

# “SCARLET COUNTESS”™

FADE IN:

1. EXT. SKY – THE SKY – ON MOON – NIGHT

A big full moon shining brightly. CAMERA PANS DOWN and AWAY as we –

DISSOLVE TO:

2. EXT. SKY - NIGHT

CAMERA PANS DOWN to a WIDE ESTABLISHING SHOT of a castle nestled in the Hollywood Hills, over which we BURN IN MAIN TITLES. [NOTE: Maybe DISSOLVE THROUGH various different SHOTS of the castle seen from DIFFERENT ANGLES.] After main titles --

DISSOLVE TO:

3. EXT. RECORDING STUDIO – CLOSE ON SIGN – NIGHT

Sign on wall: “RECORDING STUDIO PARKING ONLY.” From inside the building we hear 1960s ROCK MUSIC (instrumental, getting progressively louder throughout SEQUENCE).

BURN IN TITLE: “The Late 1960s.”

CAMERA PANS to the pavement, then to a CLOSE SHOT of a young woman’s legs, dancing. PAN UP along her legs to reveal, in a most flattering ANGLE, SCARLET BROOKS, dancing to the music now emanating from inside the studio, mouthing words to a song that only she hears. SCARLET is a beautiful, shapely young woman, with long red hair, dressed in a 1960s-style, short mini-dress and top revealing much cleavage. She wears a recognizable ring. (She’s full of life, vivacious, loves everything she does, especially her music.) On the ground next to her is a guitar case.

4. EXT. RECORDING STUDIO – SCARLET

She continues to dance and pretend to sing. Door to the studio opens and out steps SCHUYLER, a typical 1960s hippie type young man. As he addresses her she stops what she’s doing and pays attention to him.

(CONTINUED)

SCHUYLER

The track sounds groovy, Scarlet,  
luv. Now it's up to you.

SCARLET

(nervous)

You're really sure about this, Schuyler?

SCHUYLER

Hey, trust me, baby! After this album  
hits the charts, Scarlet Brooks is gonna  
be as big as Janis ever was.

He puts his arms on Scarlet's shoulders, calming her down. She nods as if to say she's ready to go. He reaches into his pocket, takes out a "joint."

SCHUYLER

Hey, babe, need to mellow out  
before you go on?

SCARLET

You know I've got an addictive personality.

SCHUYLER

(puts away hash pipe, leers  
at her body)

Then how 'bout something after the session  
... to mellow *me* out?

SCARLET

Schuyler --!

SCHUYLER

Awwright. But a dude can dream, right?

Scarlet frowns. Then Schuyler steps aside, gesturing for her to enter the building. He picks up her guitar case. Excited, she enters and he follows her inside.

CUT TO:

5. INT. RECORDING STUDIO – OUTER OFFICE – NIGHT

The excited Scarlet ENTERS FRAME, followed by Schuyler with the guitar case. CAMERA PULLS BACK as they walk, about to pass the main desk. She stops –

SCARLET

Wait!

SCHUYLER

(puzzled)

What's the trip, love?

SCARLET

I lost my good luck charm. That chain must've come loose again. And I can't sing a word with out it. Be a few seconds.

Schuyler starts to say something for her, but she's already stepping the building.

SCHUYLER

Okay, I'll test our levels.

CUT TO:

6. EXT. RECORDING STUDIO (TRACKING SHOT) – NIGHT

Scarlet exits the building, pausing at the door. She suddenly reacts as if “sensing” something strange but intangible in the air, as someone may be watching her. And for just a moment or two. Getting a chill, Scarlet shrugs. Then, taking a breath, she walks across the pavement, looking around for something, CAMERA TRACKING BACK with her to include a 1960s car. Over SHOT, we subtly –

SUPERIMPOSE:

7. EXT. CLOSE SHOT – DRACULA'S EYES - NIGHT

DRACULA's intense eyes watching Scarlet walk, looking from left to right, then staring directly TOWARD CAMERA.

8. EXT. RECORDING STUDIO – CLOSE ON PEACE SYMBOL

A peace symbol, the chain having separated, lies on the pavement near the car, the peace symbol possibly shining in the moonlight.

## 9. EXT. RECORDING STUDIO – LOW ANGLE – SCARLET

Scarlet stoops down and picks up the peace symbol, happy she's found it. Suddenly DOGS start to BARK, then HOWL (continuing over SEQUENCE), from somewhere in the distance. Scarlet looks around, feels uneasy.

## 10. EXT. RECORDING STUDIO – LOW ANGLE ON PARKING LOT (HAND-HELD/SCARLET'S POV)

PANNING to reveal no dogs – not another living thing – anywhere.

## 11. EXT. RECORDING STUDIO – LOW ANGLE - SCARLET

Puzzled, Scarlet takes another breath, quickly puts the peace symbol and re-attaches the clasp (she'll wear this throughout the movie, even in scenes where she is naked) and stands up, her head going OUT OF FRAME.

## 12. EXT. THE SKY

A sudden bolt of LIGHTNING flashes across the sky.

## 13. EXT. RECORDING STUDIO – LOW/REVERSE ANGLE - CLOSE ON SCARLET

[NOTE: These scenes with Dracula can be shot at the “castle” location, if we don't show the car.] As Scarlet stands tall INTO FRAME, she reacts with a start to the lightning, she turns, CAMERA PANNING FAST to include Dracula -- regal, dressed entirely in black with his traditional black cloak – standing directly behind her, a slight smile on his handsome yet somewhat menacing face. [NOTE: Dracula should be rather pale, but *not* pasty white.] (Whenever Dracula speaks it should be with a slight REVERB to his voice.)

DRACULA

I apologize if I startled you. But I've been watching you ... for some time now.

SCARLET

(afraid but attracted to him)

Who ... are you?

DRACULA

An admirer.

SCARLET

A fan? But my record isn't even cut yet –

(CONTINUED)

DRACULA

(interrupting her)

I know enough about you to know what  
I want ... what I need ...

Scarlet can't look away from his eyes.

14. EXT. RECORDING STUDIO – CLOSE ON DRACULA'S EYES

PUSH IN FAST and HOLD on Dracula's staring eyes. They glow red.

15. EXT. RECORDING STUDIO – SCARLET (OTS, DRACULA'S POV)

She can't look away, but tries to fight Dracula's power.

16. EXT. RECORDING STUDIO – CLOSE ON DRACULA'S MOUTH

His lips pull back revealing vampire fangs.

17. EXT. RECORDING STUDIO – LOW ANGLE/TWO-SHOT - SCARLET &  
DRACULA

Realizing what he is, Scarlet hastily grabs her peace symbol, holds it up as if it were a cross. Dracula regally reaches out, pushes the peace symbol away, then, eyeing her sensuously, spreads her blouse exposing her breasts. The DOGS' BARKING and HOWLING become louder as Scarlet bares her neck to Dracula, who opens his mouth wider and covers her jugular vein with it.

18. CLOSE SHOT – LOW/REVERSE ANGLE – DRACULA & SCARLET

CAMERA PUSHES IN TIGHT as Dracula, looking TOWARD CAMERA, sinks his teeth into Scarlet's neck, the blood flowing copiously. He lingers her for several seconds, a look of ecstasy on his face, then eases her down and OUT OF FRAME.

SCHUYLER (O.S.)

(from a distance)

Hey, SCARLET, luv --!

19. EXT. RECORDING STUDIO – ON DOOR

Schuyler steps towards the building, looking around, as the DOGS' BARKING and HOWLING rapidly FADE AWAY.

(CONTINUED)

## SCHUYLER (CONT.)

Levels are fine, coffee's percolating,  
and we're ... Scarlet?

He looks around, as CAMERA PULLS BACK to reveal the car but nobody around.

CUT TO:

## 20. EXT. CASTLE – DRACULA &amp; SCARLET (TRACKING SHOT) – NIGHT

A fog settled over the ground, castle in b.g. CAMERA TRACKS BACK with Dracula, seen from about the waist up, with the motionless Scarlet – two bleeding teeth marks on her neck – in his arms. His feet OUT OF FRAME, Dracula glides along (a la Lon Chaney, Jr. as Count Alucard in the movie *Son of Dracula*).

## 21. EXT. CASTLE – WIDE (TRACKING SHOT) – RENFIELD (DRACULA'S POV)

CAMERA TRACKS TOWARD a strange man, RENFIELD, part of the castle seen behind him. Renfield has wild, long dark hair with a white streak, a crazed look in his eyes. He's always nervous and jittery. He's dressed in white. And though Renfield is obviously insane and has a mean and sinister streak, but there's also a tender, loving side to him. As we get CLOSER to him, we see that Renfield is eating something like snacks from a pillbox. He smiles, reacting to his o.s. "master" Dracula.

## 22. EXT. CASTLE – WIDE SHOT – DRACULA, SCARLET &amp; RENFIELD

[From moat bridge] CAMERA CRANES UP and DOLLIES IN across the bridge, HOLDS as Dracula steps up to Renfield and gently sets Scarlet down on the ground.

## 23. EXT. CASTLE – DRACULA, SCARLET &amp; RENFIELD

We see now that Renfield's snacks are insects! He gobbles down another bug, then puts away the pillbox, his attention now on Scarlet. He scampers to check her out.

## 24. EXT. CASTLE – CLOSER - SCARLET &amp; RENFIELD (DRACULA'S POV)

Scarlet lies in the f.g. Renfield rushes up to Scarlet, crouches and marvels at her beauty, obviously very attracted to her, reaches out as if to grab he breasts when –

## 25. EXT. CASTLE – LOW ANGLE ON DRACULA

He reacts with sudden anger –

DRACULA

Renfield!

## 26. EXT. CASTLE – SCARLET &amp; RENFIELD

Stopping, self-conscious, ashamed –

RENFIELD  
(sheepishly)  
Forgive me, Master.

Renfield examines Scarlet, noting first the wounds, then quickly taking her pulse and finally placing his ear on her cleavage to listen for a heartbeat. A couple seconds. Then. disappointment.

RENFIELD (CONT.)  
Master! This time you took *too* much.

## 27. EXT. CASTLE – DRACULA, SCARLET &amp; RENFIELD

Renfield obediently stands up and faces Dracula, sometimes looking back at Scarlet's corpse as the two men speak.

DRACULA  
Yes. But soon the sun will rise. And  
there's no telling when I may feast again  
during my long journey.

RENFIELD  
(sadly)  
But Master, she's so young ... as  
lovely as a butterfly in the glow  
of a ...

DRACULA  
(interrupting)  
That is why you must attend to her now ...  
as you and your forebears, for more  
than a century, have watched over me.  
Tomorrow, at sunset, she will rise.  
You must watch over her ...see that  
she comes to no harm.

RENFIELD  
(relishing the thought)  
Yes, Master! But, Master – who will  
watch over you while you're away?

(CONTINUED)

DRACULA

(condescendingly)

I think, in all these years, I've learned  
to fend for myself.

RENFIELD

And where are you going?

DRACULA

Back to Transylvania ... at least for a  
while. Even the Undead can become  
nostalgic for his homeland. Who knows ...  
perhaps someday I'll return.

28. OMIT

29. EXT. CASTLE – ANOTHER ANGLE - DRACULA (GREEN SCREEN)

Dracula strikes a regal pose and MORPHS into a vampire bat. It FLAPS its wings,  
hovering for a few moments, then flies off OUT OF FRAME.

DISSOLVE TO:

30. EXT. HORIZON – DAWN

The sun begins to show behind the horizon.

DISSOLVE TO:

31. EXT. CASTLE – RENFIELD & SCARLET – DAWN

CAMERA PANS and CRANES UP as a very sad Renfield carries the lifeless Scarlet  
AWAY FROM CAMERA to the bridge covering the moat, the castle brought INTO  
FRAME in WIDE SHOT. Renfield keeps walking, entering the front door of the castle,  
the door open. As Renfield enters the castle with her –

DISSOLVE TO:

32. EXT. THE SKY – ON SUN – DAY

It's about middle afternoon.

DISSOLVE TO:



## 33. EXT. CASTLE – BALCONY – RENFIELD - DUSK

CAMERA SLOWLY PUSHES IN on Renfield impatiently standing on the balcony watching the sky. Suddenly he reacts with interest to something on the balcony railing.

## 34. EXT. CASTLE – BALCONY - CLOSE ON INSECT (INSERT)

A bug crawls along. Renfield's hand ENTERS FRAME and grabs the bug.

## 35. OMIT

36. CAMERA PUSHES IN to a CLOSE SHOT as Renfield pops the bug into his mouth. Then, chewing and anticipating something, he turns away from the window, picking bug bits from his teeth, walking TOWARDA CAMERA and OUT OF FRAME.

CUT TO:

## 37. INT. CASTLE – LAIR (TRACKING SHOT) – LOW ANGLE - STAIRS – NIGHT

Looking up at a winding staircase. Renfield ENTERS FRAME, walking down the staircase, CAMERA CRANING DOWN as, carrying a lantern, he descends into the vampire's "lair" – a spacious, rather dimly-lit, untidy, gloomy, dusty, cobweb-infested room including a sitting area in front of an unlit (remaining so throughout 1960s SEQUENCES) fireplace. There are no mirrors in the room, maybe some lit candles, maybe the windows are covered by thick curtains. CAMERA TRACKS as he walks across the room, bringing INTO FRAME in f.g. a closed beautiful coffin. He steps up to the coffin, waits impatiently. Then the coffin begins to slowly CREAK open.

## 38. INT. CASTLE – LAIR – CLOSE ON COFFIN

The coffin CREAKS open. Scarlet's hand, with ring, emerges, feeling its way around.

## 39. INT. CASTLE – LAIR – FULL SHOT - RENFIELD &amp; COFFIN

Renfield becomes excited as he watches the coffin lid open all the way.

## 40. INT. CASTLE – LAIR - CLOSE ON SCARLET'S EYES

They open wide, shift about in confusion. She starts to sit up.

