TO 19<sup>th</sup>-CENTURY ENGLAND SEQUENCE]:

EXT. VILLAGE STREET – RUTHVEN & ROXANNE – NIGHT

A moonlit night on a street of a quaint, late 19<sup>th</sup>-Century English town. Ruthven walks with Roxanne, now wearing low-cut clothing of the period. A very romantic setting. Ruthven steps behind her.

RUTHVEN (VO)

Her name was Roxanne...I remember  
that first night we met, in the village...

CLOSER, from behind her, Ruthven slowly pulls down her blouse, exposing her shoulders and neck, then her breasts. He smiles and caresses her breasts, nudges her, kisses her lightly...

RUTHVEN (CONT., VO)

Roxanne gave me what I craved. *Everything*.

Then Ruthven bares his vampire fangs and bites Roxanne tenderly, the scene as romantic as horrific. She swoons, as if getting sexually aroused by his attack.

RUTHVEN (CONT., VO)

And I, in return, wanted to give her  
life eternal.

“FX” DISSOLVE TO:

EXT. VILLAGE STREET – HOUSE - NIGHT

CAMERA PUSHING IN slowly toward the open door (or window) of a quaint village house, as –

RUTHVEN (CONT., VO)

But I was not the only one to have  
designs on my beloved. Diana, *also*  
lusted after her.

-- and we see, inside the house, Diana and a dazed Roxanne, both naked and making love. Diana, as always, wears her jewelry.

“FX” DISSOLVE TO:

INT. VILLAGE STREET - HOUSE – DIANA & ROXANNE – NIGHT

A brief LOVE SCENE [to be CHOREOGRAPHED], the individual SHOTS DISSOLVING THROUGH one another, as the two women kiss, fondle, touch, etc.

RUTHVEN (CONT., VO)

Unfortunately, Diana was not “discreet”  
in making her attacks.

“FX” DISSOLVE TO:

INT. VILLAGE HOUSE – A WALL - NIGHT

Diana looks up INTO FRAME, her fangs and mouth smeared with blood, reveling in the ecstasy of the experience. Suddenly Diana reacts with a start, a look of animal-like ferocity on her face.

WIDER, Dumas, also wearing 19<sup>th</sup>-Century English clothes, stands in the doorway, enraged, staring at Diana and Roxanne. A moment later, Dumas holds a big cross out to Diana, who recoils in horror, moving away from Roxanne.

CLOSER, the cross makes contact with Roxanne’s forehead, BURNING it.

ROXANNE

(SCREAMS from pain)

WIDER, the dazed Roxanne scowls, slowly stands and rushes OUT OF FRAME, as Dumas drapes a sheet or bedspread over his naked sister, embraces her, stares into space with a look of grim determination.

[END OF FLASHBACK SEQUENCE]

“FX” DISSOLVE TO:

INT. ABBEY - - ORGAN ROOM – CLOSE ON RUTHVEN – NIGHT

CAMERA PULLS BACK as Ruthven finishes his story, revealing Martine and Renfield as they were when last seen –

RUTHVEN

Roxanne’s brother hoped to escape us by fleeing to this “New World”...But my sister and I followed them from Belgium... tracking down Roxanne...and resuming our attacks, until...

MARTINE

(interrupting)

Nice story, but no Stephen King. So’ll we’ll have to pass on the ending. Oh, a souvenir...

Ruthven reacts as Martine hands Ruthven the silver dagger. He takes it by the handle and sets it aside. Renfield steps forward with the *Ruthvenian*.

RENFIELD

And here, your Lordship, a gift from the Master.

MARTINE

It can tell you even more about vampires than Anne Rice.

CLOSE (INSERT) on the book, revealing the title *Ruthvenian*.

RUTHVEN

(mildly amused, smugly)

I suppose I should be flattered.  
(getting thirsty, stepping toward a window)

But right now, what immediately concerns me is that I haven't feasted in more than a century...

Renfield takes out his little bug box.

MARTINE

*Bon appetite.*

There's a BUZZ and Renfield removes a bug from the box and devours it, as --

RENFIELD

I'll second that.

(CHEWING bug)

Ignoring Martine and Renfield's comments, Ruthven gets a bit wistful and perceives some unseen presence --

RUTHVEN

My beloved Roxanne and I shared a blood bond. I can sense that she, at least her undying spirit, is still out there somewhere... *waiting* for me...

MARTINE

Then good luck in hooking up with her. Otherwise, there's always a dating service. And now – we are out of here.

Martine looks at Renfield, signaling him to leave, and the two walk off, and CAMERA PUSHES IN TIGHT on Ruthven's face as he continues to think about Roxanne.

CUT TO:

EXT. ABBEY -GROUNDS – ON OUTER DOOR – NIGHT

The door opens. Martine and Renfield EXIT through the doorway, walking TOWARDS CAMERA. They stop walking --

MARTINE

I'm still not so sure we did the right thing, bringing that guy back to life.

RENFIELD

I know what you mean, Countess Martine. He gave me the creeps.

Martine reacts, amazed, mouthing the words: “*He...gave you...?*” She and Renfield continue as they walk TOWARDS CAMERA and EXIT FRAME.

DISSOLVE TO:

EXT. ABBEY – PATIO - LOW ANGLE ON WALL - NIGHT

From o.s. comes we hear DOGS BARKING. CAMERA TILTS to the rooftop. Then Ruthven steps INTO FRAME to stand majestically atop the abbey. CAMERA PUSHES IN on him as he stares out into space, fondly remembering...

RUTHVEN

(very dramatically, slightly  
mis-quoting Lord Byron)

“You walk in beauty, like the night  
Of cloudless climes and starry skies;  
And all that's best of dark and bright  
Meet in your aspect and your eyes.”  
Soon, Roxanne...I will find you.

Ruthven bares his fangs hungrily, as CAMERA PULLS BACK to a FULL SHOT. Then he transforms into a mist [EFFECT].

DISSOLVE TO:

EXT. HOLLYWOOD – HIGH ANGLE (“RUTHVEN’S” POV) – NIGHT

CAMERA SLOWLY ZOOMS IN toward the lights of the famous city.

CUT TO:

EXT. HOLLYWOOD – [VARIOUS SHOTS: HAND-HELD/RUTHVEN’S POV] – NIGHT

CAMERA PANNING across miscellaneous street scenes and STREET PEOPLE [CAMEOS] – cars, bikers, people out on dates, cops, stores, lights, homeless, etc., whatever suggests the glamour and sleaze of Hollywood at night.

CUT TO:

EXT. SIDEWALK – NIGHT

CAMERA PANS to include HOOKER #1 and HOOKER #2, plus several more HOOKERS [CAMEOS] on a street corner, conversing while trying to drum up business from PASSERBYS [CAMEOS]. Prominent among the group is LILITH, a former

hooker, who isn't particularly interested in selling herself on the street anymore. (Note: Lilith always wears a cheap yet distinctive, easily recognizable wristwatch.)

HOOKERS (ALL)  
(ad-libbed appropriate  
"small talk")

HOOKER #1  
Nice hangin' with you again, sister.

HOOKER #2  
You sure you don't want to turn a trick  
or two while you're down here?

LILITH  
(shakes her head)  
I got a real job now. And a boyfriend,  
too.

HOOKER #1  
(LAUGHS)  
Some boyfriend.!

LILITH  
Unless there was, maybe, some really  
big money, then...Look...gotta go.  
I'm already late for work.

HOOKER #2  
Suits me, Lilith.

HOOKER #2  
(nods)  
Less competition.  
(LAUGHS)

LILITH  
Later...

HOOKERS (ALL)  
(ad-libbed "small talk")

Lilith EXITS FRAME and CAMERA PUSHES IN on the other hookers.

CUT TO:

EXT. ALLEY –WIDE SHOT – NIGHT

In f.g, is the alley where it intersects the sidewalk. From o.s. we hear DOGS BARKING (SFX to continue throughout SCENE). Mist (EFFECT & SFX) issues INTO FRAME.

CAMERA PUSHES THROUGH the mist toward the sidewalk. Lilith ENTERS FRAME as she walks down the sidewalk, crossing the alley, then stops and reacts to something o.s. in the alley. She smiles, liking what she sees.

LILITH

Well, now –

CAMERA PANS to include Ruthven standing dramatically and regally in the moonlight and shadows. He holds out his hand, opens it to reveal –

CLOSER, Ruthven’s hand reveals some expensive jewels.

Lilith reacts, tempted, intrigued, interested...

LILITH (CONT.)

Hi. I’m Lilith.

Lilith slowly walks around Ruthven, who turns, watching her, as she fingers his clothes.

RUTHVEN

Lilith. Adam’s first wife...who became the first vampire, or so some legends say. How appropriate.

LILITH

(not picking up on what  
Ruthven just said)

Nice outfit. Very “retro.” You going to a costume party?

RUTHVEN

(mildly amused)

Costume party? Hardly...

Lilith accepts the jewels.

LILITH

Ooh, an Englishman. I like men with class. Maybe I’ve got something *you* like?

Lilith, still holding the jewels, opens her blouse to expose her breasts to Ruthven. He looks her up and down, smiles sinisterly, longingly.

RUTHVEN

Quite.

CLOSER, Ruthven's eyes glow red [EFFECT/MUSICAL STING].

CLOSER, Ruthven's mouth opens, baring vampire fangs.

A somewhat entranced Lilith reacts to Ruthven with horror, backs away as he stalks her.

LILITH

What...*are*...you?!

RUTHVEN

You may not be Roxanne. But for the moment...you'll do.

LILITH

(suggestively)

Do...*what*?

Savagely Ruthven seizes the terrified Lilith, and though she struggles her best, he holds her with his superhuman strength, ripping off her blouse. She drops the jewels.

CLOSE on the jewels, hitting the pavement.

Ruthven sinks his fangs into her neck. There's a terrible SUCKING sound as he starts to drink Lilith's blood. She begins to swoon, when suddenly Ruthven reacts with horror to:

PADRE (VO)

(REVERB on voice)

Ruthven -- !

Appearing as a transparent spirit [EFFECT], stalking slowly TOWARDS CAMERA with a cross in one and with wide-open eyes, is the ghost of Padre Jacinto. We hear his voice, but his lips do not move.

PADRE (VO, CONT.)

(REVERB on voice)

No longer will you taste human blood...no longer will you walk this Earth...

As his image fills the FRAME, he again vanishes [EFFECT].

