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Dracula

By Jimmy Sangster

[Thunderous instrumental music]

[Soft instrumental music]

JONATHAN:

"The Diary of Jonathan Harker.

"May 3, 1885.

"At last my long journey
is drawing to its close.

"What the eventual end will be,
I cannot foresee.

"But whatever may happen,
I can rest secure...

"...that I will have done all in my power
to achieve success.

"The last lap of my journey
from the village of Klausenberg...

"...proved to be more difficult
than I had anticipated...

"...due to the reluctance on the part of
the coach driver to take me all the way.

"As there was no other transport
available...

"...I was forced
to travel the last few kilometers on foot...

"...before arriving at Castle Dracula.

"The castle appeared innocuous
in the warm sun, and all seemed normal...

"...but for one thing:

There were no birds singing.

"As I crossed the wooden bridge,
and entered the gateway...

"...it suddenly
seemed to become much colder...

"...due, no doubt, to the icy waters
of the mountain torrent...

"...I had just crossed.

"However, I deemed myself
lucky to have secured this post...

"...and did not intend
to falter in my purpose."

[Door creaks open]

[Door creaks shut]

[Soft, eerie instrumental music]

[Clock ticking]

[Sinister instrumental music]

I'm sorry. I didn't hear you come in.

My name's Jonathan Harker.

I'm the new librarian.

You will help me, won't you?

Say you will, please!

- How can I help you?

- Get me away from here.

- But why?

- He is keeping me prisoner.

Who is? Count Dracula?

I'm afraid I don't understand.

Please. Please help me to escape!

[Ominous instrumental music]

Mr. Harker.

I am glad that you have arrived safely.

Count Dracula?

I am Dracula.

And I welcome you to my house.

I must apologize for not being here

to greet you personally...

...but I trust you've found

everything you needed.

Thank you, sir. It was most thoughtful.

It was the least I could do

after such a journey.

Yes, it is a long journey.

And tiring, no doubt.

Permit me to show you to your room.

Thank you, sir.

DRACULA:

Unfortunately,

my housekeeper is away at the moment.

- A family bereavement, you understand?

- Of course.

DRACULA:

has been prepared for your comfort.

JONATHAN:

DRACULA:

a large number of volumes to be indexed.

- Is there anything else you need?
- I don't think so. You've been very kind.
On the contrary, it is entirely my privilege.
I am very fortunate to have found such
a distinguished scholar to work for me.
I like quiet and seclusion.
This house, I think, offers that.
Then we are both satisfied.
An admirable arrangement.
There is just one more thing, Mr. Harker.
I have to go out and will not be back
until after sundown tomorrow.
Until then,
please look upon this house as your own.

- Good night, Mr. Harker.

- Good night, sir.

[Knocking on door]

As I shall be away for so long,
you should have the key to the library.
Thank you.

You will find the library
to the left of the hall.

- May I?

- Yes, certainly.

DRACULA:

JONATHAN:

DRACULA:

May I ask her name?

Lucy Holmwood.

- Charming, charming.

- You are very kind.

Good night.

Sleep well, Mr. Harker.

[Door locking]

JONATHAN:

"At last I have met Count Dracula.

"He accepts me as a man who has agreed...

"...to work among his books, as I intended.

"It only remains for me now

to await the daylight hours...

"...when, with God's help...
"...I will forever end...
"...this man's reign of terror."
[Thunderous instrumental music]
[Soft, ominous instrumental music]
[Door shuts loudly]
- Mr. Harker. You will help me?
- Lf it's at all possible.
But why is Count Dracula
keeping you prisoner?
- I cannot tell you that.
- But if I am to help you, I must know.
I'm sorry, it's not possible.
You make it very difficult for me.
I am a guest here. If I'm to help you
I must have a reason.
A reason. You ask for a reason!
Isn't it reason enough that he locks me
in this house, holds me against my will?
You have no idea what an evil man he is!
Or what terrible things he does!
I could not.
I dare not try to leave on my own.
He would find me again, I know.
But with you to help me,
I would have a chance.
You must help me! You must!
You're my only hope!
You must!
I'll help you, I promise.
Please don't distress yourself.
Thank you.
[Ominous instrumental music]
[Woman screams]
[Dramatic instrumental music]
[Jonathan gasping]
[Woman screaming]
[Climactic instrumental music]
[Shrill instrumental music]

JONATHAN:

of Dracula and the woman in his power.
"It may be that I am doomed
to be one of them.