## 41. INT. CASTLE – LAIR – HIGH ANGLE - SCARLET

Scarlet sits up in coffin, confused, disoriented, terrified, shaken. She looks the same, except her complexion is slightly paler. Realizes with horror she's in a coffin.

(CONTINUED)

SCARLET  
(YELLS/SCREAMS)

CAMERA PULLS BACK to a WIDE SHOT including Renfield standing near the coffin.

RENFIELD  
Wait, Mistress Scarlet – let me help!

He rushes to her. Reluctantly she lets him take her hand as if to help her out.

CUT TO:

42. INT. CASTLE – LAIR – SUIT OF ARMOR - NIGHT

It's slightly later. CAMERA PANS from the suit of armor, as --

SCARLET (O.S.)  
I remember ... going back for my  
good luck charm ... then those dogs, and ...  
then, some kind of weird trip. And I  
never did drugs, not even grass ...

PAN to include Scarlet and Renfield, she out of the coffin, getting very angry.

RENFIELD  
Don't worry, Mistress Scarlet. Soon  
everything will be made clear to you.

SCARLET  
Who the hell are you? And what's all  
this "mistress" crap.

RENFIELD  
I'm ... I'm Renfield, Mistress, and –

She remembers, touches her neck where the teeth marks are already gone –

SCARLET (CONT.)  
There was a pain ... and a weakness, and ...  
Get me a mirror!

RENFIELD  
There are no mirrors in this part of  
the house, Mistress. There's never

(CONTINUED)

been a need. But take my word for it ...  
 your youth and beauty will remain  
 untouched by time ... forever!

SCARLET  
 (not understanding)  
 What the hell are you babbling about?

Scarlet still doesn't know what she has become. Renfield takes a knife (preferably a switchblade) from his pocket, motions for her to watch him.

43. INT. CASTLE – LAIR - CLOSE ON RENFIELD'S ARM

He cuts his own arm, drawing a stream of blood.

44. INT. CASTLE – LAIR – SCARLET & RENFIELD

PUSH IN TIGHTER as Renfield offers his arm to her and presses the bloody cut against her lips. Without realizing why, she licks the blood, and she reacts with sudden horror.

FLASH CUT TO:

VARIOUS QUICK REPEAT CUTS FROM DRACULA'S ATTACK ON SCARLET

Accompany CUTS with loud SOUND FX.

45. INT. CASTLE – LAIR – SCARLET & RENFIELD

She backs away from Renfield in horror, finally realizing that she has become a vampire.

SCARLET  
 That guy in black ... God, how I hate black ...  
 he was Dracula? As in *Count Dracula* ... the *vampire*?

RENFIELD  
 Thanks to the Master, you have eternal  
 life. He's also left you money, enough to –

He walks toward her –

SCARLET  
 (enraged)  
 A gift?! To sleep in a damned coffin all  
 day long, never again to walk on a

(CONTINUED)

sunlit beach, or ...  
 (clutches her throat)  
 Damn! This thirst! I never had  
 a craving like ...

Catlike, she eyes Renfield, begins to stalk him. He steps backwards, futilely forming a cross with two fingers and holding it up to Scarlet –

RENFIELD  
 No, Mistress! You *need* me ... to protect  
 your resting place during the day ...

She grabs him, pulls her toward him, glares into his eyes.

SCARLET  
 But this thirst ... How am I supposed  
 to satisfy it?

A subtle, evil smile appears on Renfield's face. CAMERA PANS as he opens the big door leading out into the night, gestures for Scarlet to exit. Still uncertain, she does.

DISSOLVE TO:

46. EXT. RECORDING STUDIO – CLOSE ON SIGN – NIGHT

CAMERA PUSHES IN SLOWLY on the “RECORDING STUDIO PARKING ONLY SIGN” sign. From o.s. in the distance, DOGS BARK & HOWL (only for exterior).

CUT TO:

47. INT. RECORDING STUDIO – PRIVATE OFFICE – CLOSE ON GUITAR CASE - NIGHT

Schuyler's hands ENTER FRAME, opens Scarlet's case and removes a red guitar. CAMERA PULLS OUT as –

SCHUYLER (O.S.)  
 (HUMS non-descript ROCK TUNE)

A slightly stoned Schuyler, sucks on a hash pipe, sits back in a chair, about to play it --

SCHUYLER  
 (COUGHS, CHOKES)  
 Man! Great ... shit! Thank the Lord  
 for Vi-et-nam.

48. INT. RECORDING STUDIO – OUTER OFFICE – ON LIGHT SWITCH (HAND-HELD/SCARLET’S POV)

MOVING TOWARD a light switch on a wall. Suddenly, Scarlet’s hand with the familiar ring [accompanied by a jarring MUSICAL STING] ENTERS FRAME and rests against the wall. Pausing a few seconds, the hand touches the light switch, turns it off.

49. INT. RECORDING STUDIO – PRIVATE OFFICE - SCHUYLER

Before he can take another hit or strum the guitar, some of the studio lights go out, bringing the place into semi-darkness.

He reacts, already somewhat stoned, sets the guitar aside.

SCHUYLER

Scarlet? I think you’re a little “late.”

And you left your “ax.”

A mist rolls through the studio, quickly filling the room. Schuyler reacts, puzzled.

SCHUYLER (CONT.)

Huh!?

He strains to look through the dim light, takes another hit, gets up, CAMERA PULLING BACK as he staggers to the open doorway and looks out, then PANS as he walks past the o.s. “coffee area” toward the outer office.

50. INT. RECORDING STUDIO – COFFEE AREA - (HAND-HELD/SCHUYLER’S POV)

CAMERA PUSHING through “coffee area,” turning the corner to the “outer office,” bringing INTO FRAME Scarlet standing in a suggestive pose at the far end of the room, her body dramatically lit in the semi-darkness, waiting for Schuyler to make his move.

51. INT. RECORDING STUDIO – CLOSE ON SCHUYLER

A lecherous and surprised look on his face.

52. INT. RECORDING STUDIO – OUTER OFFICE - SCARLET (HAND-HELD, SCHUYLER’S POV)

Casually she opens her blouse, exposing her breasts. CAMERA SLOWLY PUSHES IN to a MEDIUM SHOT as she feels her breasts, offering them to him.

53. INT. RECORDING STUDIO – REVERSE ANGLE - OUTER OFFICE

Schuyler steps INTO FRAME, still reacting to the o.s. Scarlet.

SCHUYLER

Oh, baby! And I thought you didn't dig me!

He walks toward her OUT OF FRAME.

54. INT. RECORDING STUDIO – OUTER OFFICE – ON SCARLET

She waits as Schuyler ENTERS FRAME and stops in front of her, ogling her, anxious to touch her. He touches her face, works his way down to her breasts, about to touch them.

SCHUYLER

Y'know, luv, I think you're gonna be way bigger'n Janis. But what's with the paleface? New make-up?

55. INT. RECORDING STUDIO – OUTER OFFICE – CLOSE ON SCHUYLER

Suddenly reacts with shock to the o.s. Scarlet.

SHOCK CUT TO:

56. INT. RECORDING STUDIO – OUTER OFFICE - CLOSE ON SCARLET'S EYES

Widening and glowing red (MUSICAL STING)!

57. INT. RECORDING STUDIO – OUTER OFFICE - CLOSE ON SCARLET'S MOUTH

Lips pulling back, showing vampire fangs.

SCARLET

(HISSES like a snake)

58. INT. RECORDING STUDIO – OUTER OFFICE – HIGH ANGLE/MEDIUM SHOT - SCARLET & SCHUYLER

Without warning and with supernatural strength, Scarlet savagely grabs the stoned and terrified Schuyler by the throat, effortlessly lifts him up off his feet and partially OUT OF FRAME. Holding him there for a couple seconds.

CLOSER. Schuyler's feet dangle almost a foot off the ground.

BACK TO MEDIUM SHOT, Scarlet easily tosses Schuyler OUT OF FRAME.

59. INT. RECORDING STUDIO – OUTER OFFICE - HIGH ANGLE ON WALL  
(HAND-HELD)

Schuyler is flung down INTO FRAME, CAMERA TILTING to an ODD ANGLE as he CRASHES against the wall and whatever else is in his way. CAMERA PUSHES IN as he groggily revives, turns and reacts with horror to the o.s. Scarlet.

60. INT. RECORDING STUDIO – OUTER OFFICE – SCARLET (HAND-HELD,  
SCHUYLER'S POV)

In SLOW MOTION, CAMERA ANGLING wildly. Crouching almost catlike, with both fangs and breasts bared, Scarlet stalks hungrily TOWARD CAMERA until her face fills the FRAME.

61. INT. RECORDING STUDIO – SCARLET & SCHUYLER (HAND-HELD)

She descends on him, forcing him against the floor, Schuyler too stoned to effectively fight back, turns her back TOWARD CAMERA and viciously – like a human animal -- feasts on his blood, as –

SCHUYLER  
(weakly, voice fading  
Whoa, baby ... bummer ...

62. INT. RECORDING STUDIO – CLOSE ON SCARLET & SCHUYLER

She looks up INTO CAMERA, her fangs and mouth gorged with blood, a wild, ecstatic look on her face. Her tongue licks the blood from her mouth and she revels in it. Then, suddenly, her expression changes to one of shame and horror.

DISSOLVE TO:

63. EXT. CASTLE – NIGHT

A light is on in the LAIR.

RENFIELD (O.S.)  
(GIGGLING crazily)  
At least you didn't take "too much,"  
Mistress.

64. INT. CASTLE – LAIR – CLOSE ON FIREPLACE

A CRACKLING fire, as --

RENFIELD (CONT.)

The last thing we need is a “competitor”  
prowling about. Be thankful he won’t  
remember what you did to him. But maybe  
*next* time you should –

As he talks, CAMERA PULLS BACK from the fire to reveal Scarlet and Renfield sitting on a couch in front of the fireplace, their heads in f.g., seen from behind.

SCARLET

There’s not going to *be* any “next time”!

65. T. CASTLE – LAIR – REVERSE ANGLE – SCARLET & RENFIELD

The fireplace light is reflecting off their faces. Scarlet is devastated, ashamed, staring at the o.s. fire.

SCARLET (CONT.)

won’t do that again ... stalking prey like  
an *animal!* I can’t believe I actually ...  
Oh, God!

Renfield looks at her with sadness and compassion ...

RENFIELD

We all have our cravings, Mistress. Our  
hungers. And if you don’t feed, Mistress ...  
then the Master’s gift will be for nothing.

66. INT. LAIR – CLOSER ON SCARLET

CAMERA TILTS as she stands up, angry and defiant.

(CONTINUED)

SCARLET

I don’t give a damn! I didn’t ask for this!  
All I wanted was my musical career ...  
to be a rock star, not some ageless ...  
Damn Dracula! *Damn* him!



A66. INT. CASTLE – LAIR – WIDE SHOT/REVERSE ANGLE - SCARLET & RENFIELD

Scarlet walks around the couch. Renfield gets up. She stops as --

RENFIELD

Uh, it's too late for that. But you *must* feed.  
If you don't, you'll perish!

SCARLET

I don't care.

RENFIELD

You'd *really* prefer death ... to eternal  
youth ... and beauty?

CAMERA PUSHES IN CLOSER on Scarlet as she looks at her hands, runs them along the curves of her breasts, waist and hips, thinks over the possibilities.

B66. INT. CASTLE – LAIR – ANGLE ON SCARLET & RENFIELD

Renfield explains --

RENFIELD (CONT.)

Yes, Mistress Scarlet. You will *never* change.  
Do you know how many women would  
do anything for such a gift?

CAMERA TRACKS BACK as Scarlet walks, with Renfield following, to her coffin and sensuously runs her fingers across the closed lid.

SCARLET

So, the bloody Count ... has made me  
his ... "Scarlet Countess." All right then,  
I'll accept this fate Dracula's dumped on  
me. But no more attacking people, do you  
understand? There's got to be another way  
I can get my nourishment.

C66. INT. CASTLE – LAIR – CLOSE ON SCARLET

Very serious –

SCARLET

And *you*, Renfield, will find it!

CAMERA PANS to Renfield's face, nervous and worried.

FADE OUT/FADE IN:

MONTAGE SEQUENCE:

[NOTE: Set today, various MOS SHOTS DISSOLVING THROUGH, shot in an “unreal” way, showing what “might have been.” Over MONTAGE we hear weird instrumental MUSIC, may something “ponderous” or “eerie.” In each SHOT Scarlet – dressed in different sexy “modern” clothes suggesting a “retro-1960s” look, because that’s when she was most happy – is “full of life,” suggesting a Spears or Aguilera. MONTAGE SHOTS may include – among others – these suggested]:

67. INT. RECORDING STUDIO – “CONFERENCE ROOM” -ODD ANGLE ON SCARLET (HAND-HELD) – DAY OR NIGHT

In SLOW MOTION, Scarlet “singing,” CAMERA PANNING around her.

68. EXT. PARKING LOT – ODD ANGLE ON CAR (HAND-HELD) – DAY

In SLOW MOTION, A limousine pulls up to a curb. The DRIVER [“EXTRA”] gets out and opens the door. Scarlet exits the car as PAPPARAZZI [“EXTRAS”] rush INTO FRAME, interviewing her, taking her picture, etc. She loves the attention.

69. INT. RECORDING STUDIO – HALLWAY – MEDIUM SHOT/ODD ANGLE - SCARLET (HAND-HELD) – DAY OR NIGHT

In SLOW MOTION, hands of FANS [“EXTRAS”] ENTER FRAME holding out autograph books, “head shots,” paper, etc., for Scarlet to sign, which she happily does.

70. INT. RECORDING STUDIO – “CONFERENCE ROOM” - ODD ANGLE – “DANCERS” (HAND-HELD) – DAY OR NIGHT

In SLOW MOTION, a music video is shot, CAMERA PANNING across [if available] sexy DANCERS [“EXTRAS”], then PAN past to include a DIRECTOR [“EXTRA”] with 16mm camera shooting the video, finally including Scarlet, gyrating and “singing.”