Reacting to the Padre, Ruthven looks up from and moves away from Lilith, his mouth dripping with her blood, tears of blood now dripping from Ruthven's eyes.

RUTHVEN  
(CRY of revulsion & horror;  
then CHOKES & GAGS,  
continues through sequence)

WIDER, Ruthven shoves Lilith aside, then steps back, sick and in pain, his stomach convulsing as if he's been poisoned. Lilith, slowly regaining her composure, watches in both horror and amazement as Ruthven continues to stagger about.

PADRE (VO)  
(REVERB on voice)  
Your existence must end, evil one  
– forever!

As he speaks, the Padre's ghost vanishes [EFFECT].

Finally, still sick and in pain, Ruthven begins to regain his composure.

Lilith reacts with horror, dazed, her composure slowly coming back, trying not to look back at Ruthven, only partially aware of what is happening.

LILITH  
(dazed, MOANING, on  
verge of screaming)

Lilith runs down the alley toward the sidewalk, CAMERA PANNING as she goes.

CLOSER ON Ruthven, confused, afraid, not understanding what's just happened.

CUT TO:

INT. ABBEY – ORGAN ROOM – ON ORGAN – NIGHT

From o.s., we hear –

RUTHVEN (O.S.)  
(loud GROANS, to continue into  
next SHOT)

CAMERA PANS from the organ to Ruthven, staggering around in desperate need of blood, but unable to do anything about it. Suddenly he remembers something, reacts to o.s, then walks, CAMERA PULLING BACK with him to include the *Ruthvenian* resting

atop a table. In desperation, Ruthven picks up the book and carries it over to the organ, sets it down, slowly opens it, starts leafing through it. CAMERA PUSHES IN TIGHTER on Ruthven as he reads the book.

DISSOLVE TO:

EXT. ROXANNE'S HOUSE – DRIVEWAY – NIGHT

There is a car (Roxanne's) parked in the driveway. Ana's car pulls INTO FRAME – Ana driving – and STOPS in the driveway behind Roxanne's car.

ANA (O.S.)

So, hon -- what was that all about?

ROXANNE (O.S.)

I'm not sure. I felt like...I don't know.  
Like something was...stirring inside of  
me. Kind of like you feel when you're  
waking up. But I wasn't sleeping.

The car door opens, and Roxanne and Ana EXIT with their books. CAMERA FOLLOWS as they walk towards the back door of the house.

ANA

You okay now, Roxy?

Roxanne smiles and nods. Ana walks up to Roxanne and gently touches her cheek. Then Ana UNLOCKS and opens door.

ANA (CONT.)

Great. You had me worried there  
for a bit.

Smiling, they enter the house.

DISSOLVE TO:

INT. ABBEY – ORGAN ROOM - WIDE SHOT - RUTHVEN (HAND-HELD) – NIGHT

It's later. CAMERA SLOWLY PUSHES IN and PANS AROUND as Ruthven, still sitting at the organ, continues to read from the *Ruthvenian*...

RUTHVEN

(reading from book,  
very dramatically)

“...but if *consecrated silver* penetrates the body of one undead, then that body’s bloodstream shall become *infected...polluted sanctified*. And, until that night of purification, the undead can only inject blood *filtered* through the bloodstream of *another* one undead...”

Ruthven stares at the *Ruthvenian*, closes it slowly, contemplates his situation for several seconds, a look of growing horror appearing on his face. Finally, angrily, he stands, taking the book with him, and staggers around the room, CAMERA FOLLOWING him, as he launches into a temper tantrum –

RUTHVEN  
(MOANING/SNARLING/  
GRUMBLING/GROANING)  
Damn him! Damn that priest to Hell!

As Ruthven continues his tantrum, knocking things aside, turning things over, finally returning to the organ, CAMERA MOVING IN TIGHT as Ruthven SLAMS the book hard down atop the organ keys, creating a LOUD DISCORD (SFX to continue and FADE through next SHOT). He rushes OUT OF FRAME.

INTERCUT WITH:

INT. ABBEY – CRYPT [FLASHBACK CUTS] – PADRE JACINTO – NIGHT

CUTTING into Ruthven’s tantrum are various QUICK SHOTS of Padre Jacinto, brandishing the cross and silver dagger.

SMASH CUT TO:

INT. ABBEY – CRYPT – CLOSE ON DIANA’S SKULL – NIGHT

Loud MUSICAL STING. Diana’s skeleton on the floor, staring TOWARD CAMERA, still impaled by the wooden stake. The room is lit by moonbeams through a window. CAMERA TILTS to show a reluctant Ruthven slowly opening the door of the crypt.

CLOSER, Ruthven, unsure of what he is about to do, enters the crypt. CAMERA FOLLOWS as he cautiously reaches for the stake, grabs it, hesitates, then determinedly yanks it from the skeleton. He steps back, CAMERA PUSHING IN TIGHT on his face, as he watches the o.s. skeleton.

CLOSE ON SKELETON’S HAND, which releases HISSING SMOKE.

CLOSE on Ruthven, watching the o.s. skeleton as HISSING SMOKE rises INTO FRAME.

WIDER, Ruthven, still holding the stake, watches as the fully revived Diana, her 19<sup>th</sup> Century clothing still like new, sits up and looks curiously at him.

DIANA

Good evening, Dear Brother. It seems like I've...overslept.

CUT TO:

EXT. ABBEY – PATIO – NIGHT

CAMERA PANS across the patio, as --

DIANA (O.S.)

(amazed)

Just another millennium? It seems like I've been in Hell for an eternity. I wonder what the *women* will be like in this new age.

-- and STOPS on Ruthven and Diana standing outside by the fountain, she in f.g. with her back to him.. Diana is exhilarated by the night air.

RUTHVEN

Less reserved...but just as beautiful.

DIANA

I know one thing, dear brother. Being truly dead all these years has aroused in me the greatest thirst I've ever known. And thanks to the bond we share, I know just where to satisfy it.

RUTHVEN

It's because of that thirst that I withdrew the stake, Diana.

DIANA

(sarcastically, turning toward Ruthven, again covering her breasts)

It wasn't brotherly love that made you bring me back?

RUTHVEN

(ashamed, looks away  
from her)

I can no longer drink...blood...unless it  
first passes through *your* veins.

DIANA

(pauses in thought,  
then LAUGHS)

Ruthven looks back at Diana, shame and revulsion on his face.

RUTHVEN

If there were any other way, my sister...  
But there isn't. And my thirst, in the hours  
I've been alive again, has been unbearab--

DIANA

(LAUGHS)

RUTHVEN

I don't find my situation amusing!

DIANA

I find it hysterical...and kind of  
appealing. You know how much I enjoy  
doing things even you'd call...“unnatural”...

As she speaks, they react to o.s.

CUT TO:

EXT. SUNRISE – DAWN

The sun rising over the hills.

CUT TO:

RUTHVEN (O.S.)

The dawn.

CUT TO:

INT. ABBEY – CRYPT – RUTHVEN & DIANA – DAWN

Ruthven and Diana ENTER the crypt, the early light of dawn already showing through the windows, as CAMERA FOLLOWS them, bringing INTO FRAME their open coffin.

DISSOLVE TO:

EXT. ROXANNE'S HOUSE – BACKYARD – ON SKY – DAY

CAMERA TILTS DOWN from the sky –

ANA (O.S.)  
 Hey, Roxy, baby? What's taking you?  
 I'm dying of thirst out here!

-- to reveal Ana, in a bikini, lounging in a hot tub of Roxanne's backyard.

ROXANNE (O.S.)  
 Just a sec, Ana.

ON Roxanne, who is EXITING the house through the back door, wearing a bikini and carrying a tray with a couple exotic drinks. CAMERA FOLLOWS Roxanne as she sits on the edge of the hot tub and Ana takes one of the drinks. Then Roxanne steps into the hot tub. Both sip their drinks. Ana touches Roxanne's cheek.

ANA  
 How're you feeling now?  
 (Roxanne smiles, nods)  
 Good – 'cause I'm feeling great.

As she speaks, Ana moves her hand down to Roxanne's chest and slips her hand under her bikini top, feeling her breast. Roxanne smiles, liking it, and slowly removes her top. Both girls begin to strip inside the hot tub and get more amorous towards each other, kissing and fondling one another.

DISSOLVE TO:

EXT. ROXANNE'S BACKYARD – ROXANNE & ANA – DAY

LOVE SCENE, SHOTS DISSOLVING through each other: Now naked, Roxanne and Ana tastefully make love [to be CHOREOGRAPHED] inside the hot tub

DISSOLVE TO:

INT. ROXANNE'S HOUSE – LIVING ROOM – DAY

A nicely furnished living room with a window that faces the street outside.

Dressed again, Roxanne ENTERS the room from the kitchen, something clearly on her mind. CAMERA FOLLOWS as she walks to a shelf on which rests an old photo album. She sits down on the sofa and starts turning the pages of the album. She removes a 19<sup>th</sup> Century photograph from that page and studies it.

CLOSER, it's that same photo of Dumas, her father (from the 1897 FLASHBACK).

Roxanne sets aside her father's picture and continues to look through the album. She finds another photo and studies it curiously.

CLOSER, the now-aged photo in her hand is that same one of Roxanne seen framed on the dresser (in the 1897 FLASHBACK).

Roxanne stares at the photo, studying it. Then Ana, dressed again and toweling off her body, ENTERS through the kitchen and walks to the living room. She reacts to Roxanne.

ANA

What've you got there, Roxy?

ROXANNE

(still focused on the photo)

Oh, nothing important. Just some old family pictures.

Ana saunters over to Roxanne. She looks down at the photo, then at Roxanne.

ANA

Wow, you really *do* look like her.  
Could almost be twins. After more than a hundred years, you family must sure have some heavy-duty genes.

SMASH CUT TO:

INT. ABBEY – CRYPT – FULL SHOT ON COFFINS [SLOW MOTION] - NIGHT

Loud MUSICAL STING, as Padre Jacinto ENTERS FRAME in slow motion, now with the silver dagger in hand, stepping toward Ruthven's coffin. CAMERA PUSHES IN as he opens the coffin, revealing Ruthven sleeping inside. He raises the dagger to strike...

PADRE

(REVERB on voice)

Your existence must end, evil one  
– forever!

CLOSER on Ruthven, as his eyes open and react in terror.

RUTHVEN  
 (startled, scared)  
 Uhhnnnnnn...!

CUT TO:

INT. ABBEY – CRYPT – MEDIUM SHOT - RUTHVEN & DIANA’S COFFINS - NIGHT

WIDER, Padre is now gone, Ruthven’s coffin closed. Ruthven and Diana open their coffins. They sit up, Diana looking at Ruthven curiously.