"If that is so, I can only pray...
"...that whoever finds my body...
"...will possess the knowledge...
"...to do what is necessary...
"...to release my soul.
"I have lost a day. Soon it will be dark.
"While my senses are still my own,
I must do what I set out to do.
"I must find the resting place of Dracula...
"...and there end his existence forever.
"Soon it will be sundown
and they will walk again.
"I do not have much time."
[Dramatic instrumental music]
[Woman screams]
[Suspenseful instrumental music]
[Lighthearted percussion music plays]
[Door opens]
[Landlord switches off music]
- Good day, sir.
- Good day.
- May I have a brandy, please?
- Certainly, sir.

LANDLORD:

HELSING:

HELSING:

LANDLORD:

Inga!
Only a simple one, I'm afraid, sir.
- Your change, sir.
- Thank you.
We don't get many travelers in these parts.
Not that stop, anyway.
You had one a few days ago, I believe.
A Mr. Harker.
- Harker, sir?
- Yes.
He's a friend of mine.
- He wrote to me from this address.
- Not here, sir.

I remember the gentleman.
He gave me a letter to post.
Hold your tongue, girl!
Was this the letter?
- I'm not sure.
- Perhaps you remember the name.
Dr. Van Helsing.
I'm not sure.

LANDLORD:

this gentleman. At once. Do you hear me?
What are you afraid of?
- I don't understand you.
- Why all these garlic flowers?
And over the window?
And up here?
They're not for decoration, are they?
- I don't know what you're talking about.
- I think you do.
And that you know something
about my friend.

HELSING:

LANDLORD:

You need it all the same.
Look, sir.
You're a stranger here in Klausenberg.
Some things are best left alone...
...such as interfering in things
which are beyond our powers.
Please, don't misunderstand me.
This is more than a superstition, I know.
The danger is very real.
If the investigation that Mr. Harker and I
are engaged upon is successful...
...not only you,
but the whole world will benefit.

HELSING:

in Klausenberg.
Will you tell me how I get there?
You ordered a meal, sir.
As an innkeeper it is my duty to serve you.

When you have eaten,
I ask you to go and leave us in peace.
Your meal will be ready in a minute
if you'd like to take a seat.
Thank you.
This was found
at the crossroads near that place.
He told me to burn it.
But your friend
was such a nice gentleman, I couldn't.
Harker?
Harker!
Harker!

HELSING:

[Sinister instrumental music]
[Climactic instrumental music]
[Metal clinking]
I'm sorry, Mr. Holmwood, but I cannot
tell you anything more about his death.
Cannot or will not?
Whichever you wish.
Dr. Van Helsing, I am not at all satisfied.
You suddenly appear and tell us
that Jonathan Harker is dead.
Yet you will not tell us
where or how he died.
- I find it extremely suspicious.
- Arthur!

HELSING:

ARTHUR:

When did he die, Doctor?
- 10 days ago.
- 10 days ago!
- Where was he buried?
- He was cremated.
- By whose authority?
- His own.
As his friend and colleague,
he told me long ago he would wish it.

ARTHUR:

was going to marry my sister Lucy.
Surely you could have written.
I felt it would be less of a shock
if I came and told her personally.
I would rather you didn't see my sister.
My wife and I will tell her.
Very well. I'm sorry.
Will you please
express my sympathy to Miss Lucy?
If she wishes to get in touch with me,
I am at her service.
Gerda. Dr. Van Helsing is leaving.
Will you show him to the door?