71. INT. RECORDING STUDIO – ODD ANGLE - CLOSE ON SCARLET (HAND-HELD) – DAY OR NIGHT

In SLOW MOTION, CAMERA MOVES as Scarlet in headsets “sings” into microphone.

SCARLET (VO)  
 (over MONTAGE with REVERB,  
 getting more more distorted)  
 All I ever wanted was my musical  
 career, to be a rock star ... a rock star ...  
 ... rock star ... rock star ... [etc.]

DISSOLVE TO:

72. INT. CASTLE – LAIR – CLOSE ON SCARLET’S EYELIDS – NIGHT

Her eye lids are shut but, as indicated by the darkness, she’s in some enclosure. Suddenly her eyes snap open (MUSICAL STING), glowing red in the dark.

73. INT. CASTLE – LAIR – HIGH ANGLE/WIDE SHOT ON COFFIN

The lid is violently thrust open, and from inside the coffin we hear –

SCARLET  
 (agonized MOAN)

BURN IN THE TITLE: “Tonight.” As title FADES AWAY, Scarlet sits up in her coffin and realizes she has had a bad dream. No more cobwebs, all is clean and tidy, the room still a somewhat spooky place but more cheery and brightly lit. Though it’s over 35 years later, she looks exactly as when we last saw her. She wears a revealing red nightie and always wears the peace symbol around her neck and her familiar ring. All that has changed about Scarlet is her attitude – no joy or enthusiasm, just a cold, cynical, jaded, depressed, bored person who has unhappily accepted her miserable existence. Renfield rushes INTO FRAME – older, his hair still long but now silvery white with a black streak. He’s dressed in black (wears the same clothes throughout rest of film).

RENFIELD  
 Mistress Scarlet ... are you all right?

74. INT. CASTLE – LAIR – CLOSER – SCARLET & RENFIELD

Renfield attends to Scarlet, who’s calming down.

(CONTINUED)

RENFIELD  
 I heard you moan ... and was afraid  
 something was wrong.

CAMERA PANS as he walks across the room to include Scarlet. She is already out of her coffin, leaning forward on the lid, her back to Renfield.

SCARLET

It's nothing, Renfield ... at least nothing new.

She turns to Renfield, gives him an exasperated look. He seems to "feel her pain."

CUT TO:

75. EXT. CASTLE – LOW ANGLE - TURRET - NIGHT

On a lit window (bedroom).

RENFIELD (O.S.)

I know it's none of my business, Mistress Scarlet ...

CUT TO:

76. INT. CASTLE – BEDROOM – CLOSE ON BLOOD BOTTLE – NIGHT

On a nightstand, a hospital bottle of blood beside an elegant wine glass.

RENFIELD (CONT., O.S.)

But maybe you'd stop having those dreams if you'd get out of this denial ... follow your destiny ... "go with the flow," so to speak ...

As he talks, Renfield's hands ENTER FRAME. They pour the blood into the glass. CAMERA PULLS BACK to reveal Renfield, as he takes the glass and turns –

RENFIELD (CONT.)

I mean, if you did like the Master does ... feed on the fountains of life and not insist on drinking this stale, outdated stuff –

CAMERA PANS as Renfield walks across the room, glass in hand, bringing INTO FRAME Scarlet who sits in a chair in front of a large bed. She's dressed in sexy modern

(CONTINUED)

clothes that maybe "suggest" something of the 1960s -- short miniskirt, low-cut blouse revealing cleavage, etc.).

SCARLET

(interrupting Renfield)

You're right!. It's none of your business.

She accepts the wine glass, looks into the glass and sniffs it as if it was good wine, winces at the smell of it. She sips, Renfield standing there watching her.

SCARLET (CONT.)

It may not be vintage ... but it keeps me  
alive ... if you can call *this* "living."

Renfield goes to the make-up. He picks up a hairbrush.

SCARLET (CONT.)

I can't even have a relationship with anyone ...  
at least not a "normal" one, with a  
live human being.

While she talks, he brushes her hair. CAMERA PUSHES IN TIGHT on his face as he reacts, looking like a man truly in love with her.

RENFIELD

(self-consciously, talking  
almost to himself)

Oh ... I'm not so sure about that.

DISSOLVE TO:

77. INT. CASTLE – BEDROOM – MEDIUM SHOT – SCARLET & RENFIELD –  
NIGHT

Again, later. Scarlet still in the chair, her back TO CAMERA. Renfield is in front of her, doing "something" to her face.

SCARLET

I've almost forgotten what it's like to  
feel the sun against my skin ... to know  
its warmth ... to experience something  
as trivial as sleeping in a real bed ...

As she speaks, CAMERA PANS AROUND to reveal both the bed and also Renfield expertly applying Scarlet's facial make-up.

DISSOLVE TO:

78. INT. CASTLE – BEDROOM – ANOTHER ANGLE – SCARLET & RENFIELD –  
DAY

Later. From somewhere o.s. comes the muted sound of ROCK MUSIC. CAMERA PANS AROUND as Renfield expertly applies Scarlet's lipstick. He finds it somewhat difficult to continue as she talks.

SCARLET

Over 35 years ... 35 God damned years  
since I even saw my own face.

RENFIELD

(affectionately)

Take it from me, Mistress. The years have  
been more kind to you than they have to me.

She gives him a cold smile, as if saying she appreciates his loyalty and support. She stands, assumes a regal pose –

SCARLET

(theatrically, facetiously)

Well, then ... I suppose it's that time  
again for face that *other* "Scarlet Countess."

She turns, starts walking TOWARDS CAMERA and OUT OF FRAME, Renfield following like a loyal pet, snapping up an insect and gobbling it down as he goes.

DISSOLVE TO:

79. INT. CASTLE – NIGHTCLUB – ON DJ (TRACKING SHOT) – STAIRS - NIGHT

The MUSIC is louder now as a DJ ["EXTRA"] spins records. We're in another big room in the castle converted into an upscale nightclub. CAMERA PANS to a winding flight of stairs as Scarlet leads Renfield INTO FRAME down the steps into the smoke-filled room. CAMERA CRANES DOWN, then TRACKS BACK across the dance floor, revealing CUSTOMERS (some dancing, drinking, etc.) & good-looking waitresses in sexy outfits with low-cut red tops, CAMERA FOLLOWING Scarlet and Renfield as they walk behind the railing, paying no attention to the clientele, as –

VARIOUS PEOPLE ["EXTRAS"]

(ad-libbing greetings)

"Good evening, 'Countess'!" etc.

(CONTINUED)

CAMERA PANS as Renfield EXITS FRAME in the direction of the bar, and Scarlet keeps walking to her private table at the far end of the room.

A79. INT. CASTLE – NIGHTCLUB – CLOSER ON SCARLET

Scarlet sits alone at her table to face the dance floor.

80. INT. CASTLE – NIGHTCLUB – “CAMEO CUSTOMERS”

CUSTOMERS [“EXTRAS”] are seated at a table to the o.s. Scarlet’s right, having a good time. VERA, a sexy waitress, ENTERS FRAME and takes their order, swinging her hips to the MUSIC’s beat.

VERA

I’m Vera ...your “servant” for tonight.  
What can I get you?

CUSTOMERS

(AD-LIB their orders)

81. INT. CASTLE – NIGHTCLUB – WIDE SHOT - BAR

Renfield ENTERS FRAME and leans against the bar, watching the o.s. Scarlet.

JOSEY

And what’ll you be having tonight, Renfield?

RENFIELD

Maybe a “grasshopper”? Unless you know  
how to make a cockroach?

(GIGGLES)

Never mind.

Josey reacts curiously to Renfield. CAMERA PUSHES IN on him as he takes out his pillbox and gobbles down a bug.

82. INT. CASTLE – NIGHTCLUB – MEDIUM SHOT ON SCARLET

Scarlet is gazing toward the o.s. dance floor. CAMERA PULLS BACK to a WIDER SHOT, as MAGGIE, another sexy waitress wearing a low-cut top and short skirt, steps INTO FRAME at Scarlet’s table. Maggie takes Scarlet’s order.

(CONTINUED)

MAGGIE

Can I get you something, “Countess”?

Scarlet does not look up at Maggie, just slightly shakes her head.

MAGGIE (CONT.)

(self-consciously)

Okay. Maybe later.

Maggie EXITS FRAME to go to towards the o.s. bar. Scarlet turns to the o.s. Vera, CAMERA PANNING and PUSHING IN on Vera, who leans TOWARD CAMERA over the customers' table and writes down their order in Scarlet's direction.

VERA

I don't know which was named after which ... her or this place. Okay, you want a black Russian, easy on the ice. And you, sir, want –  
(voice trailing off)

As Vera speaks, CAMERA keeps PUSHING IN TIGHTER on her cleavage.

83. OMIT

84. OMIT

85. INT. CASTLE – NIGHTCLUB – CLOSE SHOT - SCARLET

CAMERA PUSHES IN SLOWLY to a TIGHT SHOT of Scarlet's eyes watching longingly the o.s. Vera. Scarlet's eyes close, and we --

“FANTASY” DISSOLVE TO:

86. EXT. CASTLE – DAY

[FANTASY LOVE SCENE.] . CAMERA CRANES DOWN the wall to include, in WIDE SHOT, Vera standing by the castle's swimming pool. CAMERA PUSHES IN and FOLLOWS as she gracefully slips out of her waitress garb, then, naked, enters the pool. (DISSOLVE THROUGH SHOTS of her sensuously applying oils, lotions, massaging herself, playing in and under water, getting herself aroused, etc.)

TIFFANY (O.S.)

Just leave me alone, okay?

“FANTASY” DISSOLVE TO:

87. INT. CASTLE – NIGHTCLUB –CLOSE SHOT – SCARLET'S EYES – NIGHT

CAMERA PULLS BACK to a CLOSE SHOT as she opens her eyes and reacts to --

TIFFANY (CONT., O.S.)



I mean, it's not like you *own* me  
or anything!

As she speaks, CAMERA PANS to/PUSHES IN on the dance floor where TIFFANY, a beautiful young nightclub diva in a sexy bright dress is trying to dance by herself and not with her pushy, abusive boyfriend MAL, who, drink in hand, tries to butt in.

MAL

No? That's a matter of opinion.

88. INT. CASTLE – NIGHTCLUB – RENFIELD AT BAR

Watching both the o.s. Scarlet and what's happening on the dance floor. Maggie ENTERS FRAME and approaches Josey for an order.

MAGGIE

No offense, but doesn't her "royal  
highness" *ever* drink?

JOSEY

Not as long as I've been here, Maggie.

RENFIELD

(overhearing, grins)

Oh, she "drinks" ... *every* night.

Maggie and Josey react to Renfield, both puzzled.

89. INT. CASTLE – NIGHTCLUB – TIFFANY & MAL

Tiffany is unsure of whom she is and of her own sexuality, a confused young woman eager to explore to find her true self. As Tiffany dances alone, Mal tries to "cut in." Finally he grabs her arm so tightly that she winces from the pressure.

TIFFANY

I said ... *no*!  
(on "no," she yanks  
her hand away)

(CONTINUED)

MAL

Okay, already. No need to make  
a scene. You'll know where to find me.

Mal grudgingly walks off, CAMERA PANNING as he crosses the bar, almost butting into Renfield who walks away from the bar and OUT OF FRAME. Then Mal steps up to a counter to the right of the bar where. He watches the o.s. Tiffany, unable to understand her rejection. He finishes off his drink.

90. INT. CASTLE - NIGHTCLUB – ON TIFFANY (HAND-HELD)

CAMERA PUSHES IN and then PANS AROUND Tiffany, FOLLOWING her movements and curves as she dances sensuously and provocatively by herself, letting her hands move suggestively about her body.

RENFIELD (V.O.)

Lovely, isn't she, Mistress?

91. INT. CASTLE – NIGHTCLUB – SCARLET & RENFIELD

Scarlet reacts to Renfield standing by her table.

RENFIELD (CONT.)

Like a ladybug in the cool moonlight.

SCARLET

So beautiful ... so free ... not restricted by the darkness. Imagine, Renfield ... to be able to love anyone you choose ... anywhere ... anytime.

RENFIELD

(indicating Mal)

Surely *she's* not choosing *him*.

Renfield indicates the o.s. Mal and Scarlet looks in that direction.

92. INT. CASTLE – NIGHTCLUB – MAL & Vera (SCARLET'S POV)

Mal is pestering Vera who's doing her best to fend him off.

MAL

If I give you a nice tip, you gonna come with the drink?

(CONTINUED)

MAGGIE

Like the leper told the hooker,  
"You can keep the tip."

MAL

Hey, I'm just tryin' to be friendly.

Vera frowns at Mal and EXITS FRAME in the direction of the o.s. bar.

A92. INT. NIGHTCLUB – CLOSE SHOT – SCARLET

Turning her head to look longingly at the o.s. Tiffany.

B92. INT. NIGHTCLUB – WIDE SHOT – TIFFANY AND “DANCERS”

Tiffany continues to dance, a “star” among the other dancers [“EXTRAS”].

SCARLET (O.S.)

To be like her ...

93. INT. CASTLE – NIGHTCLUB – TIGHT TWO-SHOT - SCARLET & RENFIELD

Scarlet gets even more intense, even sad.

SCARLET (CONT.)

To *love* someone like her ... but that  
can *never* happen.

She grabs Renfield's arm, forces him down to the table.

SCARLET (CONT.)

You've sworn to do what I say?

RENFIELD

(getting a bit worried)  
Anything and everything, Mistress.

SCARLET

*Everything?*

SCARLET (CONT.)

I'm sick of this wretched existence,  
Renfield ... of the darkness ... of this  
God damned, eternal loneliness. And looking

(CONTINUED)

at her ... so alive ... I finally realize just  
*how* sick of it I am. Tomorrow ... when  
the sun rises ... it *ends*.

As she speaks, CAMERA PUSHES IN TIGHTER on them, favoring Scarlet.

RENFIELD  
(shocked, horrified)  
Mistress?!