DIANA  
 (smug, sarcastic)  
 Bad dream, dear brother?

CUT TO:

INT. ABBEY – MAIN BUILDING – ON WALL - NIGHT

As o.s. we hear –

DIANA (O.S.)  
 (pre-lap opening of speech)  
 She’s out there somewhere, brother –  
 Roxanne, just waiting for us. Don’t you  
 “sense” her...

As she speaks, CAMERA PANS to Diana, standing in the room, shivers slightly, as if experiencing a psychic thrill. She begins to walk about the room, CAMERA FOLLOWING --

DIANA (CONT).  
 ... in your *veins*?

-- to bring INTO FRAME Ruthven, now noticeably weaker, standing to one side nervously watching Diana.

RUTHVEN  
 (voice weaker, almost  
 to himself rather than her)  
 I feel her immortal spirit... waiting for me...

DIANA  
 For *us*... to finish what *we* started over a

century ago..

(looks directly at Ruthven)

I'm going to find Roxanne, dear brother...  
after a nice warm drink makes me stronger.  
Care to join me...on the "hunt"?

RUTHVEN

(slowly shakes head)

I dare not leave this place. The taint of  
that damned priest's dagger makes me  
weaker...more vulnerable by the moment.

DIANA

Then I'll have to explore the thrills of  
this "brave new world" tonight...alone.

RUTHVEN

Just do it swiftly.

Diana smiles evilly, then EXITS. CAMERA PUSHES IN on Ruthven's worried face.

CUT TO:

EXT. ABBEY – PATIO – ON DIANA - NIGHT

Diana steps TOWARD CAMERA and stops with regal poise. Brazenly, she exposes her  
breasts to the night, rubbing them sensuously as she "feels" the night all around her

DIANA

(ecstatically)

Ah, the night! How I've missed you.

Then she touches her mouth, remembering her thirst, and walks OUT OF FRAME.

DISSOLVE TO:

EXT. HOLLYWOOD STREET – STREET PEOPLE [HAND-HELD/DIANA'S POV] –  
NIGHT

CAMERA PUSHES IN down the sidewalk towards STREET PEOPLE types  
[CAMEOS], including Hookers #1 & #2 (in different clothes than before), and a PIMP  
[CAMEO/STUNT] hanging around. They react to Diana as we get CLOSER them --

HOOKER #1

Hey, baby. Who're *you* workin' for?

CAMERA TRACKING BACK with Diana, ignoring the hookers and other street people responding to her, even as the hookers and pimp keep pace with her. Diana is clearly enjoying this new world. And she's on the hunt, looking for someone in particular

HOOKER #2

(sarcastically)

You're lookin' *hot*, mama! Where can I get some *cool* clothes like that, honey?

DIANA

(amused)

It appears some things never change.

PIMP

Say there, foxy lady – how about you comin' to work for me. All the fine food and “other” goodies you'd ever –

As the Pimp speaks, he grabs Diana's wrist, STOPPING her in her tracks. Hookers watch from the b.g. Diana looks the Pimp up and down as if he's garbage. Then, without saying a word, she suddenly yanks her arm away from the Pimp, grabs him violently by the neck and tosses him into the air.

The Pimp [in SLOW MOTION] tumbles over a car, falling over to the other side.

Diana continues on her way OUT OF FRAME, leaving behind the startled hookers.

CUT TO:

EXT. STRIP CLUB (ESTABLISHING) – NIGHT

From inside we hear MUSIC (to continue throughout SCENE).

CUT TO:

INT. STRIP CLUB – ON BOUNCER – NIGHT

MUSIC is louder. A big, burly BOUNCER stands at one side of the door, watching the o.s. stage with delight. CAMERA PULLS BACK as AMINA [CAMEO], a pretty cocktail waitress [CAMEO] in a revealing outfit steps INTO FRAME and gets the bouncer's attention.

BOUNCER

Amina. How's tips tonight, baby...?

(suggestively)

I mean, except for yours?

AMINA

(frowns)

Like always in this dump – they suck.

Amina walks off to do her job, CAMERA FOLLOWING her.

BACK to the Bouncer –

BOUNCER

(louder, to o.s. Amina)

Hey, *everything* in this town sucks.

Diana ENTERS through the door, stopping and getting the Bouncer's attention.

DIANA

(suggestively)

Or maybe – *everyone*...sucks.

BOUNCER

(looking Diana up and  
down approvingly)

Ah, *you* can come *right in*, baby doll.

CAMERA FOLLOWS Diana as she walks through the strip club, passing various skimpily dressed COCKTAIL WAITRESSES [CAMEOS], doing their job, and CUSTOMERS [CAMEOS], enjoying the o.s. show. Diana is amazed and delighted by the 21<sup>st</sup> Century “decadence” she sees around her.

CUSTOMERS (O.S.)

(WHOOPING it up)

Bring INTO FRAME a sexy NATASHA, wearing a skimpy outfit, a Crucifix around her neck and carrying a tray with drinks. Then Natasha approaches Diana.

NATASHA

Are you one of the new girls?

DIANA

(puzzled, then amused)

I'm hardly “new”...or a “girl.”

NATASHA

I mean...are you a stripper?

Diana, even more curious and amuse, walks through the nightclub, the Natasha accompanying her.

DIANA  
 “Strip-per”? I don’t think so. But that’s  
 certainly an intriguing word.

Diana sees what’s going on in the club -- mostly enthusiastic, horny men, reacting to the o.s. stage. Diana spots the Natasha’ Crucifix. She takes the Natasha’ hands and places it over the cross. Then she sensuously runs her fingers down the Natasha’ chest and stares hypnotically into her eyes.

DIANA (CONT.)  
 But I *would* like a *table*...  
 (looks around, sees a  
 vacant “reserved” table  
 close to the runway)  
*That one.*

NATASHA  
 (entranced)  
 Uh, that table’s... “reserved.”

DIANA  
 (more commandingly  
 smiling evilly)  
 Indeed. For *me*.

CLOSE on Diana’s eyes, staring intently, then CLOSE on the Natasha’s eyes, becoming hypnotized.

NATASHA  
 (almost in a trance)  
 Yes ...

Natasha leads Diana to the table, CAMERA FOLLOWING them. Diana sits at the table and watches the o.s. stage. Natasha is still in her semi-trance state.

NATASHA (CONT.)  
 What would you like? There’s a two...  
 drink...minimum.

DIANA  
 I’ll drink...later.

Diana touches Natasha's neck. Nodding, the Waitress walks off in a daze, her hand still covering the cross, as Diana focuses her attention on the stage, intrigued. CAMERA PULLS BACK to bring the bare legs of a dancing stripper (Lilith). Diana reacts, apparently recognizing the stripper.

On Natasha, as Amina notices her strange condition and stops her.

AMINA

You okay, Natasha?

NATASHA

Huh?

AMINA

I said are you all right?  
(noticing Natasha's hand,  
takes it away from cross)

NATASHA

(coming out of trance)

I...I think so...

Amina smiles, relieved. Then Natasha and Amina.

CLOSE ON stripper's dancing legs. CAMERA TILTS UP slowly along the stripper's body, revealing Lilith, wearing only G-string, "bra" and scarf around her neck (to hide Ruthven's recent vampire bite).

Diana watches as Lilith continues her act, removing her bra. There is almost instant eye contact between Diana and Lilith, as if Lilith almost recognizes Diana. Diana smiles suggestively at Lilith, who smiles back self-consciously as she performs. Diana notices:

CLOSE on Lilith's G-string. Male HANDS [director's CAMEO] ENTER FRAME and stuff some money into the G-string, then EXIT FRAME.

Lilith smiles down at her o.s. tipper. Realizing what has just happened, Diana takes out some jewelry and stuffs it into Lilith's G-string. Lilith responds with delight. Suddenly another man's hand ENTERS FRAME and grasps Diana's shoulder –

MAL (O.S.)

(angry)

Hey, bitch, that's my seat your pretty  
ass is occupyin'.

Diana see sleazy and somewhat sinister-looking MAL, Lilith's abusive boyfriend.

Lilith, still dancing, reacts as if hoping there won't be any trouble.

Across the room, the Bouncer tenses up, ready to move in if necessary. Amina also notices the o.s. action.

Diana glares at Mal, smiles coolly at him, remaining in control of the situation.

DIANA

*Is it now? And how did you come to that conclusion?*

MAL

'Cause that's my honey up there.  
An' when Lilith dances, I get front row center.

Diana grasps Mal's hand and squeezes it, removing it from her shoulder, with such strength that she causes him pain. Mal winces, as –

MAL (CONT.)

(MOANS from the pain)

DIANA

(emphatically)

Tonight she's dancing for *me*.

Diana releases her grip and Mal rubs his hurting hand, astounded and angry.

MAL

Bitch! You --

Diana ignores Mal as if he doesn't exist, her attention back on the dancing Lilith. Mal, pissed and not knowing what to do next, moves away to the bar. Diana smiles. CAMERA MOVES IN TIGHTER on her eyes.

CAMERA LOOKING UP at Lilith, as she continues to dance, all the while responding with sensual and receptive looks towards Diana.

CUT TO:

EXT. STRIP CLUB – BACK OF BUILDING [HAND-HELD/POV SHOT] – NIGHT

It's later. No more music, the club closed. A backdoor of the building opens and Natasha and Amina (in sexy casual clothes), leaving for the night, EXIT the building –

NATASHA & AMINA

(AD-LIBBED small talk)

-- and walk OUT OF FRAME, as –

LILITH (O.S.)

(upset)

I swear to God, Mal, I don't know  
who she was.

Mal and Lilith (in sexy casual clothes) step OUT of the building, he angry and she upset. Mal grabs Lilith's arm tightly and forces her along.

MAL

(angry, suspicious)

Shit! The way that whore was droolin'  
over you, I think you two maybe  
got something goin' on the side...  
somethin' that don't include me!

LILITH

I swear to you, Mal...there's nothing  
between that woman and...Oh, I give up.  
Just take me home. Please!

As Mal and Lilith converse, they walk toward Mal's parked car (preferably a convertible with the top down).

MAL

Better *not* be. 'Cause if I found out  
different, well...you wouldn't like it,  
that's for sure. And remember, half those  
rocks she gave you are mine.