GERDA:

Good day.
Why all this secrecy?
Why wouldn't he tell us?
Darling, Dr. Van Helsing is
a very eminent man.
Whatever his motives, you can be sure
he had a good reason for them.
In any case,
we can't help poor Jonathan now.
Lucy is the one we must think of.
Is she well enough to be told?
- It will be a terrible blow for her.
- She must know sometime.
We won't disturb her afternoon rest.
We'll see how she is this evening.
Jonathan will be home soon, I know it.
Then I'll get better, you'll see.
I won't be a trouble
to Dr. Seward or any of you.
Lucy, you're no trouble to anyone.
Now rest, get some sleep.
You've got to get some color back
into those cheeks.
- Good night, Lucy.
- Good night, Mina.
Good night, Arthur.
[Soft instrumental music]

MINA:

LUCY:

[Eerie instrumental music]

[Foreboding instrumental music]

DICTAPHONE:

There are certain basic facts established.

One:

The vampire is allergic to light.
Never ventures forth in the daytime.
Sunlight fatal. Repeat, fatal.
It would destroy them.

Two:

Vampires repelled by odor of garlic.

Memo:

Harker before he leaves for Klausenberg.

Three:

Symbolizing the power of good over evil.
[Knocking on door]
The power of the crucifix in these cases...
Come in.
- You rang, sir?
- Yes.
I want this letter delivered
first thing in the morning.
- Will you see to that?
- Yes.
- Thank you.
- Thank you, sir.
Anything the matter?
What is it?
When I was outside I thought I heard you
talking to someone.
Of course. I was talking to myself.
You won't forget that letter, will you?
No, sir.
Yes.

DICTAPHONE:

in these cases is two-fold:

It protects the normal human being...
...but reveals the vampire or victim...
...of this vile contagion
when in advanced stages.
It is established...
...that victims consciously detest
being dominated by vampirism...
...but are unable
to relinquish the practice...
...similar to addiction to drugs.
Ultimately death results
from loss of blood.
But, unlike normal death,
no peace manifests itself...
...for they enter into the fearful state
of the undead.
Since the death of Jonathan Harker...
...Count Dracula...
...the propagator of this unspeakable evil,
has disappeared.
He must be found and destroyed.
[Dramatic instrumental music]
[Climactic instrumental music]
- She seems so much weaker, Doctor.
- It's a puzzling case, Mrs. Holmwood.
The symptoms are those of anemia
and I'm treating her for this.
It can be a slow process, of course.

SEWARD:

for more encouraging signs by now.

TANIA:

MINA:

- Is she very ill?
- I'm afraid so.

TANIA:

SEWARD:

TANIA:

GERDA:

How many times have I told you
not to go bothering Mrs. Holmwood?

- I'm sorry, ma'am.
- That's all right, Gerda.
- A child's logic can be most disconcerting.
- Yes.

Would you like a second opinion,
Mrs. Holmwood?

Thank you, Doctor. I'll think about it.

Carry on with the medicine
and diet I've prescribed...
...and plenty of fresh air.

- Yes, Doctor, I will.

MINA:

SEWARD:

[Knocking on door]

Come in.

HELSING:

how good of you to come.

- Please, will you sit down?
- Thank you.

You mentioned in your letter
some things of Jonathan's.

Yes, I have them ready.

I would have brought them myself, but...

I understand. But you must appreciate...

...Mr. Holmwood was very upset.

- Of course.

I only wish I could have been more helpful.

How did Miss Lucy take the news?

We haven't told her yet. She's very ill.

I'm sorry to hear that.

May I ask what's the matter with her?

It was all so sudden.

It happened about 10 days ago.

MINA:

I'm very unhappy about it.

I have nothing against Dr. Seward,
please don't think that, but...

MINA:

HELING:

- I'd be so grateful.
- Lf you'll excuse me.