SCARLET  
(looks at him sharply)  
And *you* will see that it *does* ... quickly ...  
neatly. And, if you can, without a lot of pain.

RENFIELD  
But, Mistress --!

SCARLET  
You heard me, Renfield. In the future  
there'll be many sunsets. But the "Scarlet  
Countess" will never rise again.

Renfield is horrified. Scarlet's sad attention on o.s. Tiffany becomes more intense.

94. INT. CASTLE – NIGHTCLUB – WIDE SHOT ON TIFFANY (SCARLET'S POV)

Tiffany continues to dance, really into herself, not a care in the world.

95. OMIT

DISSOLVE TO:

96. EXT. CASTLE – LOW ANGLE – RENFIELD AT TURRET WINDOW – DAY

Renfield is looking out the window. He turns and disappears behind the window.

CUT TO:

97. INT. CASTLE – DINING ROOM – DAY

A large dining room table. Renfield steps INTO FRAME at the far end of the table, reacts to something ahead. He's very sad and working up his courage. CAMERA PULLS BACK to bring into CLOSE UP a dusty old box resting on the table. He steps up and opens the box, revealing a vampire's hunter's kit, and gingerly removes a stake and mallet. He takes a deep breath, walks out of the room OUT OF FRAME.

98. INT. CASTLE – LAIR - OUTSIDE DINING ROOM (TRACKING SHOT)

Renfield, carrying the stake and mallet, EXITS the dining room, CAMERA TRACKING BACK as he walks across the lair, bringing INTO FRAME the shut coffin.

99. INT. CASTLE – LAIR – FULL SHOT/DIFFERENT ANGLE - COFFIN

Renfield ENTERS FRAME, sets aside the stake and hammer, and opens (SFX: CREAKING) the lid, revealing Scarlet (in nightie) sleeping peacefully inside. He looks down at her, sadly, lovingly. With reverence he opens her top --

RENFIELD  
(SOBS quietly)

100. INT. CASTLE – LAIR – CLOSE ON SCARLET’S CHEST

[Director’s cameo.] Renfield’s hands ENTER FRAME and open her nightie, exposing her breasts. Gently, lovingly, he caresses one breast, then brings the stake INTO FRAME, setting the point against her breast CAMERA PUSHES IN TIGHTER on the point as he presses the stake against her skin.

101. INT. CASTLE – LAIR – LOW ANGLE ON RENFIELD (COFFIN’S POV)

He raises the mallet, ready to strike. Really tries to do it, but can’t, stopping himself.

102. INT. CASTLE – LAIR – RENFIELD & SCARLET

He drops the stake and hammer, bends forward, tries first to kiss, then touch her breast, but is too much in awe of her to do either. Then he closes her blouse, shuts the coffin and kisses the coffin lid. Then he suddenly locks up, his eyes wide with a crazed idea.

RENFIELD (CONT.)  
(starts GIGGLING insanely)

He EXITS FRAME and CAMERA PUSHES IN TIGHTER on the coffin lid.

CUT TO:

103. EXT. GOTHIC BOOK SHOP – CLOSE ON DOOR – DAY

CAMERA PULLS from the door as a CUSTOMER [“EXTRA”] exits the store, as Renfield ENTERS FRAME. Renfield smiles politely at the customer and enters the store, as the customer reacts to Renfield’s odd look and then EXITS FRAME.

CUT TO:

104. INT. GOTHIC BOOK SHOP – COUNTER (TRACKING SHOT) - CLOSE

## ON MAGAZINE – DAY

An issue of “Scary Monsters” (*Son of Dracula* cover) held by two pale female hands. CAMERA PULLS BACK to reveal SHADO, a “goth girl,” sitting behind the sales counter reading the magazine. She’s dressed entirely in gothic black, including sunglasses. Her skin is heavily made-up in white and black. She’s a typical obsessive goth fan with no “life” other than the gothic scene and this store. But, as we’ll later see, there’s a gorgeous babe under all the black. Shado looks up from the magazine, at first startled, as CAMERA PULLS BACK to include Renfield entering the store and walking up to the counter. She relaxes, reacting to him suggesting that, her social life being zilch, that she might actually be *attracted* to this weird guy (or *any* guy).

SHADO

Oh, good morning, Rennie. What brings *you* out on this dreadfully bright day?

RENFIELD

Shopping. Glad to see you’re in.

SHADO

(SIGHS, removes sunglasses)

I’m *always* in.

RENFIELD

Doing well?

SHADO

(feigning happiness)

Just great! I read the entire Anne Rice series last week ... *again*.

RENFIELD

What would you give to meet a *real* vampire, Shado?

SHADO

*Anything!*

INT. GOTHIC BOOK SHOP – RENFIELD & SHADO (TRACKING SHOT)

TRACK BACK as Renfield, Shado watching him, walks down an aisle vampire section. He takes out a few books, checks them out, lingers on one (“Liquid Dreams”).

105. INT. GOTHIC BOOK SHOP – CLOSE ON BOOKS (INSERT)

Renfield examining the book “Liquid Dreams.”

106. INT. GOTHIC BOOK SHOP – RENFIELD & SHADO

Renfield is disappointed at not finding what he’s looking for. As he does this, Shado steps out from behind the counter, seen now to be wearing a short black skirt or dress, and walks up to Renfield, then –

SHADO

I just remembered. We got in a first edition, hardback of “The Vampire Strikes Back.” *Mint* condition!

RENFIELD

(shakes head, replaces book)  
I’m looking for something non-fiction.  
Something really special ... “esoteric.”

SHADO

(suddenly gets idea)  
And also expensive.

Shado motions for Renfield to follow. They walk TOWRD CAMERA OUT OF FRAME.

CUT TO:

107. INT. GOTHIC BOOK SHOP – BOOKCASE – DAY

CAMERA PANS across the end of a bookcase –

SHADO (O.S.)

I know it’s up here someplace. It’s been here longer than I’ve owned the place have ...

STOP PAN on Renfield, impatiently munching on bugs from his pillbox, looking up at Shado, who is up on a small ladder and seen only from about the waist down, rummaging for something o.s. atop a coffin-shaped bookcase. Casually Renfield admires her legs.

A107. INT. GOTHIC BOOK SHOP – LOW ANGLE/MEDIUM SHOT – SHADOW

She finds a big, very old and dusty book, among other old books, atop the bookcase.

(CONTINUED)

SHADO (CONT.)

Voila!

RENFIELD (O.S.)

Find something?

She grabs the heavy book, slides it off the bookcase.

B107. INT. GOTHIC BOOK SHOP – WIDER SHOT – RENFIELD & SHADO

Shado climbs back down the ladder carrying the book. She turns toward Renfield and offers him the book. CAMERA PUSHES IN to a TWO-SHOT as --

SHADO

How's this for "es-o-ter-ic," Rennie old boy?

Renfield's eyes open wide as he takes the book.

108. INT. GOTHIC BOOK SHOP – AT BOOKCASE – CLOSE SHOT – BOOK IN RENFIELD'S HANDS (INSERT)

Renfield's hands push aside the dust revealing the word, in gothic script, a big red "R".

RENFIELD (O.S.)

(amazed, delighted)

The "*Ruthvenian*"! The "bible" of the undead! Yes, this *might* do it!

109. INT. GOTHIC BOOK SHOP – AT BOOKCASE – RENFIELD & SHADO

Shado is confused as Renfield examines the book –

RENFIELD (CONT.)

The Master told me of this ancient tome ... but I always thought it was just a legend.

SHADO

(excited, impressed)

"The Master"? You know Stephen King?!

He reacts to her, holding the book dearly.

CUT TO:

110. INT. GOTHIC BOOK SHOP – COUNTER – CLOSE ON MONEY – DAY



Renfield's hands shove a big wad of money across the counter. CAMERA PULLS BACK as Shado takes the money and Renfield gleefully grabs up the old book.

RENFIELD  
(GIGGLING excitedly)  
Thank you, Shado.

CAMERA FOLLOWS as Renfield hurries toward the door and OUT OF FRAME.

SHADO (O.S.)  
Come back again, Rennie ... anytime ...  
soon. I'll be here. (SIGHS, frowns)  
Heck, I'm *always* here ...

As she speaks, CAMERA PANS to Shado and PUSHES IN. It's obvious she craves companionship, even his. She goes back to reading the magazine which fills the FRAME.

DISSOLVE TO:

111. INT. CASTLE – LAIR – CLOSE ON SCARLET'S EYES – NIGHT

The light is dim, Scarlet (in nightie) asleep inside her closed coffin. Suddenly her eyes open wide (jarring MUSICAL STING), glowing red!

112. INT. CASTLE – LAIR – ON COFFIN

The coffin lid is violently thrust open by Scarlet inside. She sits up, angry, looks around.

SCARLET  
Renfield!

CAMERA PULLS BACK FAST to include Renfield standing by the couch – nervous, scared, yet anxious to tell her something – clutching dearly the ancient book.

113. INT. CASTLE – LAIR – CLOSER ON RENFIELD

CAMERA PUSHES IN on him as he reacts to --

SCARLET (CONT., O.S.)  
You disobeyed me, Renfield. For the  
first time in your miserable life, you  
flat out disobeyed me!

(CONTINUED)

RENFIELD  
("fishing" for excuses, fumbling

& AD-LIBBING)  
 F-forgive me, Mistress Scarlet! I  
 tried, really I did, but I just couldn't,  
 but I ... I ...

114. INT. CASTLE – LAIR – FULL SHOT – SCARLET (RENFIELD'S POV)

She stalks menacingly TOWARD CAMERA, as --

SCARLET  
 I gave you just one simple command ...  
 to put me out of my misery. I should  
 squash you like one of your filthy bugs ...

PAN as she reaches him, clutches his throat with one hand.

RENFIELD  
 W-wait, Mistress! Y-you don't understand!  
 Let me explain?

Renfield indicates the book.

SCARLET  
 (sarcastically)  
 What's that? The "Big Book of Bugs"?

RENFIELD  
 (shakes his head)  
 Maybe your ... salvation. And perhaps  
 the answer to your greatest dream.

He hands her the book, then reaches over the couch to produce her red guitar, holding it out to her. CAMERA PUSHES IN on the guitar.

DISSOLVE TO:

115. INT. CASTLE – LAIR – ON FIREPLACE - NIGHT

CAMERA TILTS UP to the landing above, as –

RENFIELD (O.S.)  
 "... But if, upon securing three and

(CONTINUED)

comely young maidens, who have  
 not yet known the touch of *man* ...

(pauses, then SNICKERS)

As Renfield speaks, TILT UP reveals him and Scarlet walking along the landing, Renfield reading from the old book, Scarlet listening intently. CAMERA PANS as they continue walking along the landing.

116. INT. CASTLE – LANDING – SCARLET & RENFIELD (TRACKING SHOT)

CAMERA PANS as Scarlet and Renfield walk towards a corner of the landing, then TRACKS BACK with them as they continue walking, as Renfield continues to read from the old book –

SCARLET

(impatient)

Just read the damned thing and spare me the melodrama.

RENFIELD (CONT., O.S.)

(self-consciously returning  
to the book)

“... If these three virgins surrender their life’s nectar *willingly* ... all within the span of a *single night* ... then he or she that is undead, upon the succeeding dawn, shall ...

(pauses dramatically)

... *once again be mortal.*”

TRACKING STOPS as Scarlet stop walking and glares at Renfield, startling him.

SCARLET

And just where in hell am I supposed to find three virgins in Southern California ... in a single year?!

RENFIELD

(closes the book)

I’ll find them, Mistress ... I swear to Dracula I will! And think of the possibilities ... being *alive* ... *truly* alive ... living your dream ...

Scarlet thinks about it, imagining. She starts walking again, Renfield following a few feet behind, CAMERA TRACKING BACK with them along the landing.

(CONTINUED)

SCARLET

If there really *was* a chance ... Then  
*find* them ... before the next sunset.  
 Because if you don't, when that sun comes  
 up tomorrow, I'll be there to meet it.

TRACKING STOPS as she EXITS FRAME. Renfield stops walking, sad and worried.

DISSOLVE TO:

117. EXT. CASTLE – ARCHWAY - DAY

Renfield exits via the archway. CAMERA PANS as he rushes toward the big iron gates. He starts to open the gate (SQUEAKY METALLIC SFX). Beyond gate is parked Scarlet's late-model expensive red car.

118. EXT. CASTLE – PARKING AREA – RENFIELD

He exits through the gate, shuts it (SQUEAKY METALLIC SFX), then rushes to the car, gets inside and STARTS the ENGINE.

119. EXT. CASTLE – ANOTHER ANGLE ON PARKING AREA - RENFIELD

Renfield drives car away from castle. CAMERA PANS with him OUT OF FRAME.

DISSOLVE TO:

MONTAGE SEQUENCE:

[NOTE: MONTAGE to show, through a series of SHOTS DISSOLVING one to the next, Renfield busy, desperately and unsuccessfully trying to find three virgins. The SHOTS can include the suggested ones following, although others may also be suitable]:

120. EXT. THE SKY (VARIOUS SHOT) – DAY

The sun at various positions in the sky, suggesting a passage of time.

121. EXT. RENFIELD'S CAR (VARIOUS SHOTS) – DAY

PANNING as the car cruises down various streets.

122. EXT. RENFIELD'S CAR – FROM FRONT (VARIOUS TRUCK SHOTS) – DAY

Cruising down streets.

123. INT. RENFIELD'S CAR (MOVING) – ON RENFIELD – DAY

He looks out the car windows, searching, not finding what he's looking for, sometimes checking his wristwatch as he drives along.

124. INT. RENFIELD'S CAR – CLOSE ON RENFIELD'S WRISTWATCH  
(VARIOUS SHOTS) – DAY

The minute hand at various positions, suggesting a passage of time.

125. EXT. "ANYWHERE" – LOW ANGLE - RENFIELD (HAND-HELD) – DAY

Renfield (he could be anywhere), looking around, checks his wristwatch, disappointed at finding nothing. CAMERA PULLS BACK as he starts walking, repeating this action.