Mal forces Lilith into the car, SLAMS the door, then gets into the driver's seat, STARTS the ENGINE and drives off out of FRAME. A moment later, Diana, in MEDIUM SHOT, steps INTO FRAME [MUSICAL or SFX STING], watching them go. She smiles subtly.

DISSOLVE TO:

EXT. LILITH'S APARTMENT BUILDING – WIDE (ESTABLISHING) - NIGHT

A rather cheap apartment building in a shabbier part of town.

LILITH (O.S.)

(still a bit upset)

I'm calling it a night, Mal.

INT. LILITH'S APARTMENT BUILDING – HALLWAY – LILITH & MAL – NIGHT

Lilith and Mal are walking down the corridor TOWARDS CAMERA. Mal is perplexed, somewhat angry. He checks his watch.

MAL

A night? Hell, it's early. And it's  
been a whole week since you an' me –

LILITH

Please! I just don't feel good tonight.  
Okay?

MAL

Maybe you'd feel better with your  
dyke friend.

As Mal speaks, he and Lilith reach her apartment (f.g.). They stop and he squeezes her arm, hurting her.

LILITH

*Please, Mal – !*

MAL

Okay, but I'm calling you later. And  
you'd better be home...alone.

Mal lets go of Lilith's arm. Lilith opens the door. Mal waits until she has ENTERED the building and SHUT the door.

REVERSE ANGLE, as pissed-off Mal turns and briskly walks off again down the hall. There is clearly no one else in the hall. As he walks, DOGS begin to BARK from o.s.

CLOSER, Mal stops and takes out a cigarette and prepares to light it. He pauses, reacting to the BARKING DOGS.

DIANA (O.S.)

What's the matter, "Mal"? The  
little tart, er, "shoot you down"?

Suddenly Mal turns, reacting with shock, CAMERA PANNING fast to shockingly reveal Diana standing behind him, glaring at him [MUSICAL or SFX STING].

MAL (CONT.)

(startled, then angry)  
I *knew* it! But how'd y--?

DIANA  
Hmmm. I suggest you chose your last words more carefully.

MAL  
“Last words”? What the f--?!

CLOSER, Diana's eyes glow red [EFFECT]. CAMERA TITLS DOWN to her mouth, baring her vampire fangs.

DIANA  
(HISSES like a snake)

WIDER, Diana changes her mind, pauses, deciding not to bite Mal. Mal is afraid.

DIANA  
You know, it's been a long time.  
But not *that* long.

Saying that, Diana reaches out fast with one hand and grabs Mal's neck, choking him, CRUNCHING his bones, his eyes bulging, his tongue hanging out.

MAL  
(CHOKING/GAGGING)

Like a rag doll, Diana lets Mal drop dead down OUT OF FRAME. Smiling, pleased with herself, Diana turns and EXITS FRAME in the direction of Lilith's apartment.

CUT TO:

INT. LILITH'S APARTMENT – ON LILITH – NIGHT

(DOGS continue BARKING, but at more of a distance, from o.s. throughout SCENE.)  
It's a cheap studio apartment, the bed unmade, clothes., etc. lying around, a minor mess. Near the bed is a full-length mirror. On a nightstand there's a “boom box” type radio playing MUSIC (radio filter), a bottle of red wine and one small glass.

Lilith stands by the mirror, looking herself over holding the jewels Diana gave her. Still somewhat upset, she sits down on the bed. Reacting to the o.s. dogs, she turns up the volume a bit on the radio, partially drowning out the BARKING. She starts to undress, opening her shirt to reveal her breasts, then pauses, pours herself a glass of wine, takes a sip, feels slightly more relaxed. She continues to examine the jewels, watching the way they catch the light. She's about to take another sip of wine when there's a KNOCK at

the door. Lilith reacts, is worried, drinks more wine “for courage,” sets aside the jewels. She stands and looks toward the door. Again, more KNOCKING. Lilith goes to the door.

LILITH

Mal? Go away. If you don't, I'm...  
calling the police.

DIANA (O.S.)

(from behind door)

It's not Mal.

Lilith is surprised, intrigued by the female voice. She pauses indecisively, then slowly opens the door, revealing Diana standing outside. Lilith is speechless. She almost seems to recognize Lilith from someplace other than the strip club.

DIANA (CONT.)

Well, my love...aren't you going to  
invite me in?

LILITH

Uh, oh, sure. Please –

DIANA

Diana.

Lilith motions for Diana to enter, and Diana does, smiling subtly. Diana looks around but is obviously not impressed by the plain surroundings. Diana reacts to the MUSIC, gets into the beat. Then, remembering what she saw at the strip club, Diana begins to move about the room, teasingly taking off her clothes, mimicking the motions she'd seen Lilith perform on stage. An amazed and somewhat confused Lilith watches her, as –

LILITH

You're good, Diana. Have you been  
doing this long?

DIANA

(cryptically)

Not really. But I'm a quick study.  
Especially when I have a good teacher.

LILITH

Diana, have we met...I mean, before  
tonight, at the club?

As Lilith speaks, Diana, by now naked, casually removes the scarf from her neck, revealing and then gently touching the two marks on her neck.

DIANA

I believe you've met my brother...  
but frankly, I don't see much family  
resemblance, except for the obvious.  
(stares at Lilith, her eyes  
wide, baring fangs)  
Hsssss...!

Lilith reacts with a start.

FLASH CUTS:

VARIOUS QUICK ALTERNATE & REPEAT CUTS OF RUTHVEN ATTACKING  
LILITH IN THE ALLEY - NIGHT

Accompany CUTS with loud SOUND FX.

CUT TO:

INT. LILITH'S APARTMENT – ON LILITH – BACK TO SCENE - NIGHT

Lilith is now caught in Diana's hypnotic gaze. Diana boldly and forcibly opens Lilith's shirt, feels her breasts. Lilith is half-hypnotized, afraid, yet likes Diana's touch. She drops her wine.

CLOSE, the wine glass [slow motion] drops and spills against the floor.

DISSOLVE TO:

INT. LILITH'S APARTMENT – DIANA & LILITH – NIGHT

Diana and Lilith, both naked now (but Diana still wearing her jewelry), make love [to be CHOREOGRAPHED, using the jewelry Diana gave Lilith as props], as the ROCK MUSIC (radio filter) from the radio continues. And as their passions increase...

DISSOLVE TO:

INT. LILITH'S APARTMENT – DIANA & LILITH – NIGHT

Diana's lusts are quickly changing from sex to thirst, as she kisses and licks her way toward Lilith's neck.

CLOSER, Diana opens her mouth, baring her fangs, then very viciously bites Lilith's neck. We hear a terrible SUCKING sound as Lilith's body tenses up and Diana continues to feast on her blood.

CLOSER, Lilith's tense hand KNOCKS over the wine bottle, SPILLING the red liquid.

CLOSER, Diana rises INTO FRAME in MEDIUM SHOT, fangs and lips bloody, with some of Lilith's blood now on her breasts also. Diana gleefully LICKS the blood from her own breast, loving every drop of it, then –

DIANA  
(LAUGHS)

CLOSER, Lilith looking straight up, her eyes wide open, two bloody wounds on her neck, obviously dead. Again Lilith smears the blood on her own body, reveling in it.

CUT TO:

EXT. MEDIUM SHOT - LILITH'S APARTMENT BUILDING – NIGHT

It's later.

CUT TO:

INT. LILITH'S APARTMENT – ON CLOSET – NIGHT

The closet door is open, revealing a full wardrobe of trashy/sexy clothes. CAMERA PULLS BACK to reveal Diana, a little blood on her mouth, wearing one of Lilith's outfits and wristwatch, but also her trademark jewelry, admiring herself. She marvels at the watch, listens to it TICK, having never seen one before.

DIANA  
(to herself)  
Yes...welcome to the 21st Century.

WIDER, we see her standing in front of a full-length mirror but casting no reflection ["SPLIT SCREEN" EFFECT]. Diana is amused, not surprised. She poses, runs her hands sensuously and egotistically along her breasts and hips, as --

DIANA (CONT.)  
And I bet I look positively smashing.  
(LAUGHS)

CUT TO:

INT. ABBEY – ORGAN ROOM – MEDIUM SHOT/LOW ANGLE – LILITH -NIGHT

Lilith, in sexy goth-style clothes, stands like a motionless robot, eyes starting wide and mouth open just enough to reveal her new vampire fangs. Her bite marks are gone.

DIANA (O.S.)

Well... do I look “hot”...or “cool?”

CAMERA PANS away from Lilith to show Diana, still wearing the clothes she took from Lilith’s closet, gazes down at herself while running her hands along her breasts, hips, thighs, etc. The more-weakened Ruthven looks at Diana with disinterest. On a nearby table is a fancy chalice.

RUTHVEN

More like some cheap, Whitechapel whore.

DIANA

(smiling, amused, SIGHS)

You’re so...Victorian, brother dear.

You’ve got to change with the times.

The clothing of this age allows so much

...freedom...

As Diana speaks, she walks over to Lilith and gently runs her hand down Lilith’s face, breast and waist. Ruthven frowns.

RUTHVEN

Really, sister...*must* you?

DIANA

(smiles at Ruthven)

I need my “playthings.”

RUTHVEN

And I need my nourishment.

Diana gives Ruthven an exasperated look, as if to say, “Oh, well...” Ruthven goes to the table and picks up the chalice, then walks up to Diana. He holds out the chalice. She takes it. Then, with her other hand, Diana brings a finger to her cleavage.

CLOSE, Diana’s fingernail CUTS her cleavage [GAG], blood SPILLING out and into Ruthven’s chalice.

WIDER, Diana collects the rest of the blood SPILLING from her breast into the chalice. When there’s enough (less than a cup’s worth), Diana steps back OUT OF FRAME, placing a hand over her wound, Ruthven accepting the chalice, looking down into it hungrily. When the chalice is filled with blood, CAMERA PUSHING IN TIGHT, Ruthven reverently lifts it, then noisily GORGES himself like a starving man. He closes his eyes as he drinks. Eyes still closed, his thirst for now quenched, Ruthven eventually takes away the chalice, his mouth red with blood.

Diana, still touching her wound, watches Ruthven with interest and amusement.

EXTREME TIGHT SHOT, Ruthven's eyes open wide and again cries tears of blood, although this time the tears are fainter, signs that he is gradually being cured of his "allergy" to blood.

WIDER, Ruthven smiles at Diana. She smiles cruelly back at him. Then Ruthven looks away and stares off into space --

RUTHVEN

Soon, Roxanne... I will be as I was.