126. EXT. BEACH – GIRLS (HAND-HELD) – DAY

PANNING across GIRLS on the beach, sunning themselves, frolicking, etc.

127. EXT. STRIP CLUB (HAND-HELD) – DAY

PANNING across signs and pictures of exotic dancers.

128. EXT. FEMALE MUD WRESTLING CLUB (HAND-HELD) – DAY

PANNING across the signs and art.

129. EXT. "LOVERS' LANE" (HAND-HELD) – DAY

PANNING across teenagers making out in cars.

130. EXT. THE SKY – DAY

The sun getting low, close to dusk.

DISSOLVE TO:

131. INT. RENFIELD'S CAR (MOVING) – DAY

Renfield driving, very worried and disappointed, the car radio on –

RADIO ANNOUNCER (V.O.)

(radio filter)

... And there is still no word of the fate of

(CONTINUED)

Democracy Pictures action star Tony Markham,  
who vanished mysteriously from –

Renfield switches off the radio, reacts to something ahead. CAMERA PANS to the windshield. On road ahead is a beautiful young woman (VICKI) hitchhiking.

132. EXT. STREET – LOW ANGLE - VICKI & RENFIELD’S CAR

Vicki in the f.g., seen from hips down, hitchhiking. In b.g., Renfield’s car approaches. CAMERA TILTS UP to reveal Vicki seen mostly from behind -- a hooker dressed as a sexy college girl, in short “cheerleader” type skirt and revealing halter-top that ties in front, carrying books. She runs to the car. The car stops and Renfield opens the door.

RENFIELD (V.O.)

Need a ride to school, young lady?

A132. EXT. STREET – CLOSER ON CAR, RENFIELD & VICKI

Vicki looks in at Renfield. She nods.

RENFIELD

Then “enter freely and of your own will.”

She gets in and SHUTS the door.

EXT. CAR – RENFIELD & VICKI

The car drives off, CAMERA PANNING with it as –

RENFIELD (CONT., V.O.)

So – what college do you go to?

VICKI (V.O.)

(nervous, timid)

Uh, I’m not going to “school”?

RENFIELD (V.O.)

*I* knew that!

(CHUCKLES)

Hungry?

DISSOLVE TO:

134. EXT. MOTEL– RENFIELD & VICKI (TRACKING SHOT) - DAY

TRACKING BACK with Renfield and Vicki as they walk by seedy-motel rooms.

VICKI

Care for a bite?

RENFIELD

I don 't "bite" ... *red* meat.

VICKI

Vegan?

RENFIELD

Not exactly.

(takes out a bug, eats it)

VICKI

Uh ... I hope you're not going to make me do anything ... y'know ... like "weird"?

RENFIELD

Weird? Me? Perish the thought –

CELL PHONE RINGS. She stops walking and TRACK STOPS. She take out the phone.

135. EXT. MOTEL – CLOSE SHOT – VICKI

She tries not to be overheard.

VICKI

Hello. Of course, it's Vicki. Who'd you --?

No, I haven't. Not yet, but ...

CAMERA PANS to Renfield, interested, pays attention to what she's saying.

VICKI (CONT. O.S.)

God, I wish you weren't making me do this!

(pauses)

I know, I know we need the money, but ...

yes, I love you.

(pause)

Okay. Bye.

(puts away phone)

A135. EXT. MOTEL – RENFIELD & VICKIE (TRACKING SHOT)

TRACKING BACK resumes as they resume walking --

RENFIELD

New at this, Miss?

VICKI

To be honest, I never “did it” before ...

RENFIELD

(suddenly very interested)

*Never?*

VICKI

Not even a “Monica” ... not even with Brad. He’s my boyfriend.

RENFIELD

This ... Brad. He’s “making” you do ... this?

VICKI

Just ‘til we have enough money to get married. He’s a musician, you see, and ...

RENFIELD

(getting idea)

You’re name is Vicki?

VICKI

(nods)

With an “i.”

RENFIELD

Vicki ... with an “i” ... I’m “Rennie” with an “ie.”

As they continue, CAMERA TRACKS BACK and STOPS, bringing INTO FRAME the stairs that lead to the motel’s upper level. She starts to walk up when, stops as --

RENFIELD (CONT.)

Say, Vicki with an “I,” how’d you like to me more tonight for just an hour’s work ... than you’d normally make all week?

136. EXT. MOTEL – ANGLE ON VICKI



She's interested but a bit afraid.

VICKI

It's not gonna hurt, is it? I mean, no S&M  
or anything like that?

RENFIELD (O.S.)

Nothing ... like that. Just promise me you  
won't ... "do it" ... not even a "Monica"...  
with anybody ... until you've met my  
friend.

Vicki thinks it over, but still not quite sure.

VICKI

When?

A136. EXT. MOTEL - CLOSE ON RENFIELD

A sinister smile on his face –

RENFIELD

After sunset. And trust me ... It will be  
an experience you'll remember for the  
*rest of your life.*

(CHUCKLES)

He turns and walks off AWAY FROM CAMERA. CAMERA PANS/TILTS as a still  
uncertain Vicki walks up the steps and OUT OF FRAME.

DISSOLVE TO:

137. EXT. THE SKY – SUNSET

The sun sinking behind the horizon.

DISSOLVE TO:

138. EXT. MOTEL (ESTABLISHING SHOT) – CLOSE ON SIGN – NIGHT

On a lighted motel sign. From o.s. comes the sound of DOGS BARKING & HOWLING  
(continuing into SEQUENCE).

CUT TO:

139. INT. MOTEL ROOM – CLOSE SHOT ON MIRROR - VICKI 'S IMAGE – NIGHT

Vicki reflected as she finishes applying make-up, nervous. CAMERA PULLS BACK to reveal her sitting on a bed wearing only a robe, bra and panties. She checks her watch, reacts to the DOGS BARKING & HOWLING, walks to the door, CAMERA PANNING with her. Near the door is a table or nightstand with a Bible resting on it, face up. She opens the door.

CUT TO:

140. EXT. MOTEL – CLOSE ON MOTEL DOOR - NIGHT

The door opens. Vicki looks out from side to side, seeing nothing.

A140. EXT. MOTEL – WIDE SHOT ON MOTEL DOOR

Vicki looks out from side to side, seeing nobody, then SHUTS the door.

CUT TO:

141. INT. MOTEL ROOM – ON VICKI - NIGHT

Vicki shuts the door and starts back toward the bed, taking just a couple steps, when there's a KNOCK at her door. She reacts, surprised, turns back to the door.

142. INT. MOTEL ROOM – CLOSE ON DOOR

The door opens revealing Scarlet, smiling, enthused.

SCARLET

Hello, Vicki ... I'm Scarlet.

143. INT. MOTEL ROOM – SCARLET & VICKI

Vicki is surprised that it's a woman.

VICKI

(self-consciously)

Hi. I ... uh, wasn't expecting ...

SCARLET

A woman? Is that a problem, Vicki?

(CONTINUED)

VICKI

I ... guess not. Those dogs ...

SCARLET

They'll stop. Well, aren't you going to invite me in?

VICKI

(smiles coyly)

Sorry ...

Vicki steps aside so Scarlet can enter. DOGS BARKING & HOWLING fade away. CAMERA PANS with Vicki as she walks to and sits on the bed.

VICKI

You don't have any ... y'know, weird fetishes, do you?

A144. INT. MOTEL ROOM – ANGLE ON SCARLET

Scarlet notices the o.s. Bible, reacts distastefully to it.

SCARLET

Oh, a couple, I suppose ...

144. INT. MOTEL ROOM – CLOSE ON BIBLE (INSERT)

Scarlet's hand ENTERS FRAME, touches the Bible, her hand smoking SIZZLING. She turns the book face down.

145. INT. MOTEL ROOM – SCARLET & VICKI

Scarlet smiles longingly. Vicki, sitting on the bed

SCARLET (CONT.)

But none that will ... get in the way tonight.

VICKI

(nervously lets robe slip down off her shoulders)

I'm sorry if I ... well, to tell you the truth, I've never ... *ever* ...

(CONTINUED)

SCARLET

I know. That's why tonight is going to be really special ... for both of us.

VICKI

I guess I should ask right now about the ... y'know, the ...

SCARLET

Of course.

Scarlet smiles, takes from her purse a big wad of bills, steps closer to Vicki and hands her the money. Vicki nervously, almost embarrassedly, accepts.

VICKI

You won't hurt me?

SCARLET

I'll be as gentle ... as an evening mist.  
So – what brought you to this line of “work”?

CAMERA PUSHES IN on Vicki's hand as she sets aside the money on (or near) the bed.

VICKI (O.S.)

The need to *survive*.

146. INT. MOTEL – ANGLE ON SCARLET (HAND-HELD)

CAMERA MOVES into an ODD ANGLE as Scarlet smiles watching the o.s. Vicki.

SCARLET

(agreeing with her)

We *all* do what we must ... to survive.

147. INT. MOTEL – ON VICKI (HAND-HELD; SCARLET'S POV)

CAMERA FOLLOWING Vicki, assuming ODD ANGLES, as Vicki steps back, giving herself room, and undresses, taking off her bra next, eventually taking off everything, all the while looking very innocent and vulnerable.

148. INT. MOTEL – SCARLET & VICKI

As Vicki finishes undressing –

(CONTINUED)

SCARLET

So, my sweet darling – how would  
you like to lose your virginity?

VICKI

Whatever you want to do – as long as it  
doesn't hurt – I'm yours.

CAMERA PANS around them as Scarlet watches, she takes off her blouse, exposing her breasts, as a mist drifts INTO FRAME, enveloping her and quickly drifting throughout the room. Slowly, sensuously, Scarlet walks around Vicki, who watches her both nervously and excitedly, not knowing what to expect next.

149. INT. MOTEL ROOM – SCARLET & VICKI (HAND-HELD)

[LOVE SCENE.] Scarlet very gracefully and beautifully moves behind Vicki (seen from front), embracing her, letting her hands roam about her hips and breasts, cupping them, kissing her neck. Vicki enjoys it, warms up, begins to respond. SCENE will include fondling, kissing, etc. [to be CHOREOGRAPHED], all the while working their way onto the bed. SEQUENCES ENDS with a CLOSE SHOT of Scarlet kissing or licking one of Vicki's breasts (DISSOLVE THROUGH CLOSE-SHOT COVERAGE of this action.)

A149. INT. MOTEL ROOM – CLOSE ON VICKI

Vicki reacts as the o.s. Scarlet kisses her breast. Casually, Vicki looks toward the o.s. mirror, reacts with shock while still enjoying herself. CAMERA PANS to the mirror to reveal on Vicki's reflection writhing as if the unseen Scarlet is still doing her breast.

150. INT. MOTEL ROOM – TIGHT SHOT – SCARLET & VICKI

Vicki, confused, turns and reacts as quickly works her way to Vicki's neck. CAMERA PUSHES IN TIGHTER as Scarlet's mouth reaches the area of Vicki's jugular vein.

SCARLET

(whispering)

I won't hurt you, my darling ...

151. INT. MOTEL ROOM – CLOSE ON SCARLET'S EYES

They open wide (MUSICAL STING), glowing red.

156. INT. MOTEL ROOM – CLOSE ON SCARLET'S MOUTH

drawing back to reveal her vampire fangs.

157. INT. MOTEL ROOM – CLOSE – SCARLET AND VICKI

Scarlet sinks her fangs into Vicki's throat, and Vicki squirms sensuously.

VICKI  
(MOANS as if having  
an orgasm)

Towards the end of this SCENE, we –

SUPERIMPOSE:

158. EXT. NEUTRAL BACKGROUND – MEDIUM SHOT – DRACULA -NIGHT

Standing in the fog against a dark neutral background, Dracula is watching the scene from afar. CAMERA PUSHES IN TIGHT on his intense face, His eyes glow red.

159. INT. MOTEL ROOM – CLOSE ON VICKI'S HAND

Her hand reaches out, inadvertently scattering the money.

160. INT. MOTEL ROOM – CLOSE ON SCARLET & VICKI

Scarlet looks up INTO FRAME, her mouth bloody, a look on her face like she's high on some kind of exotic drug. Vampire marks are on the dead Vicki's throat.

DISSOLVE TO:

161. EXT. CASTLE – ON CAVE - NIGHT

A small cave on the castle grounds. CAMERA PANS AWAY to include the castle (in b.g.) and, in WIDE SHOT walking TOWARD CAMERA, Renfield, carrying the dead Vicki (now wearing the hooker outfit again) and looking around surreptitiously. CAMERA PANS as he carries her to the cave mouth.

162. INT. CAVE – RENFIELD & VICKI

Looking out from the cave mouth as Renfield carries Vicki inside the cave and sets her down, then hurries out of the cave AWAY FROM CAMERA.

DISSOLVE TO:

163. INT. CASTLE – NIGHTCLUB – NIGHT

MUSIC louder. PANNING across customers, waitresses, etc. [“EXTRAS”] to STOP on Scarlet’s table, where Scarlet sits alone, watching the customers. Maggie ENTERS FRAME and approaches Scarlet, whose mood has subtly changed (more optimistic).

MAGGIE

I suppose I can’t get you anything to drink, “Countess”?

SCARLET

(thinks, smiles, as if some of her “old self” is returning)

*Yes* you can. I’ll have wine ...

MAGGIE

(surprised)

White or red?

SCARLET

(smiles at Maggie)

Scarlet.

Maggie reacts with surprise, smiles, then EXITS FRAME. Scarlet looks around, reacts to someone o.s. and waves a signal.

164. INT. CASTLE – NIGHTCLUB – ON MAGGIE

CAMERA PANS with Maggie, still surprised, bringing the bar and Josey INTO FRAME. Josey is washing out a glass. Maggie steps up to the bar –

MAGGIE

Red wine for the Countess

JOSEY

Amazing! I thought she “never drank wine.”

Josey pours red wine into a glass

165. INT. CASTLE – NIGHTCLUB – FULL SHOT – RENFIELD

He instantly responds and scurries forward, CAMERA FOLLOWING him as he reaches her table. She motions commandingly for him to sit at her table. He obeys.

(CONTINUED)

SCARLET

Her blood ... so rich and pure. I never felt so ... “high” before.

RENFIELD

(smiles, nods)

I “took care” of her, Mistress ... as I will the “others.”

SCARLET

(more serious again)

And what about them? I’m waiting for Virgin Number Two.

RENFIELD

(stammering, ad-libbing as he “fishes” for an excuse)

Ah, yes, Number Two, Number Two. But not to worry, Mistress. The night, as the Master would say, is still young and ripe for blood.

SCARLET

The clock is ticking. *My* clock.

RENFIELD

(nervously)

Y-yes, Mistress. Virgin Number Two, Virgin Number Two ...

And he frantically scurries off OUT OF FRAME. As he does so, Maggie ENTERS FRAME again to serve Scarlet her red wine. Maggie smiles –

MAGGIE

As “Scarlet” as blood, “Countess.”

SCARLET

(smiles subtly)

Almost.

(sips wine, enjoying)

166. INT. CASTLE – NIGHTCLUB – ON RENFIELD (TRACKING SHOT)

CAMERA TRACKS with Renfield as he looks about the room and to the dance floor, passing pretty young women [“EXTRAS”] and other people, unable to find anyone.

167. INT. CASTLE – NIGHTCLUB – CLUB PATRONS (RENFIELD’S POV)



PANNING across people [“EXTRAS”] engaged in the usual nightclub activity.

168. INT. CASTLE – NIGHTCLUB – CLOSER ON RENFIELD

He’s still looking around, disappointed, worried, afraid.

TIFFANY (O.S.)

Just what part of “No” don’t you understand?!

He reacts with a start. CAMERA PANS to include Tiffany and Mal sitting at a table near the stairs, having an argument. Mal’s has obviously had a bit too much to drink.

MAL

(slurring his words)

The part between the “N” and the “O.”

169. INT. CASTLE – NIGHTCLUB – CLOSER – TIFFANY & MAL

He grabs her arm with one hand, hurting her. He takes his drink with his other hand.

MAL

I mean, what the fuck’s wrong  
with you ... what the hell you waitin’  
for? ‘Til you’re a Goddamn *hag*?

TIFFANY

Please, Mal –! That ... *hurts*!

MAL

Damn straight it does! It hurts my wallet,  
too, baby. How much I gotta spend on you  
before you put out? Six hundred? More?

TIFFANY

I’m sorry, Mal. I’m just not ... ready. I don’t  
know what’s wrong with me ...

MAL

(releases her arm)

Shiiiiitttt! I know what’s wrong with you!  
Hey, I think everybody here’d like to know  
what’s wrong with you. Want me to tell ‘em?!

(CONTINUED)

TIFFANY

(embarrassed, scared)  
Please, Mal --!

170. INT. CASTLE – NIGHTCLUB – ANGLE ON SCARLET

She's watching the o.s. Tiffany and Mal.

171. INT. CASTLE – NIGHTCLUB – ANGLE ON JOSEY

Watching the o.s. altercation, produces a baseball bat from behind the bar, holds it threateningly, steps out from behind the bar and EXITS FRAME.

172. INT. CASTLE – NIGHTCLUB – ANGLE ON RENFIELD

Renfield is watching the o.s. Tiffany and Mal.

173. INT. CASTLE – NIGHTCLUB – NIGHTCLUB PATRONS [“EXTRAS”]

They react to the o.s. Tiffany and Mal.

174. INT. CASTLE – NIGHTCLUB – CLOSE ON SCARLET

CAMERA PUSHES IN TIGHT on her eyes, watching intently the o.s. Tiffany and Mal.

175. INT. CASTLE – NIGHTCLUB – TIFFANY & MAL

As Mal continues –

MAL  
Hey, everybody, you wanna know  
a secret about this pretty  
little bitch?! She's a ... a --!

Renfield ENTERS FRAME and grabs Mal, startling him and thrusting his knife under Mal's chin. Josey, with her bat, and Maggie step INTO FRAME. Tiffany is surprised. Mal reacts to all three of them, but mostly Renfield and his knife.

RENFIELD  
Do we have a problem here, sir?

MAL  
What the hell are you?

(CONTINUED)

RENFIELD

I could be the last face you'll ever see.  
So – do we do this the not *too*  
painless way ...

176. INT. CASTLE – NIGHTCLUB –CLOSE – RENFIELD & MAL

Renfield presses the knife closer against Mal's neck, causing him discomfort.

RENFIELD (CONT.)

Or *my* way?

MAL

A-All right, already! Hey, I just wanted  
a little ... okay, I'm going!

177. INT. CASTLE – NIGHTCLUB – RENFIELD, MAL, JOSEY & MAGGIE

Renfield forces Mal at knifepoint away from the table, leaving behind Tiffany, who's shaken by what's just happened. CAMERA PANS as Renfield forcibly escorts Mal by customers toward the door, Mal looking back to the o.s. Tiffany –

MAL

(shouting at o.s.Tiffany)

You Goddamn dyke!

Backed up by Josey and Maggie, Renfield ejects Mal from the nightclub.

178. INT. NIGHTCLUB – NIGHTCLUB – ON SCARLET (TRACKING SHOT)

Moving with the grace of a cat, Scarlet slinks out from behind her table, CAMERA TRACKING BACK as she passes Renfield by the door and other customers, walking in the direction of Tiffany's table.

179. INT. CASTLE – NIGHTCLUB – MEDIUM SHOT - TIFFANY

She's still upset. Scarlet steps INTO FRAME, the upper part of her body o.s.

SCARLET

He won't bother you again. I guarantee it.  
(looks up)

TIFFANY

Thanks.

(CONTINUED)

(recognizes Scarlet)

You're the owner of this club,  
aren't you? The one they call  
the "Scarlet Countess"?

180. INT. CASTLE – NIGHTCLUB – LOW ANGLE – SCARLET (TIFFANY'S POV)

Scarlet smiles seductively at the o.s. Tiffany.

SCARLET

That's right. Mind if I join you --?

181. INT. CASTLE – NIGHTCLUB – SCARLET & TIFFANY

Tiffany gestures for Scarlet to sit down, which she does. From the start there's an obvious mutual attraction, both physical and spiritual, between them.

TIFFANY

I'm Tiffany. At least that's what I  
call myself now.

SCARLET

I've seen you here before – with *him*.

TIFFANY

Not anymore, you won't.

SCARLET

He was an animal.

TIFFANY

Sometimes I think *all* men are animals.  
That's why I've never let one have me.

SCARLET

I've watched you dance.

TIFFANY

(flattered)

Really?

SCARLET

I could watch you dance all night.  
You're quite beautiful, Tiffany.

As she speaks, Scarlet takes Tiffany's hand and clasps it.

182. INT. CASTLE – NIGHTCLUB – CLOSE – SCARLET’S & TIFFANY’S HANDS

They clasp, Scarlet squeezing Tiffany’s sensuously.

183. INT. CASTLE – NIGHTCLUB – SCARLET & TIFFANY

Scarlet boldly slides closer to Tiffany.

SCARLET

I’ve watched you a lot. I *like* you,  
Tiffany. I like you *very* much.

Tiffany doesn’t know what to say, only smiling in response. Their eyes meet, “bedroom” eyes, the two women looking longingly at each other. Scarlet reaches out and gently touches Tiffany’s cheek, then her lips, as –

SCARLET (CONT.)

I have a room here ... a very *special* room  
that almost no one except myself has ever  
seen. Would *you* like to see it?

Scarlet doesn’t have to say more. Tiffany knows she’s being hit on, nods approvingly. Scarlet gets up, leads Tiffany away from the table and OUT OF FRAME. CAMERA PANS UP and PUSHES IN to INCLUDE Renfield approvingly watching them go.

DISSOLVE TO:

184. INT. CASTLE – LAIR – ON STAIRS (TRACKING SHOT) – NIGHT

MUSIC not as loud. Holding Tiffany’s hand, Scarlet leads her INTO FRAME down the stairs. CAMERA CRANES DOWN and TRACKS BACK with them as Tiffany explores the room, not yet seeing the coffin. Tiffany is amazed at the surroundings.

TIFFANY

I’m impressed. It’s ... “different.”

SCARLET

You can thank the previous owner for  
the ambiance. I’ve heard it reminded  
him of his homeland in Europe. Frankly,  
I’ve kind of got used to the “old world”  
atmosphere.

(CONTINUED)

Tiffany turns, reacts to the o.s. hot tub.

INT. CASTLE – LAIR – LONG SHOT ON HOT TUB (TIFFANY’S POV)

The hot tub is beyond a small “anteroom” connecting with the lair.

TIFFANY (O.S.)  
 (noticing the o.s. hot tub)  
 How about that hot tub. Is that “old world,” too?

INT. CASTLE – LAIR – ON SCARLET & TIFFANY (TRACKING SHOT)

Tiffany looks back to Scarlet, who smiles at her.

SCARLET  
 That’s one of *my* “home improvements.”

Tiffany continues to explore the room, CAMERA TRACKING with the two women, bringing INTO FRAME the coffin. She notices it, steps up and touches the lid.

TIFFANY  
 Are you into ... death?

SCARLET  
 Right now, I’m only interested in life. Mine ... and yours. Tiffany, will you do something for me.

Tiffany turns back to Scarlet, now standing behind her, and looks lovingly at Scarlet.

TIFFANY  
 I think I’d do *anything* for you, Scarlet.

SCARLET  
 (smiles)  
 That won’t be necessary. But, for now ... will you dance ... *just* for me?

Tiffany nods and, to the MUSIC emanating from the other room, slips into a sensuous dance, as Scarlet walks up to her coffin and sits on the lid, watching her.

185. INT. CASTLE – LAIR – MEDIUM SHOT – SCARLET (HAND-HELD)

She watches the o.s. Tiffany, CAMERA MOVING to ODD ANGLES.

186. INT. CASTLE – LAIR – ON TIFFANY (HAND-HELD)

CAMERA PANS around Tiffany as she continues to dance, moving to ODD ANGLES as her dance becomes more sensuous and erotic. And as Tiffany dances, she begins to strip, one article of clothing after another, exposing her breasts, finally wearing nothing. She closes her eyes, grasps her breasts, throws back her hair, rubs her thighs, etc. as she continues to dance. (DISSOLVE THROUGH CLOSE-SHOT COVERAGE of this action.)

187. INT. CASTLE – LAIR – ON SCARLET (HAND-HELD)

Scarlet slides off the coffin and, CAMERA PANS with her, bringing the dancing Tiffany INTO FRAME. Scarlet slowly stalks around the dancing Tiffany, CAMERA FOLLOWING the action, Scarlet finally standing in front of her, joining in the dance, matching Tiffany's rhythm. Tiffany's eyes are still closed, in ecstasy.

DISSOLVE TO:

188. INT. CASTLE – LAIR – NIGHT

[LOVE SCENE.] CAMERA DOLLIES THROUGH the anteroom toward the hot tub, where Tiffany and Scarlet, both naked, enter the water. As CAMERA MOVES IN CLOSER, they make love in the hot tub, action to include fondling and kissing each other, etc. Tiffany's eyes should be closed at end of SCENE. (DISSOLVE THROUGH CLOSE-SHOT COVERAGE of this action.)

189. INT. CASTLE – HOT TUB – CLOSE ON SCARLET'S EYES

They glow red (MUSICAL STING).

190. INT. CASTLE – LAIR – CLOSE ON SCARLET & TIFFANY

Tiffany is suddenly terrified of Scarlet, who bares fangs and sinks them into her throat.

TIFFANY (CONT.)  
(MOANS of pain, then ecstasy)

191. INT. CASTLE – HOT TUB – HIGH ANGLE/WIDE SHOT – SCARLET & TIFFANY

Tiffany's body writhes sensuously as Scarlet drinks her blood. Over this SCENE --

SUPERIMPOSE:

192. EXT. NEUTRAL BACKGROUND – MEDIUM SHOT - DRACULA – NIGHT

CAMERA PUSHES IN on Dracula standing against a dark neutral background, his face intense, watching from afar. As we get to a CLOSE SHOT of him, his eyes glow red.

193. INT. CASTLE – HOT TUB – CLOSE ON SCARLET

She looks up TOWARD CAMERA, her fangs and mouth bloodied, a look of ecstasy on her face. Gradually she regains her senses, looks sharply toward the o.s. door –

SCARLET

*Renfield!!*

As she shouts, CAMERA DOLLIES BACK VERY FAST through the anteroom and back to the lair, INCLUDING the coffin in f.g.

DISSOLVE TO:

194. INT. CASTLE – NIGHTCLUB – HIGH ANGLE - JOSEY & MAGGIE – NIGHT

(From stairs.) The nightclub is closed for the night, empty of customers. Josey and Maggie, wearing jackets and holding small carry bags, are ready to go home for the night, no one else about. They look to o.s. as CAMERA PANS to a WIDE SHOT that INCLUDES Renfield sweeping the dance floor.

JOSEY

See you tomorrow, Renfield.

MAGGIE

Have a nice night, what's left of it.

RENFIELD

Right. What's "left" of it.

Josey and Maggie EXIT the building, Renfield continuing with his sweeping.

195. INT. CASTLE – NIGHTCLUB – CLOSE ON RENFIELD

As he sweeps, suddenly, as if from nowhere, Scarlet's hand (with her familiar ring), ENTERS FRAME (MUSICAL STING) and grabs his shoulder, startling him.

RENFIELD

(terrified)

Ughnnnn --?!!

(CONTINUED)



CAMERA PULLS BACK/PANS enough to include Scarlet. Renfield gasps, starts to calm down, but she's angry, staring intensely at him.

SCARLET

I called you.

RENFIELD

I'm ... I'm sorry, Mistress. I didn't hear you. I was ... busy.