As Ruthven speaks, CAMERA PUSHES IN TIGHT on his face as he remembers --

"FX" DISSOLVE TO:

FLASHBACK MONTAGE:

EXT. VILLAGE STREET – RUTHVEN & ROXANNE – NIGHT

During the late 19<sup>th</sup> Century, Ruthven and Roxanne [SLOW MOTION], with Roxanne now a vampire dressed in a tight, low-cut Victorian gown, walking hand-in-hand, TOWARDS CAMERA. CAMERA PUSHES IN to a TWO-SHOT of them. Ruthven and Roxanne are happy and in love. They nudge and nip at (but don't bite) each other's necks with their fangs.

[END OF FLASHBACK MONTAGE]

"FX" DISSOLVE TO:

INT. ROXANNE'S HOUSE – BEDROOM - CLOSE ON PHOTO – DAY

The 1897 photo of Roxanne lies atop an end table along with the college text books she'd brought back earlier. CAMERA PANS from the photo to reveal a nice ranch-house bedroom, revealing Roxanne sleeping restlessly in her bed. Sleeping next to her is Ana. Both are naked under the covers.

ROXANNE

(MOANING in her sleep)

In her stirrings, Roxanne inadvertently nudges Ana enough to wake her up. Ana sits up in bed, reacts to Roxanne, shakes her --

ANA

Roxy! Having a bad dream, hon?

Both Ana and Roxanne sit up, revealing their breast from under the covers.

ROXANNE

(MOANS)

I...Oh. Yeah, guess I was.

Concerned, Ana romantically clasps Roxanne's hand.

CUT TO:

INT. ROXANNE'S HOUSE – KITCHEN - ON TEA KETTLE – DAY

The TEA KETTLE WHISTLES on the stove. CAMERA PULLS BACK to reveal Ana fixing the tea.

ANA

So, you ready to tell me about those damned dreams?

Ana picks up the kettle and pours the hot water into two cups and two teabags set on a tray. She picks up the tray and walks across the room to join Roxanne, who is seated at the counter separating the kitchen from the living room, browsing with only half interest through one of the college books. Both are dressed in brief, casual clothes. Ana serves the tea and sits down at the other side of the counter. Roxanne, thinking before she answers Ana, sets aside her books. Ana and Roxanne drink their tea, as --

ROXANNE

Not dreams. More like...“feelings.”

KRYSYAL

Hmmm...

ROXANNE

And you know, I just haven't been able to shake this...*feeling*...that I'm being... “watched.”

ANA

Like...by a *stalker*?

ROXANNE

(shakes her head)

More like...someone's spying on me... from far away... trying to “possess” me...

ANA

(to herself)

Hmmm. I felt that way once, too.

(to Roxanne)

Reminds me of that weird story you once told me...about that your namesake.

ROXANNE

(remembering)

Oh, yeah, that ghost...or *demon* that –

ANA

(skeptical)

Demon. Right. Well, LA' sure the place to meet one.

[POST-LAP line over  
next SHOT]

DISSOLVE TO:

EXT. ABBEY – NIGHT

CAMERA PUSHES IN toward the crypt area of the building.

CUT TO:

INT. ABBEY – CRYPT – CLOSE SHOT - LILITH – NIGHT

Lilith is lying on the floor on her back, eyes shut as if dead. Suddenly her eyes snap open (MUSICAL STING) and her lips pull back in almost a snarl to reveal vampire fangs. From o.s. comes the sound of coffin lids CREAKING open. Lilith reacts to the sound, stands ready as if awaiting orders. CAMERA PANS to include Ruthven and Diana's coffins, their lids slowly OPENING.

DISSOLVE TO:

MUSICAL MONTAGE SEQUENCE [INDICATING PASSAGE OF SEVERAL NIGHTS – SHOOT “MOS,” WITH GOTH ROCK MUSIC THROUGHOUT, WEIRD ANGLES, SHOTS DISSOLVING INTO ONE OTHER. THE FOLLOWING SHOTS SUGGESTED; THERE COULD BE MORE OR LESS]:

EXT. THE MOON – NIGHT [“*EROTIC RITES OF COUNTESS DRACULA*” STOCK SHOT]

The moon, big and full.

EXT. ABBEY – GROUNDS – FULL SHOT ON DOOR – NIGHT

The outer door opens and Diana walks OUT and stalks off into the night. [NOTE: Diana wears the same clothing throughout MONTAGE.]

EXT. CITY STREET – MEDIUM SHOT ON DIANA – NIGHT

CAMERA TRACKS BACK & PUSHES IN towards Diana's face, as she stalks.

EXT. CITY STREET – CLOSE SHOT – DIANA'S LEGS [VARIOUS SHOTS] – NIGHT

CAMERA TRACKS BACK with Diana's feet walking along the sidewalk, stalking.

EXT. CITY STREET – WIDE SHOT – DIANA & STREET PEOPLE [VARIOUS SHOTS] – NIGHT

CAMERA FOLLOWS Diana from behind as she prowls the streets, turning her head to react with disinterest with disinterest as she passes various undesirable STREET PEOPLE [CAMEOS].

EXT. CITY STREET – FULL SHOT – HOOKER#1 [HAND-HELD] - NIGHT

CAMERA FOLLOWS Hooker #1 (different clothes than when last seen) as she walks down the street alone.

CLOSER, Hooker #1 stops, takes out a small mirror and fixes her make-up. Suddenly Hooker #1 reacts with curiosity, then fear, as CAMERA SWINGS AROUND to reveal Diana. Fangs bared, Diana slowly lunges at the hooker, starts to pull open her blouse.

TIGHTER, as Diana opens Hooker #1's blouse, then savagely bites her neck.

EXT. CITY STREET – CLOSE ON DIANA [VARIOUS SHOTS/HAND-HELD] – NIGHT

CAMERA PANNING around Diana as she relishes in licking the blood from her mouth and teeth.

INT. CASTLE – COFFIN ROOM – LOW ANGLE ON COFFIN – NIGHT

Martine's coffin opens and Martine, in the black nightie with breasts exposed (as before, in the opening SCENE), sits up in the coffin and looks around, somewhat disturbed, as if picking up a psychic impression from somewhere far away. [NOTE: Same location/set up as pre-credits SCENE.]

EXT. CITY STREET – HIGH ANGLE – CLOSE ON HOOKER #1 – NIGHT

The corpse of Hooker #1, eyes wide open in terror, neck bleeding from the vampire's bite. CAMERA PANS away to reveal Diana casually walking away from the corpse and AWAY FROM CAMERA.

INT. ABBEY – ORGAN ROOM - LOW ANGLE/MEDIUM SHOT – RUTHVEN  
[HAND-HELD] – NIGHT

CAMERA PANNING around Ruthven as he drinks another chalice of blood. As he lowers the chalice, his mouth dripping blood, we see him crying tears of blood – but the tears are more diluted than before.

EXT. THE SUN – DUSK

The sun setting again.

EXT. STRIP CLUB – BACK OF BUILDING – NATASHA [HAND-HELD] – NIGHT

CAMERA PUSHES IN towards the Natasha (in sexy casual clothes, different from when last seen) leaving the building, ready to go home for the night. She pauses to take from her purse pepper spray or mace, then walks off. Suddenly she stops walking.

CLOSER, the Natasha looks up in terror. CAMERA SWINGS AROUND to reveal Diana, who, fangs bared, slowly lunges at her, starts to pull open her blouse, as the waitress drops her “weapon.”

TIGHTER, Diana savagely bites the Natasha' neck.

EXT. STRIP CLUB – BACK OF BUILDING – HIGH ANGLE ON NATASHA  
[HAND-HELD] – NIGHT

CAMERA MOVES AROUND and PUSHES IN TIGHT on the Natasha' corpse, eyes open in shock, bleeding vampire marks on her neck.

EXT. CASTLE – PARAPET – LOW ANGLE ON MARTINE – NIGHT

CAMERA PUSHES IN towards Martine – atop the parapet, not happy as she reacts to some “psychic impression” from somewhere else.

INT. ABBEY – ORGAN ROOM – ANOTHER ANGLE ON – RUTHVEN [HAND-HELD] – NIGHT

CAMERA PANNING around Ruthven as he drinks yet another chalice of blood. As he lowers the chalice, his mouth dripping blood, we see him crying tears of blood – but the tears are even fainter, almost non-existent.

EXT. CITY STREET – FULL SHOT – HOOKER #2 [HAND-HELD] - NIGHT

Hooker #2 (different clothes than in when last seen) leans up against a building wall and looks at her wristwatch. It's been a "slow" night, she's bored and impatient.

CLOSER, Hooker #2 takes out and lights a cigarette. Suddenly she looks up, first interested, then afraid to something o.s. CAMERA SWINGS AROUND to reveal Diana, who, fangs bared, slowly lunges at her, starts to pull open her blouse.

TIGHTER, Diana pulls open her blouse, then savagely bites her neck.

EXT. CITY STREET – ON BYSTANDER HOOKER - LOW ANGLE – NIGHT

CAMERA PANS with an attractive BYSTANDER HOOKER[CAMEO], as she discovers – bringing it INTO FRAME -- the bleeding corpse of Hooker #2, lying on her side, the corpse's eyes wide open. CAMERA PUSHES IN TIGHTER on Hooker #2.

EXT. CASTLE – WIDE SHOT – DRACULA & VALERIE – NIGHT

CAMERA PUSHES IN on Dracula and Valerie, she wearing a low-cut gown, as they EXIT the castle and step onto the bridge. They stop, Dracula looking around as if mentally perceiving something far away. He puts one arm around Valerie, draping her in his cloak.

EXT. PARKING LOT – ON AMINA – NIGHT

Amina (in sexy casual clothes, different from when last seen) walks TOWARDS CAMERA to her parked car, stops as she starts to open the door, then reacts in terror as Diana, fangs bared, turns her around, starts to open her top, grabs her chest, and then savagely bites her neck.

EXT. STREET – LOW ANGLE – NIGHT

Diana, seen from about the hips down, walks down the street AWAY FROM CAMERA.

INT. ABBEY – ORGAN ROOM – ANOTHER ANGLE ON – RUTHVEN [HAND-HELD] – NIGHT

CAMERA PANNING around Ruthven as he drinks yet another chalice of blood. As he lowers the chalice, his mouth dripping blood, we see him crying tears of blood – but the tears are even fainter, almost non-existent.