She lets go of his shoulder, grabs his shirtfront and moves in closer. Again he's terrified, trying to figure out what to say.

SCARLET

You'd better have been busy setting up that last virgin. There's only a couple hours until sunrise. Mortal or vampire, I'm going to face it. You fail me on this and, before I destroy myself ...

INT. CASTLE – NIGHTCLUB – CLOSE SHOT – RENFIELD

Renfield is worried, scared ...

SCARLET (CONT., O.S.)

And I'll make sure not even a maggot ever touches your lips again. Well -?

He starts to think hard, CAMERA PUSHING IN TIGHTER on his face.

FLASH CUT TO:

MONTAGE SEQUENCE:

QUICK SHOTS comprising repeat footage (accompanied by loud SOUND FX) from the earlier MONTAGE, wherein Renfield was looking for virgins on the beach, etc.

196. INT. CASTLE – NIGHTCLUB – TWO-SHOT - RENFIELD & SCARLET

Renfield gets idea, smiles hopefully, and CAMERA PUSHES IN on Scarlet's threatening face.

DISSOLVE TO:

197. OMITTED

## 198. EXT. GOTHIC BOOK SHOP – CLOSE ON FRONT DOOR – NIGHT

The store dark, closed for the night, “CLOSED” sign on door. From o.s., we hear DOGS BARKING & HOWLING (to continue into SEQUENCE). A light goes on in the store. Shado, in a black robe, UNLOCKS and opens door, peers out looking for the dogs, no longer wearing gothic make-up. Finding nothing, she CLOSES/LOCKS the door.

CUT TO:

## 199. INT. GOTHIC BOOK SHOP – ON COUNTER (TRACKING SHOT) – NIGHT

The store is lit, but dimly, only one or two lights on, the atmosphere spookier than before. Shado walks INTO FRAME, passing the counter, pausing to again react to the o.s. DOGS BARKING & HOWLING. She smiles –

SHADO

(dramatically, “Lugosi  
accent,” to herself)

“Children of the night?”

(CHUCKLES)

CAMERA TRACKS to the side as she passes a row of bookcases and continues past a glass display case, CAMERA TRACKING BACK to with her as she walks toward the back of the store. When she reaches the end of the bookcase --

SCARLET (V.O.)

(REVERB on voice)

“Children of the night? They sound like  
dogs to me.

Shado stops, reacts with a start to the disembodied voice.

## INT. GOTHIC BOOK SHOP – ANOTHER ANGLE – SHADO (TRACKING SHOT)

Shado reacting, looking around –

SCARLET (CONT., V.O.)

(REVERB on voice)

Tell me, Shado ... what would you do ...  
what would you *give* ...to meet a *real* ...  
*vampire*?

CAMERA TRACKS alongside of Shado as she walks past the aisles of bookcases, looking around, trying to find out who’s speaking to her.

(CONTIINUED)

SHADO  
 (afraid & excited)  
 I'd give ... *anything!*

Shado cranes her neck, offers the unseen voice her jugular vein. She stops walking at the last aisle, and CAMERA STOPS TRACKING.

SCARLET (O.S.)  
 (REVERB on voice)  
 Good, Shado, dearest ...

Shado turns suddenly, reacting with a start to o.s.

200. INT. GOTHIC BOOK SHOP – BACK OF STORE (TRACKING SHOT) – MIST

A mist is issuing INTO FRAME. Appearing through the mist is Scarlet, seen in MEDIUM SHOT, an eerie smile on her face, CAMERA TRACKING BACK with her as she slowly glides (as did Dracula earlier) across the room toward the o.s. Shado.

SCARLET (CONT.)  
 That's what I hoped you'd say.

201. INT. GOTHIC BOOK SHOP – FULL SHOT – SHADO (TRACKING SHOT;  
 SCARLET'S POV)

Moving CLOSER TOWARD Shado, reacting with utter "fannish" amazement, as she moves into the center of the back room of the store.

SHADO  
 Cool!

202. INT. GOTHIC BOOK SHOP – WIDER SHOT/WEIRD ANGLE - SCARLET &  
 SHADO

Scarlet steps up to Shadow, reaches out and touches her cheek, then walks around her, keeping a couple yards away, CAMERA PANNING with Scarlet as she moves.

SHADO (CONT.)  
 (nervous, excited)  
 Who are you? Dracula's daughter?  
 Carmilla? Vampirella?

SCARLET  
 I'm someone who is about to grant  
 your fondest wish.

203. INT. GOTHIC BOOK SHOP – CLOSE ON SCARLET’S EYES

CAMERA PANNING with Scarlet’s eyes as they widen, staring at o.s. Shado.

204. INT. GOTHIC BOOK SHOP – FULL SHOT – SHADO (SCARLET’S POV)

PANNING AROUND Shado as a little lightning bolt ZAPS her robe, causing it to fall away, surprising her, leaving her in black bra and panties that reveal a flawless figure.

205. INT. GOTHIC BOOK SHOP – SCARLET & SHADO

Scarlet continues to walk around Shado.

206. INT. GOTHIC BOOK SHOP – CLOSER ON SHADO (SCARLET’S POV)

PANNING AROUND as more lightning bolts ZAP at her, the first unfastening her bra, which falls away, the second her panties, leaving her naked. She tries to cover herself, getting more nervous and worked up with every passing second.

207. INT. GOTHIC BOOK SHOP – SCARLET & SHADO (HAND-HELD)

CAMERA TILTS to WEIRD ANGLES as Scarlet takes Shado’s hands away, fully exposing her. Shado is afraid as Scarlet fondles and kisses her, lead her down to the floor.

DISSOLVE TO:

208. INT. GOTHIC BOOK SHOP — SCARLET & SHADO

[LOVE SCENE.] Scarlet and Shado are both naked atop a big red throw pillow. They kiss and fondle one another, etc. (DISSOLVE THROUGH CLOSE-SHOT COVERAGE of this action.)

DISSOLVE TO:

209. INT. GOTHIC BOOK SHOP – CLOSE ON SCARLET ‘S EYES

They glow red (MUSICAL STING).

210. INT. GOTHIC BOOK SHOP – CLOSE ON SCARLET’S MOUTH

Opening to reveal her vampire fangs.

211. INT. GOTHIC BOOK SHOP – WIDE SHOT – SCARLET & SHADOW

Seen from behind, Scarlet bites Shado’s neck and feasts on her blood.

SUPERIMPOSE:

212. EXT. NEUTRAL BACKGROUND – MEDIUM SHOT - DRACULA – NIGHT

CAMERA PUSHES IN on Dracula standing against a dark neutral background, his face intense, watching from afar. As we get to a CLOSE SHOT of him, his eyes glow red.

DISSOLVE TO:

213. EXT. SKY – DAWN

The sun is just starting to show behind the horizon.

DISSOLVE TO:

214. EXT. CASTLE – GROUNDS – ON CAVE – DAWN

Renfield steps out the rear entrance carrying Vicki's body (in original coed outfit), the now-dried vampire-bite marks still on her neck, walking TOWARD CAMERA and OUT OF FRAME.

DISSOLVE TO:

215. EXT. CASTLE – GROUNDS - VICKI, TIFFANY & SHADO – DAWN

CAMERA PANS across the three dead girls lie in the f.g. atop a bench on the castle (all in their original clothes), the dried bite marks still on their necks. From o.s. comes the sound of DIGGING. PAN STOPS to INCLUDE Renfield in b.g. rapidly digging a grave beside a mound of soil.

DISSOLVE TO:

A215. EXT. CASTLE – GROUNDS – HIGH ANGLE ON GRAVE – DAWN

Renfield's shovel ENTERS FRAME and DIGS the grave deeper.

DISSOLVE TO:

216. EXT. CASTLE – GROUNDS – WIDE SHOT – RENFIELD - DAY

The bench (in b.g.) is empty. Renfield PATS down the dirt of a wide grave mound. CAMERA PANS as Renfield walks AWAY FROM CAMERA across the moat bridge and back to the open front door, entering the castle.

DISSOLVE TO:

## 217. INT. CASTLE – DINING ROOM – CLOSE ON WINE GLASS - DAY

Renfield's hands ENTER FRAME and pour blood from a hospital bottle into a wine glass, which is resting atop the dining-room table.

RENFIELD (O.S.)

You know, it was too bad it had to be Shado. I *really* liked that bookstore.

CAMERA TILTS UP as Renfield takes the glass and slowly walks to the far end of the table, where Scarlet sits (in shorts and halter top), worried, thinking.

RENFIELD (CONT.)

And I liked *her*. She reminded me of a moth in the pale light of a –

SCARLET

Must *all* of your compliments be “bug” related?

RENFIELD

I'm sorry, Mistress. I guess they're right when they say “You are what you eat.” Or, “who,” for that matter.

Scarlet reacts, frowning. Renfield smiles self-consciously and offers her the wine glass filled with blood. She takes it, sniffs it, reacts to it with disfavor, and sets it aside.

## 218. INT. CASTLE – DINING ROOM – CLOSER – SCARLET &amp; RENFIELD

Scarlet turns, CAMERA PANNING to include the window, sunlight showing outside.

SCARLET

(excited and worried)

It's time.

She gets up, turns her back to Renfield, EXITS FRAME. Worried, he goes after her.

## 219. INT. CASTLE – LAIR – TOWARD DINING ROOM – SCARLET &amp; RENFIELD

She exits the dining room, walks into the “lair,” Renfield calls, stopping her –

RENFIELD

Wait, mistress! First let's be *certain*.

CUT TO:

220. INT. CASTLE – NIGHTCLUB – LOW ANGLE ON SCARLET – DAY

CAMERA TILTS as Scarlet descends the stairs. She pauses on a lower step, CAMERA PANNING to show Renfield standing in front of a large cloth concealing something on the wall facing the stairs.

221. INT. CASTLE – NIGHTCLUB – ANGLE ON RENFIELD

Anxious, worried, he pulls down the covering, revealing a large mirror that reflects himself and the nightclub but not Scarlet. He steps aside OUT OF FRAME.

222. INT. CASTLE – NIGHTCLUB – ANGLE ON SCARLET

She walks down the last few steps and stands in front of the mirror, casting no reflection!

223. INT. CASTLE – NIGHTCLUB - CLOSE ON SCARLET

Disappointed, sad, reacting to the o.s. mirror.

224. INT. CASTLE – NIGHTCLUB - CLOSE ON RENFIELD

Sad, broken-hearted, on the verge of tears ...

RENFIELD

I'm sorry, Mistress Scarlet ...

Then he turns toward the mirror and reacts with surprise.

225. INT. CASTLE – NIGHTCLUB - ON MIRROR

Scarlet's image gradually appears in the mirror. She smiles.

226. INT. CASTLE – NIGHTCLUB – WIDE SHOT – SCARLET & RENFIELD

Both Scarlet and Renfield very happy, their images reflected in the mirror.

DISSOLVE TO:

227. EXT. CASTLE – FRONT DOOR – MEDIUM SHOT - SCARLET - DAY

Scarlet steps outside and TOWARD CAMERA, stops, looks up, almost ecstatic as the sunlight bathes her face.

(CONTINUED)

SCARLET

Can you imagine what it's like, Renfield,  
feeling the sun on my skin after all these  
years ... to have no special powers, no  
eternal life. Just being *human*?

228. EXT. CASTLE – FRONT DOOR - WIDER SHOT - SCARLET

Scarlet steps onto the moat bridge really loving the sunlight. CAMERA PUSHES IN as she opens her top, bearing her breasts, enjoys the feel of sunlight on her skin. CAMERA PANS AROUND as she starts dancing carefree in the sunlight along the bridge.

229. EXT. CASTLE – MEDIUM SHOT ON WINDOW - RENFIELD

Renfield is looking out the window, door, delighted, watching the o.s. Scarlet.

230. EXT. CASTLE – ON SCARLET (RENFIELD'S POV)

In SLOW MOTION, her breasts still bared, Scarlet dances along the bridge.

231. EXT. CASTLE – ANGLE ON SCARLET – DAY

Scarlet suddenly stops dancing, feels strange, looks down at her hands, reacts with horror.

SCARLET

(loud MOAN)

232. EXT. CASTLE – CLOSE ON SCARLET'S HANDS (HER POV) – DAY

Scarlet's hands show lines, veins, as if she's starting to age.

233. EXT. CASTLE – FULL SHOT ON FRONT DOOR

The door opens and Renfield looks outside, reacting worriedly to the o.s. Scarlet. CAMERA PULLS BACK to a LONG SHOT as he runs across the bridge TOWARD CAMERA, bringing the scared Scarlet INTO FRAME, seen from behind looking with horror at her hands. Worried Renfield reaches Scarlet as, weak, she starts to collapse.

RENFIELD

What's wrong, Mistress?

SCARLET

Just get me inside, Renfield. Hurry!

Renfield helps Scarlet across the bridge, CAMERA PANNING with them.



DISSOLVE TO:

234. INT. CASTLE – BEDROOM – SCARLET AT MIRROR – DAY

Scarlet sits at a dresser looking into a mirror, fingering her hair, noting that it now has a single shock of silver. The red guitar is leaning against the table.

SCARLET

I guess it's true what they say about  
being "careful what you wish for."

As she talks, CAMERA PANS and PUSHES IN to a CLOSE SHOT of her reflection. Also reflected in the mirror is Renfield, nervously standing behind her.

RENFIELD

I'm sorry, Mistress. The book said nothing  
of those years catching up with you, once  
you became mortal again.

235. INT. CASTLE – BEDROOM – ANOTHER ANGLE – SCARLET & RENFIELD

Scarlet picks up the guitar, then sets it aside, as --

SCARLET

And now that I *am* mortal, I can kiss off any  
dreams I ever had about being a rock star.

RENFIELD

Maybe not, Mistress.

She looks at him, puzzled, stands up. CAMERA PUSHES IN to a TWO-SHOT of them.

SCARLET

What – another "miracle" from that  
damned book?

RENFIELD

(shakes his head)  
Something better. Something I learned  
from the Master.