EXT. CASTLE – MEDIUM SHOT/LOW ANGLE – DRACULA & VALERIE [HAND-HELD] – NIGHT

CAMERA PANS around Dracula and Valerie, as Dracula looks at her, his expression showing his displeasure of what is happening elsewhere.

END OF MUSICAL MONTAGE.

DISSOLVE TO:

INT. ABBEY – CRYPT – ON DIANA & RUTHVEN – NIGHT

Diana and Ruthven walk across the room in the direction of their coffins, CAMERA DOLLYING BACK with them as they talk --

RUTHVEN (O.S.)

(in better mood)

You know, I can actually feel myself getting stronger. It won't be long before I'll be free to leave these damnable grounds...

DIANA

And then what, dear brother, seek out your precious Roxanne? The only question is: Which of us will find her first.

RUTHVEN

I warn you, sister – if you do anything to jeopardize my reunion with Roxanne --

Diana puts a finger to Ruthven's lips, then indicates her wristwatch, noting the time. No need to same more. Ruthven frowns and they both open their coffins.

DISSOLVE TO:

EXT. ROXANNE'S HOUSE – BACKYARD – DAY

Ana EXITS the house through the back door carrying some college textbooks. CAMERA BRINGS Roxanne INTO FRAME, sitting at a patio table going through the family album again.

ANA

You sure you don't want to audit with me today? Professor Moore is doing his slide lecture on Ancient Egypt.

ROXANNE

(smiles, shakes her head)

Not tonight. I want to spend some more

time with the family albums.

ANA

You're gonna wear those damn things  
out. Well, see you later, I guess.

Ana walks towards the driveway, CAMERA FOLLOWING. She gets in.

On Roxanne, going through the album, as from o.s. we hear Ana's CAR ENGINE  
START up, then the car DRIVES off.

CUT TO:

EXT. ABBEY – GROUNDS - WIDE SHOT/LOW ANGLE ON BUILDING - NIGHT

CAMERA SLOWLY PUSHES IN towards the building as, from inside, we hear  
ORGAN MUSIC – wild, classical-type, baroque and eerie (to continue throughout  
SEQUENCE).

CUT TO:

INT. ABBEY – ORGAN ROOM – CLOSE ON RUTHVEN'S HANDS – NIGHT

Ruthven enthusiastically plays the organ, a weird, baroque, slightly depressing classical-  
type piece. CAMERA PULLS BACK to include Diana, wearing yet another of Lilith's  
sexy outfits, standing behind Ruthven. Ruthven, like some vampiric Phantom of the  
Opera, continues to play the organ. In the b.g., standing obediently waiting, is Lilith.

DIANA

Talk about your "mood swings."  
You must be feeling better tonight.

RUTHVEN

Better than I have in more than a century.  
And stronger...perhaps strong enough, at last,  
to leave the accursed sanctuary of these walls.

Diana reacts, knowing what Ruthven means, knowing that it's time for her to make the  
next "real" move. She looks toward Lilith, who obediently walks up and gets close to her.  
Lilith flashes her vampire fangs at Diana.

DIANA

(to Ruthven)

Play long and loud, brother dear.  
Keep my love slave entertained.  
But you might want to learn something

a bit more...21<sup>st</sup> century?

Ruthven ignores Diana and keeps playing. Diana leaves Lilith, EXITING FRAME. Lilith, almost zombie-like, stares off into space after Diana.

DISSOLVE TO:

EXT. CASTLE – LOW ANGLE/WIDE SHOT ON ROOF – MARTINE & RENFIELD – NIGHT

CAMERA PUSHES IN towards Martine – wearing the black nightie she wears sleeping in her coffin (breasts not exposed this time) -- and Renfield sanding on the castle roof. CLOSER, we see that Martine is gazing off into space, worried. And Renfield is concerned that she's worried.

RENFIELD

Something wrong, Countess Martine?

MARTINE

Can't you sense it. Renfield? That our "life style"... our very existence could be in jeopardy?

RENFIELD

(shivers from the night air)

Sorry, Countess. All I feel is cold.

MARTINE

I feel it...something is happening out there  
...and it's because we pulled out that  
silver dagger.

Renfield is worried.

DISSOLVE TO:

EXT. LAWN – LOW ANGLE/FULL SHOT ON DIANA – NIGHT

Diana, in some nondescript exterior location, walks TOWARDS CAMERA, stepping into a MEDIUM SHOT, appearing especially strong and confident. She gazes out into the night, concentrating –

DIANA

I *know* you're out there, Roxanne –  
if not in body, at least in soul. I can *feel*  
you...in my mind...in my *blood*. Lead

me to you, my darling, as you did so long ago...

VERY TIGHT on Diana's eyes, as they shut in deep concentration, and we SUPERIMPOSE the image of Roxanne's framed photograph. The photo image FADES away again and Diana opens her eyes.

WIDER, Diana opens her eyes and smiles, then walks forward OUT OF FRAME..

CUT TO:

INT. ROXANNE'S HOUSE – LIVING ROOM – FULL SHOT ON SHELF – NIGHT

Roxanne's 1879 photo is now framed and on a shelf. CAMERA PANS from the shelf to Roxanne sitting in a chair, again looking through the old family photo albums. From o.s., DOGS start to BARK (to continue throughout SEQUENCE). Roxanne reacts to the dogs, slowly gets out of her chair. She goes to the front, opens it and looks outside, seeing no one. She closes the door again and walks back to her chair. Before she can sit down –

DIANA (VO)

(reverb on voice)

Good evening, Roxanne. Aren't you going to invite me in?

Roxanne reacts with a start to the o.s. voice. A mist issues INTO FRAME.

Diana appears from the mist [EFFECT].

DIANA (CONT.)

Oh, I forgot, you *already did* that, my darling...over a hundred years ago. Here – maybe you remember this. And this time – don't lose it.

Diana hands Roxanne the same jewel necklace she gave her ancestor in 1897. Roxanne looks at it, then sets it down. She steps back away from Diana, as Diana stalks her.

ROXANNE

(afraid)

Who...?

DIANA

No. Who are *you*? Have you forgotten already? It's been hardly more than a century...

CLOSER on Roxanne as she tries to think, begins to remember, and –

FLASH CUTS:

VARIOUS CUTS (REPEAT & ALTERNATE TAKES) OF DIANA & ROXANNE MAKING LOVE IN 1897.

Each CUT accompanied by a loud SOUND EFFECT.

CUT TO:

INT. ROXANNE'S HOUSE – LIVING ROOM - ROXANNE & DIANA – NIGHT

Roxanne starts to remember, is confused. Diana smiles at her.

ROXANNE

I...!

(suddenly very afraid)

DIANA

That's the problem with past lives.  
It takes *so* long to remember. But  
you will, my darling...in just a few  
moments...

Slowly, lovingly, Diana pulls open Roxanne's blouse, exposing her breasts. As the o.s. BARKING DOGS rapidly get louder. Smiling subtlty, Diana moves closer to the scared, confused and transfixed Roxanne, beckoning the vampire to take her, as she did in the FLASHBACK.

CLOSER on Diana, as she opens her mouth, bares her fangs and moves TOWARDS CAMERA, her face filling the FRAME.

ROXANNE (O.S.)

(MOANS)

DISSOLVE TO:

EXT. ROXANNE'S HOUSE – BACKYARD/DRIVEWAY – NIGHT

Diana and Roxanne EXIT the backdoor, blood trickling from Diana's mouth, Roxanne in a daze with vampire bites on her neck, the jewel necklace in one limp hand. Diana leads Roxanne towards her car.

CLOSER, the jewel necklace slips [SLOW-MOTION] out of Roxanne's hand, drop to the pavement.

DIANA

I hope you're in a condition to drive,  
Roxanne. It's something I haven't learned  
yet. Besides, I've been drinking.

Diana, not noticing the necklace, and Roxanne open the doors and get into the car.

DISSOLVE TO:

INT. ABBEY – ORGAN ROOM – ON RUTHVEN – NIGHT

Ruthven is still playing the ORGAN, getting more emotional by the moment. Lilith is standing nearby staring off after where Diana had left. Ruthven's MUSIC reaches its climax and he dramatically ends it, the last note lingering for several seconds. He looks up, then closes his eyes, CAMERA PUSHING IN TIGHTER as Ruthven fondly remembers...

CLOSER, Ruthven's his eyes well up with tears. Ruthven touches the tears with his finger and looks at them. The tears on his finger are absolutely clear.

RUTHVEN

Yes, my Roxanne...*tonight!*

WIDER, Ruthven, obviously now fully cured and ready to reclaim his lost love, stops playing the organ and walks OUT OF FRAME, leaving Lilith standing by herself.

CUT TO:

EXT. ABBEY – PATIO – NIGHT

Ruthven EXITS the building and walks TOWARD CAMERA, stopping in MEDIUM SHOT, looking around as if really enjoying the night. He looks up –

RUTHVEN (CONT.)

My darling Roxanne...let the bond that  
we share lead me to you.

PUSH IN TIGHT on his eyes, which shut as he concentrates hard --

DISSOLVE TO:

EXT. WIDE SHOT - THE CITY –HIGH ANGLE (HAND-HELD) – NIGHT

CAMERA slowly ZOOMS IN towards the city. From o.s. we begin to hear MUSIC [radio filter] and BARKING DOGS, which continue over next SCENE.

DISSOLVE TO:

EXT. ROXANNE'S HOUSE – BACKYARD - ON RADIO – NIGHT

Radio is playing MUSIC (to continue throughout SCENE). CAMERA PANS from the radio to reveal Ana naked in the hot tub, relaxing. She maneuvers her body so that her back is facing the o.s. driveway. Occasionally she sips an exotic drink.

CUT TO:

INT. ROXANNE'S HOUSE – LIVING ROOM – CLOSE ON PHOTO – NIGHT

CAMERA PULLS BACK/PANS from the photo to the window facing the street, then PUSHES IN to reveal Ruthven standing outside looking towards the photo. He smiles with triumph and expectations as he sees the photo. Then he reacts to the o.s. MUSIC, turns and EXITS FRAME in the direction of the driveway.

CUT TO:

EXT. ROXANNE'S HOUSE – BACKYARD - ON ANA – NIGHT

Finishing her bath, Ana pulls herself out of the hot tub and sits on its edge. She sips her drink, then drapes a towel around body to dry off.

CAMERA PUSHING IN [HAND-HELD] towards Ana, her back TOWARD CAMERA, as she continues to towel herself dry.

DOLLYING BACK with Ruthven, as – thinking Ana is Roxanne – walks towards the o.s. Ana, his lust and need for blood growing with every step. Slowly he reaches forward with one hand as he continues on his way.