DISSOLVE TO:

236. EXT. CASTLE - NIGHT

On the "lair" area of the building.

CUT TO:

237. INT. CASTLE – LAIR – LOW ANGLE ON STAIRS (TRACKING SHOT) – NIGHT

Scarlet steps down INTO FRAME, still wearing the shorts and halter, and carrying a glass of white wine. We don't yet get a good look at her face, even as CAMERA TILTS as she descends and she walks to the couch, CAMERA TRACKING with her. Her back to us, she sits down before the CRACKLING fireplace.

SCARLET

Well, Renfield ...

238. INT. CASTLE – LAIR – REVERSE ANGLE – CLOSE ON WINE GLASS

CAMERA FOLLOWS as she raises the wine glass to her lips –

SCARLET (CONT.)

It's already past sunset and nothing has happened – except that I've gotten older.

And we finally see that, though still ravishingly gorgeous, there are a few lines in her face, and there are more gray locks in her hair. CAMERA SLOWLY PANS AROUND her face to include and RACK FOCUS ON, in b.g., the suit of armor and Renfield peering outside from behind a window curtain, as --

SCARLET (CONT.)

And I can feel myself aging faster. If this miracle of yours doesn't happen *soon* ...

239. INT. CASTLE – LAIR – MEDIUM SHOT – RENFIELD

Peering out the window --

RENFIELD

Just a little while longer, Mistress.  
Trust me.

CUT TO:

240. EXT. THE SKY – NIGHT

A big full moon in the sky.

CUT TO:

241. EXT. CASTLE – GROUNDS (TRACKING SHOT) – NIGHT

CAMERA SLOWLY TRACKS across the grounds and STOPS on a CLOSE SHOT of the grave in which Vicki, Tiffany and Shado are buried. From somewhere off in the distance, we hear DOGS BARKING & HOWLING (to get progressively louder through the following SEQUENCE.) A mist begins to ISSUE from the grave, settling over it. As the mist settles, CAMERA TILTS UP to a WIDE SHOT of the castle front door.

CUT TO:

242. EXT. CASTLE – WIDE SHOT ON FRONT DOOR (HAND-HELD) – NIGHT

Mist drifts INTO FRAME as CAMERA SLOWLY “WALKS” ACROSS the moat bridge toward the closed front door.

CUT TO:

243. INT. CASTLE – LAIR – CLOSE SHOT – RENFIELD – NIGHT

Renfield looking out the window, delighted.

RENFIELD

Yes, any moment now!

CAMERA PANS to include Scarlet, getting up from the couch, her back TO CAMERA. She starts to turn around, takes another sip of wine, reacts curiously to the DOGS (SFX continuing). CAMERA PUSHES IN to a MEDIUM SHOT of Scarlet, getting worried.

SCARLET

Renfield! What the hell’s going on?

244. INT. CASTLE – LAIR – ON WINDOW (SCARLET’S POV)

Renfield is gone! CAMERA HOLDS on the window where he was last seen for a few seconds, then SLOWLY PANS to the right, passing the front door to scan the room.

245. INT. CASTLE – LAIR – WIDE SHOT – SCARLET

Scarlet walks away from the couch, CAMERA FOLLOWING, and into the main open area of the “lair,” walking TOWARD CAMERA and stopping in MEDIUM SHOT. She looks around from one side to the other.

(CONTINUED)

SCARLET

(peevd)

If you're playing some kind of game,  
I'm most definitely *not* in the mood.

VICKI/TIFFANY/SHADO

(together, but not precisely  
in unison; REVERB on voices)

Good evening, Scarlet ...

Scarlet reacts with a start to the o.s. front door.

246. INT. CASTLE – LAIR – WIDE SHOT ON FRONT DOOR (SCARLET'S POV)

*Mist* rises INTO FRAME. Then, from the mist, appear simultaneously Vicki, Tiffany and Shado, all dressed in their original outfits, but in a more disheveled state – soiled, open to reveal their breasts, perhaps a few rips and tears to reveal more of their bodies. Bite marks are gone. Their skin is naturally pale, lips darker! All are smiling seductively.

VICKI

We've missed you, Scarlet dearest.

247. INT. CASTLE – LAIR – CLOSE ON SCARLET'S FACE

CAMERA PUSHES IN TIGHTER on her eyes as she remembers –

FLASH CUTS TO:

MONTAGE SEQUENCE:

VARIOUS QUICK repeated CUTS, accompanied by loud and jarring SOUND EFFECTS, showing Scarlet's earlier attacks on Vicki, Tiffany and Shadow.

CUT TO:

248. INT. CASTLE - LAIR – CLOSE ON SCARLET'S FACE

Scarlet reacting with shock, trying to say the vampire girls' names but can't get out the words. She gulps down the last of her wine.

249. INT. CASTLE – LAIR – MEDIUM SHOT – SUIT OF ARMOR

Renfield peers out from behind the suit of armor, smiles proudly, watches for a few more seconds, then hides back behind the metal suit.

250. INT. CASTLE – LAIR – MEDIUM CLOSE ON VICKI

She continues smiling –

VICKI (CONT.)

You made us like *you* used to be.

CAMERA PANS OVER to Tiffany, smiling –

TIFFANY

Young and undead ... forever.

Then CAMERA PANS to Shado, smiling.

SHADO

And thirsty! And actually, *I* kinda *like*  
being like this.

251. INT. CASTLE – LAIR – WIDE SHOT – SCARLET, VICKI, TIFFANY & SHADO

Stunned, unable to move, Scarlet drops the now empty wine glass, as –

TIFFANY

So -- now it's our turn to return the favor.

QUICK SHOCK CUTS TO:

252. INT. CASTLE – LAIR – CLOSE ON VICKI

Opening eyes wide, glowing red, opening mouth to reveal vampire fangs.

VICKI

(HISSES)

253. INT. CASTLE – LAIR – CLOSE ON TIFFANY

Opening eyes wide, glowing red, opening mouth to reveal vampire fangs.

TIFFANY

(HISSES)

254. INT. CASTLE – LAIR – CLOSE ON SHADO

Opening eyes wide, glowing red, opening mouth to reveal vampire fangs.

(CONTINUED)

SHADO  
(HISSES)

256. INT. CASTLE – LAIR – WIDE SHOT - SCARLET, VICKI, TIFFANY, SHADO & RENFIELD

The three vampires begin to stalk Scarlet. Renfield is still hiding behind the suit of armor. Scarlet looks around the room frantically.

SCARLET  
Renfield! Get me some garlic! A cross! A Star of David! I'll *kill* you if you don't!

257. INT. CASTLE – LAIR – ON RENFIELD

Renfield is still looking out from behind the suit of armor.

RENFIELD  
No, Mistress. Later -- you'll *thank* me.

CAMERA PANS as he sneaks away from the armor suit, behind the three vampires (who pay no attention to him), opens the front door, leaves, and SHUTS it. CAMERA PUSHES IN TIGHT on the doorknob as we hear the door LOCKED from outside.

258. INT. CASTLE – LAIR – WIDE SHOT/ANOTHER ANGLE – SCARLET, VICKI, TIFFANY & SHADO - NIGHT

Scarlet reacts to the locked door, then starts to slowly edge her way backwards toward the stairs. As she moves, the three vampires look at one another lustfully and start undressing each other, pawing at and licking one another.

DISSOLVE TO:

259. INT. CASTLE – LAIR – VICKI, TIFFANY & SHADO – NIGHT

[LOVE SCENE.] Now naked, the three vampires fondle, kiss, etc. one another. (DISSOLVE THROUGH CLOSE-SHOT COVERAGE of this action.)

DISSOLVE TO:

260. INT. CASTLE – LAIR – ANGLE ON VICKI, TIFFANY & SHADO – NIGHT

CAMERA PANS to show Scarlet slowly inching up the stairs.

261. INT. CASTLE – LAIR – HIGH ANGLE – VICKI, TIFFANY & SHADO  
(SCARLET’S POV)

CAMERA CRANES UP as the three vampires stop making love, looking toward the o.s. stairs and Scarlet. With a sudden lunge, they reach out TOWARD CAMERA for her.

VICKI/TIFFANY/SHADO  
(HISSING)

262. INT. CASTLE – LAIR – WIDE SHOT/LOW ANGLE - VICKI, TIFFANY &  
SHADO

CAMERA PANS as the vampires, fangs bared and eyes wild, reach forward and grab Scarlet as she is slowly inching up the steps, grabbing her. They pull --! CAMERA PUSHES IN as Scarlet struggles, futilely grabbing the railing, but unable to resist the vampires’ superhuman strength. The vampires drag her back to the floor toward the coffin. As this action is happening –

SHADO  
I’ve never *really* drunk blood before.

TIFFANY  
But I *know* it’s *got* to be delicious.

VICKI  
I hope there’s enough to go around.

SCARLET  
(scared)  
But you don’t have to do this. There  
are *other* ways ... Renfield!

263. INT. CASTLE – LAIR – HIGH ANGLE/LONG SHOT – SCARLET, VICKI,  
TIFFANY & SHADOW (TRACKING SHOT)

CAMERA TRACKS BACK as the three vampires force Scarlet back to the coffin, making her lie down atop the lid.

264. INT. CASTLE – LAIR – CLOSER – SCARLET, VICKI, TIFFANY & SHADO  
(HAND-HELD)

265. CAMERA FOLLOWING as Tiffany bites one of Scarlet’s breasts, Shado bites her other breast and finally Vicki bites her neck.

266. INT. CASTLE – LAIR – LOW ANGLE/MEDIUM SHOT – SUIT OF ARMOR

PUSH IN toward helmet and turning to WEIRD ANGLE, as if the suit of armor were watching the o.s. SCENE.

267. INT. CASTLE – LAIR – CLOSER - SCARLET, VICKI, TIFFANY & SHADOW

Scarlet lies as if dead. The three vampires look up from her INTO CAMERA, their mouths and fangs drenched with blood, ecstatic expressions on their faces. They sensuously lick the blood from their mouths, then begin licking the blood from each other's mouths.

268. INT. CASTLE – LAIR – HIGH ANGLE/LONG SHOT – SCARLET, VICKI, TIFFANY & SHADO

By now, the DOGS BARKING & HOWLING are at their loudest. The three vampires stop licking the blood and step away from Scarlet, their backs TO CAMERA, Scarlet's corpse bleeding where the vampires bit her.

FADE OUT/FADE IN:

269. EXT. CASTLE – LOW ANGLE - TURRET (GREEN SCREEN) - NIGHT

From inside we hear an extended instrumental introduction for a hard ROCK SONG (to continue throughout SEQUENCE). Looking up at a high turret, as we –

BURN IN TITLE: “Another night ... six months later”

CAMERA CRANES DOWN and PULLS BACK, STOPPING at the other side of the moat bridge. From o.s., a vampire bat flies INTO FRAME and MORPHS into Dracula (seen from behind in f.g.).

270. EXT. CASTLE – LOW ANGLE (REVERSE ANGLE) – CLOSE ON DRACULA

CAMERA SLOWLY PUSHES IN on Dracula's face, a subtle smile on it, as he reacts approvingly toward the o.s. MUSIC and nightclub.

DRACULA

(REVERB on voice)

Child of the Night ... what music  
*she* makes.

271. EXT. CASTLE – ANGLE ON DRACULA

CAMERA CRANES UP as Dracula briskly walks across the moat bridge and DISSOLVES THROUGH the front door, magically “entering” the castle.



CUT TO:

272. INT. CASTLE – NIGHTCLUB – HIGH ANGLE - JOSEY & MAGGIE – NIGHT

MUSIC continuing but louder. (From stairs.) Josey and Maggie’s attention is on o.s. “stage area” (at far end of dance floor, near the stairs) as they work. Maggie takes a tray of drinks from Josey and walks off, CAMERA PULLING BACK to reveal a packed house (CUSTOMERS & EMPLOYEES, all “EXTRAS”), everyone happy, reacting to o.s. “stage area” and moving to the MUSIC’S beat.

273. INT. CASTLE – NIGHTCLUB – HIGH ANGLE - CUSTOMERS & EMPLOYEES

CAMERA PANNING across more customers [maybe including a now-mellowed Mal] and employees [“EXTRAS”], all reacting to o.s. keeping the MUSIC’S beat. STOP PAN on the “stage area” of the dance floor, where we glimpse (but can’t yet really identify) the performers – Vicki, Tiffany, Shado and Scarlet.

274. INT. CASTLE – NIGHTCLUB - CLOSE - VICKI, TIFFANY & SHADO’S LEGS

All wearing different short, sexy skirts, moving to the MUSIC’S beat. CAMERA PANS UP along their bodies to reveal, in LOW ANGLE, Vicki, Tiffany and Shado, now a back-up group ready to sing into a stand-up microphone, Shado holding a black bass guitar.

“EXTRAS”  
(AD-LIBS of approval)

275. INT. CASTLE – NIGHTCLUB – ON RENFIELD & CUSTOMERS

CAMERA PUSHES IN over the heads of customers [“EXTRAS”] to a MEDIUM SHOT of the now-happy Renfield, standing in front of Scarlet’s table, swaying to the MUSIC’S beat as he watches the o.s. stage area. He removes his pillbox, takes out a bug and pops it into his mouth. [NOTE: If the actor is on set, Dracula is standing behind Renfield.]

276. INT. CASTLE – NIGHTCLUB – CLOSE SHOT GUITAR

A red guitar played by a young woman’s hands wearing Scarlet’s familiar ring. PAN UP to reveal the happy Scarlet, finally a rock star, playing the guitar. Her skin is paler again, and she’s wearing a sexy rock-star outfit, keeping the beat behind a microphone, ready to sing. As CAMERA MOVES IN TIGHTER on her face, she opens her mouth to sing, revealing her vampire fangs, and we FREEZE FRAME.

FADE TO BLACK.

END CREDITS ROLL UP.

Original screenplay written by Donald F. Glut  
Copyright (c) 2001 Frontline Entertainment, Inc.