CLOSER, DOLLYING BACK with Ruthven, as his eyes widen, the vampire unable to control his emotions or his century-old need for blood.

FLASH CUTS:

VARIOUS CUTS, accompanied by loud SFX, of Roxanne and her 1897 photo, either unused or repeated footage.

CAMERA PUSHES IN fast on Ana, seen from the front drying herself off, as Ruthven bares his fangs and grabs her from behind, lifting her bodily up to her feet.

RUTHVEN  
(excitedly)  
Roxanne!

Ana turns with a start to face Ruthven, as the vampire – no longer in control -- forcibly bites her neck. A terrible SUCKING sound follows as he gorges himself on her blood. As he continues to drink, Ana weakens almost to the point of death. Finally satiated, Ruthven looks up, blood on his mouth and teeth, holding up the dying Ana. For the first time he has a chance to look at her face. And, horrified, he realizes this is not his beloved Roxanne. Suddenly enraged, Ruthven glares at Ana.

RUTHVEN

(angry)

Where is Roxanne?!

ANA

(weak, dying)

Rox...y...?

RUTHVEN (CONT.)

Tell me! *I command you!*

ANA

(entranced)

I...I don't know...She wasn't here...  
when...

A look of terrible suspicion shows on Ruthven's face. He brutally tosses Ana aside, death following instantly, and he turns. CAMERA FOLLOWS as Ruthven steps into the driveway, then notices on the ground...

CLOSE [INSERT] on jewel necklace lying in the driveway.

Ruthven picks up the necklace, examines it and instantly realizes that Diana has taken Roxanne. He's enraged.

CUT TO:

EXT. CASTLE – WIDE SHOT – NIGHT

From inside the castle we hear the exaggerated sound of a CORK being POPPED as if from a bottle of wine.

CUT TO:

INT. CASTLE – DINING ROOM - CLOSE ON WINE BOTTLE – NIGHT

RACK FOCUS from a wine bottle (label revealing it to be "TYPE O") filled with blood, in the f.g. atop the dining room table, to Valerie, now in sexy Elvira-type "vampire" garb

that shows much cleavage and leg, standing at the other end of the table. She holds an empty wine glass. Valerie leans forward and picks up the bottle. CAMERA FOLLOWS her as she walks by the table, bringing INTO FRAME Dracula, sitting at the head of the dining table waiting expectantly. There are two more wine glasses on the table.

CLOSER, ANOTHER ANGLE, Valerie leans forward to give a delighted Dracula an eyeful of cleavage. Valerie shows the bottle to Dracula, letting him read the label. As always, she is clearly trying to make a good impression on and seduce Dracula.

VALERIE

[PRE-LAP 1<sup>st</sup> line over  
previous SHOT]

Here, Maaaassster...from your celler.  
Do you approve, Maassaster?

Dracula reacts approvingly to Valerie's cleavage, then quickly returns his attention to the wine bottle. He notes the label approvingly.

VALERIE (CONT.)

It's a very...*recent* vintage.

DRACULA

Ah, yes, my dear Valerie. Again I  
compliment your excellent taste.

Valerie POURS blood from the bottle into the wine glass. Dracula sniffs the blood, then sips it, savoring like a true wine-tasting expert.

DRACULA (CONT.)

Mmmmm...an exquisite bouquet.

Valerie smiles seductively at Dracula, then POURS herself a glass of blood..

VALERIE

Then, "cheers," Maaaassster.

As Valerie speaks, she and Dracula CLICK their glasses together, then sip their blood, p. Valerie starting again to fawn over Dracula.

DRACULA

Ahhhh! How fortunate -- to be able to enjoy  
such simple "luxuries." An exquisite drink in  
the company of...  
(touches Valerie's face)

Suddenly Valerie looks up, reacts with a pout to the o.s. Martine, loudly SETS DOWN her glass of blood.

CAMERA TRACKS behind Martine (in different clothes than before), as she walks towards the dining table. Valerie glares at Martine.

MARTINE

Hey.

DRACULA

(to Martine)

Er, "hey."

Martine and Valerie exchange "looks."

MARTINE

(to Valerie, condescendingly)

Hey.

VALERIE

(pouts/frowns)

Hey.

DRACULA

Care to join us, Martine?

Martine sits down at the table with Dracula.

DRACULA (CONT.)

(to Valerie)

Well, why are you just standing there?

VALERIE

(pouts)

I'm not some Hammer Films barmaid, you know.

Not really wanting to, Valerie POURS Martine a glass of blood. Martine smiles at Valerie cattily. Then ignoring Valerie, Martine takes, sips and enjoys the wine.

DRACULA (CONT.)

Er, Martine, I'm sending you and Renfield out again.

MARTINE

(SIGHS, sets down the glass)

Don't tell me. Lord Ruthven.

DRACULA

(nods, SIGHS)

Unfortunately, my old "buddy" and that horny sister of his haven't been what you'd exactly call... "low profile." They've gotten ... "out of control."

MARTINE

So, what else is new?

DRACULA

You're going to pay another social call on the Ruthvens tonight... tell them to be less... "in your face," and if necessary...

(very subtle Brando suggestion)

Make them an offer they can't refuse.

Martine frowns, fumes, clearly not wanting to go.

DRACULA (CONT.)

(mellowing, SIGHS)

Martine, will you... *please*... do this?

I'd go myself, but as you can see,

I'm...er...

Dracula looks up at Valerie who is fawning over him. They smile at each other. Martine sighs in defeat, gets up from the table and walks OUT OF FRAME, leaving Dracula and Valerie to continue.

CUT TO:

INT. CASTLE – MAIN ROOM – LOW ANGLE - ON SUIT OF ARMOR – NIGHT

CAMERA PULLS BACK from a suit of armor to reveal Renfield it, eavesdropping on the o.s. dining room scene as he polishes the armor.

MARTINE (O.S.)

Renfield -- !

WIDER, Martine ENTERS FRAME and Renfield stops polishing.

RENFIELD

You know, Countess... nurse-maiding

*other* vampires isn't exactly part of my job description.

Sighing, Renfield obediently joins Martine and he rushes to her side. CAMERA FOLLOWS as reach the door and Renfield opens it. They pause at the open door --

MARTINE

(under her breath, to Renfield)  
And it's times like this I think of packing up my casket and moving back home to Transylvania.

RENFIELD

(sheepishly)  
Uh, could you please make that -- *two* tickets?

Martine and Renfield EXIT the castle.

DISSOLVE TO:

INT. ABBEY – ORGAN ROOM – CLOSE ON LILITH'S BOOM BOX - NIGHT

The "boom box" radio rests on the organ. The o.s. BARKING DOGS gradually begin to fade away. CAMERA PANS to a TIGHT SHOT on the door. Suddenly, dramatically, the door opens, revealing the angry and intense Ruthven. He steps into the room. He reacts with a start, as CAMERA PULLS BACK, revealing Lilith beside the door, a hand behind her back. Ruthven reacts with horror to o.s.

WIDER, we see, standing in front of the organ, a smiling Diana and the entranced Roxanne.

DIANA

Welcome back, dear brother. I think you already know our... "girlfriend."

RUTHVEN

(horrified, mentally tormented)  
Roxanne!

DIANA

But I'm afraid you're a little late.  
(points out Roxanne's wounds)  
As you can see, I've already "made my mark" on her. One more love bite and Roxanne is mine forever.

(bares fangs, moves toward  
Roxanne's other breast)

As Diana speaks, Ruthven's rage continues to escalate. As Diana moves to bite Roxanne, Ruthven starts to rush toward her. But before he can take more than a few steps, Lilith gets in his way, take her hand from behind her back, revealing a big make-shift cross (two pieces of wood nailed together, Lillith's hand protected by cloth wrapped around the cross handle), Lilith forced to look away from the cross. Instantly Ruthven reacts and is held at bay by Lilith's cross, powerless to do anything but watch in horror.

DIANA

(gloatingly, to Ruthven)

Her beauty is much the way we both  
remember it, isn't it, dear brother.  
And I assure you...her blood hasn't  
changed much, either...

CLOSER, Diana strokes Roxanne's still unbitten breast. Roxanne smiles sensuously, as Diana lovingly bites that breast and hangs on it for a long time (SFX: SUCKING).

RUTHVEN

(horrified, helpless, defeated)

Roxanne...

Diana continues to drain away Roxanne's blood while undressing Roxanne, leading her toward the organ, leaning against the keys, knocking aside the radio (ROCK MUSIC ending), to produce a loud DISCORD.

CLOSER, Diana, hovering over Roxanne, takes her fingernail and CUTS [GAG] her own breast, then moves closer and forces Roxanne to drink her blood. Roxanne loves it, gets more excited.

Still held at bay by Lilith's cross, Ruthven is horrified, no longer able to watch what his sister is doing, forced to look away in horror and shame.

CLOSE on Roxanne, weak from loss of blood. Swooning and smiling one last time, Roxanne moves her head away from Diana's bleeding breast and dies.

RUTHVEN

(MOANS/ROARS in pain  
and anger, to continue over  
next SHOT)

CUT TO:

EXT. ABBEY – WIDE SHOT – NIGHT

As we continue to hear Ruthven's o.s. moans and roars, which fade out.

DISSOLVE TO:

INT. ABBEY – ORGAN ROOM - ON DIANA - NIGHT

Diana is mostly dressed again, but her breasts are still bared. CAMERA PANS as she walks towards Roxanne's naked corpse, now lying on the organ bench with bleeding vampire wounds on her breast, also bringing Lilith (with cross) and the still turned-away Ruthven INTO FRAME. Diana smiles evilly and wipes the blood from her mouth.

DIANA

You can look now, brother dear.  
It's done.

Slowly, the horrified Ruthven turns to look at Diana, is about to button her top up again (but never does).

DIANA (CONT.)

(sadistically toying  
with Ruthven)

Or, should I say it's just beginning?  
Because before this night is over, she'll  
rise again...lusting for blood and a slave  
to my will! You've *lost*, brother dear...  
lost your beloved Roxanne...*forever!*

CLOSER on Ruthven. As Diana speaks, his hatred and rage gradually build, finally impossible to hold any longer. In a terrific burst of energy and courage, Ruthven produces a wooden stake – the same one that impaled Diana in 1897 -- from under his cloak, raises it threateningly, braves the cross and SLAMS the stake against Lilith's hand, making her drop the cross. Then Ruthven bolts toward Diana like a crazed animal and RAMS the stake at Diana's chest.

RUTHVEN (CONT.)

Remember *this*, dear sister? I trust its  
point is still sharp after all these years!

CLOSE on Diana as she reacts in agony, then looks down towards her chest.

DIANA

(SCREAMS in agony)

CLOSER, the stake penetrating Diana's bare chest, blood SPURTING out [GAG].

WIDER, the stake impales Diana's chest. In desperation, Diana tries to pull it out, but fails, staggering about the room. Her body begins to SMOKE from within. Finally, as Ruthven watches her, Diana drops down to the floor and OUT OF FRAME, as CAMERA PUSHES IN TIGHTER on Ruthven looking scornfully at his o.s. sister.

CLOSER on Diana, now reduced to a SMOKING and impaled skeleton, the wristwatch prominent.

Defeated and depressed Ruthven, looks without compassion at his sister's skeleton, while in the b.g. Lilith stands watching like a mindless robot. Ruthven turns away from Diana.

CAMERA FOLLOWS Ruthven as he walks up to the organ where Roxanne's corpse still rests. Lovingly, sadly, he carresses Roxanne, stroking her hair, touching her cheek.

RUTHVEN

(romantically, poetically)

My dearest Roxanne...How it might have  
been...just you and I, riding the night  
winds together, for all ti—

CLOSE as suddenly, jarringly, Roxanne's eyes OPEN [SFX or MUSICAL STING], glaring at Ruthven.

WIDER, Roxanne's wounds are gone. For a moment or two, Ruthven smiles, happy that Roxanne has come back. Roxanne, still on her back, looks around as if in a trance. Then, to Ruthven's disappointment and horror --

ROXANNE

(disoriented, puzzled)

Diana! Where's...Diana?

(then, savagely)

My Diana...?

(HISSES like a snake  
at Ruthven)

Ruthven is heart-broken. For a few moments, he looks toward the staked skeleton, then back to Roxanne.

RUTHVEN

My darling...Must I destroy you, also?

(gazes off into space;  
then sadly)

“You walked in beauty, like the night  
Of cloudless climes and starry skies;  
And all that's best of dark and bright  
Met in your aspect and your eyes.”

As Ruthven finishes, he brings INTO FRAME the consecrated.

ROXANNE

Please...won't you tell me where my  
Diana went? I love her...*love her*...

Ruthven raises the dagger as if about to stab Roxanne with it. CAMERA PUSHES IN CLOSER as Ruthven turns and reacts with sudden fear to...

WIDER, again, the ghost-like Padre Jacinto appears [EFFECT] again with the cross, takes a few steps TOWARD CAMERA and pauses. He nods, as though telling Ruthven what he must do. Again, we hear his voice but his lips do not move.

PADRE (VO)

(REVERB on voice)

Lord Ruthven – you know what you  
must do. You know there is no other  
way...

RUTHVEN

You! No! Why can't you leave me alone?!

Ruthven stares in horror and sorrow, looking from one side to the other, looking everywhere, as he sees --

In VARIOUS rapidly cut SHOTS, the Padre's ghost appears [EFFECT] about the room, flashing the cross, pointing accusingly, in MEDIUM, CLOSE and EXTREMELY TIGHT SHOTS.

PADRE (VO, CONT.)

(REVERB on voice)

Your existence must end, evil one  
– forever! And it must be by your  
own hand. Your own hand...

RUTHVEN

(almost hysterical)

No! Go to Hell, damn you!

PADRE (VO, CONT.)

By your own hand, evil one – your own hand!  
(repeats "your own hand" again  
and again)

RUTHVEN

(to Padre, finally accepting  
his fate)  
Yes, damn you, priest...!  
(to Roxanne)  
But you, my darling. I shall love  
you always...even in death.

WIDER, no longer able to resist the Padre, Ruthven at last PLUNGES the silver blade into his own chest, his blood spurting out.

RUTHVEN (CONT.)  
(low MOAN of pain)

CAMERA FOLLOWS as Ruthven staggers about, releasing his hand from dagger, the dagger remaining there and the blood still flowing. Then he drops against the organ and OUT OF FRAME. In the b.g., Lilith and Roxanne watch like mindless zombies.

CLOSE ON RUTHVEN, as he once more cries tears of blood, and his body begins to issue HISSING SMOKE. Then he dies.

WIDER, as Ruthven's SMOKING body slides along the organ and collapses to the floor on his back and OUT OF FRAME.

CLOSE on Ruthven's his hand, now that of a skeleton.

The ghost of the Padre, smiling now, looks up –

PADRE (VO)  
The evil of the Ruthvens has ended. They  
have destroyed themselves and will  
never again plague this world. My mission  
here is done. Now – let me rest in peace.

That said, the Padre steps back AWAY FROM CAMERA, then vanishes [EFFECT].

DISSOLVE TO:

INT. ABBEY – ORGAN ROOM – ON DOOR - NIGHT

On the still-open door. Martine and Renfield step INTO FRAME outside the door and react with amazement to what they see inside. CAMERA DOLLIES BACK with them as they walk across the room (Roxanne and Lilith gone), bringing INTO FRAME the impaled skeletons of Ruthven and Diana. Martine is not surprised. Renfield is puzzled.

MARTINE  
Looks like they had one hell of a party.

And they didn't invite us. I'm offended.

RENFIELD

(chuckling)

A drinking party. Well, you know what they say. Some vampires just can't hold their –

Martine glares at Renfield, stopping him from completing his sentence.

MARTINE

(looking at the skeletons)

I guess I *could* bring ol' Ruthven back again. But it's probably for the best we let sleeping dogs lie, lock this place up, and throw away the key.

ROXANNE & LILLITH (O.S.)

(MOANING from pleasure)

Martine and Renfield react to the o.s. moaning. CAMERA FOLLOWS as they walk to a door leading to another room. Martine nods to Renfield and he opens the door.

CUT TO:

INT. ABBEY – ANOTHER ROOM – ON MARTINE & RENFIELD – NIGHT

It's a room near or connecting with the organ room. The door opens, revealing Martine & Renfield, who react to what they see o.s. inside the room. CAMERA PULLS BACK to reveal Roxanne and Lilith in the room, both naked and making lesbian love [to be CHOREOGRAPHED]. Renfield keeps watching Roxanne and Lilith as --

RENFIELD

(disappointed, sad)

Shall I prepare two wooden stakes?

MARTINE

(suggestively)

Don't rush things, Renny old boy.  
And make yourself scarce.

Martine pushes Renfield out of the room, then steps inside, closing the door behind her. Then Martine, continuing to look wantonly at Roxanne and Lilith, exposes her breasts, removes the rest of her clothes. Then, naked, she steps towards the two love-making vampires to join in, kissing, fondling them, etc. [to be CHOREOGRAPHED].

DISSOLVE TO:

INT. ABBEY – ROOM – MARTINE, ROXANNE & LILITH – NIGHT

Final LOVE SCENE [to be CHOREOGRAPHED], the individual SHOTS DISSOLVING THROUGH one another, as Martine, Roxanne and Lilith, all naked, kiss, fondle, touch, nibble at one another with their fangs (but not drawing blood), etc.

DISSOLVE TO:

EXT. CASTLE – FULL SHOT – NIGHT

From inside we hear MUSIC (to continue into next SCENE).

INT. CASTLE – MAIN ROOM – FULL SHOT – SUIT OF ARMOR - NIGHT

PAN from suit of armor to Valerie dancing (as earlier; to be CHOREOGRAPHED), again wearing the cloak and panties, again smiling seductively at the o.s. Dracula.

WIDER, Dracula sits on his throne, watching with approval and delight as Valerie dances sensuously (without the stake prop). It's a briefer dance than before. This time Valerie moves close to Dracula, dancing around him, gently caressing his face, then climbs up to do a lap dance, edging her breasts close to his eyes, etc.

VALERIE

You like, Maasssster?

DRACULA

Valerie, your dancing keeps getting better and better.

Suddenly there is the o.s. sound of the FRONT DOOR CLOSING. Dracula reacts towards the door and Valerie stops her dancing.

DRACULA

But again the show will have to wait.  
I think...they're back.

As he speaks, Dracula pushes Valerie off his lap. Valerie pulls the cloak around her again and steps behind Dracula. Dracula is pleased by what he sees o.s., but Valerie – interrupted yet again – is really pissed!

VALERIE

Y'know, Maaaassssterr, this...totally...  
sucks!

CAMERA PANS around to include Martine, Renfield (carrying the *Ruthvenian*), and possibly all of the vampire's victims – e.g., Roxanne, Lilith, Ana, the attacked Hookers, Natasha and Amina -- all of them also now vampires (in the clothes we last saw them wearing) standing before the front door. Martine leading the way, they all walk reverently up to Dracula's throne.

MARTINE

So, Daddy...? What do you say? Are they “keepers” or what?

Valerie pouts, shows her fangs –

VALERIE

My vote's for “or what.”

MARTINE

(catty)

Valerie – bite me!

Valerie reacts self-consciously, hides her fangs.

CLOSER, the vampire girls all smile, some or all revealing fangs.

CLOSER, LOW ANGLE on Dracula, who smiles approvingly. CAMERA slowly PUSHES IN TIGHT on his face, CAMERA TILTING UP, as Dracula rises from the throne and proclaims --

DRACULA (CONT.)

Welcome...to the House of Dracula!  
And now, my “Ladies of the Night...”  
let's party.

And we FREEZE FRAME on Dracula's face.

FADE OUT/FADE IN:

END CREDITS MONTAGE:

INT. CASTLE – MAIN ROOM – LOW ANGLE - CLOSE ON BLACK SCREEN  
[HAND-HELD] – NIGHT

“Blackness” fills the FRAME. CAMERA PULLS BACK to reveal Valerie' again wearing the black cloak, totally happy for once and in complete control of her situation, in a sexy pose at the top of the winding staircase. MUSIC starts. She opens the cloak to reveal herself again wearing just the black bottoms. Valerie descends the stairs, finally

getting to do her complete dance [to be CHOREOGRAPHED] in the now otherwise empty main room, CAMERA lovingly FOLLOWING her actions.

VARIOUS SHOTS as Valerie dances using a huge “vampire bat” – as a prop, *a la* “fan dance.” COVER Valerie with various SHOTS lyrically DISSOLVING THROUGH each other, CLOSE-UPS of her face and body, etc. Over this MONTAGE, we BURN IN:

END CREDITS ROLL UP, and we --

FADE TO BLACK.

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