MINA:

Lucy. I've brought someone to see you.
Dr. Van Helsing.
He's a friend of Jonathan's.

HELING:

What lovely flowers.
Jonathan's dead, isn't he?

LUCY:

HELING:

MINA:

LUCY:

- Is that why Dr. Helsing is here?
 - Partly.
- Dr. Helsing is a specialist.
He's come to help you.
Jonathan has told me so many things
about you.

HELING:

LUCY:

Now, let's see.
Don't you worry,
we'll soon have you well again.
Good-bye, Doctor.
I'm sorry you had a wasted journey,
about Jonathan, I mean.
It wasn't wasted, I promise you.
Good day, Miss Lucy.
How could she have known
of Jonathan's death?
- A premonition. It's not uncommon.

- But she took it so calmly, it worries me.
I'm afraid there are more urgent things
to worry about.
Those marks on her neck,
when did they first appear?
I noticed them first
shortly after she became ill.
I asked her. She told me
she thought she had been stung.

MINA:

Dr. Seward said she needs fresh air.
Her windows are open all the time.
Between the hours of sunset and sunrise...
...all the windows in her room,
with the exception of a small fanlight...
...must be kept shut.

HELSING:

you called me in for a second opinion.
If I am to help your sister-in-law, there are
certain things you must do to help me...
...however unorthodox they may appear.
- Yes, I know, but...
If you love Miss Lucy,
be guided by me, I beg you.
I'll do anything to make her well again.
You must get some garlic flowers,
as many as you can.
Place them by her windows, her door,
and by her bedside.
They may be taken out during the day,
but under no circumstances...
...even if the patient implores you,
must they be removed at night.
I cannot impress upon you how important
it is that you obey my instructions.
Do exactly as I say
and we may be able to save her.
If you don't, she will die.
I'll be here in the morning.
[Lucy moaning]
[Frantic instrumental music]

GERDA:

These flowers, I can't stand them!
They do smell strong,
but Mrs. Holmwood said...
I don't care what she said!
Please, take them away!
Please, Gerda, they stifle me.
All right, miss, I'll take them out.
And the windows,
you'll open the windows?
Yes, Miss Lucy, if that's what you want.
I'll come back for the rest.
[Foreboding instrumental music]
There was nothing I could do to save her.

SEWARD:

HELSING:

did you do as I told you?
She did. And you have seen the result.
Please, sir. Excuse me, sir.
It was all my fault.
She couldn't breathe. She looked so ill.
She begged me to open the windows
and throw away the plants.
I know you told me not to, ma'am, but...
What time was this?
About midnight.

GERDA:

ARTHUR:

...you may go now.
- Yes, thank you, sir.
I am so sorry, sir.
Whatever happened, all I know is
that you have brought us nothing but grief.
First Jonathan, and now Lucy.
Whoever you are, whatever your motives,
please go and leave us in peace.
Mr. Holmwood, when I told you
about Jonathan, I thought it best...
...to spare the details of the dreadful
circumstances in which he died.

But the tragic death of your sister
is so closely linked with his...
...that I think
you should now know the truth.
I can't expect you to believe me,
but you will believe Jonathan.
Here are his last words. His diary.
When you have read it,
you will understand.

ARTHUR:

It's a policeman, sir.
He's got Tania with him.
Tania?
- Show him in, Gerda.
- Very good, sir.
- Good evening, ma'am. Good evening, sir.
- What is it, officer?
I found this little girl.
She was very distressed indeed.
- Tell them what you told me.
- I don't want to.

MINA:

Come on over here, sit with me,
and tell me all about it.
You don't want Mr. Holmwood
to think you're a crybaby, do you?
You're a big girl now.
Tell me what happened.
I was out by myself,
and she came up to me.
And said, "Hello, Tania,
shall we go for a little walk?"
I said yes. And we went for a walk.
Then someone came along,
and she ran away and left me...
...and I was lost.
Who was she? Who did you see?
Come on. Tell me.
Who was she?
Aunt Lucy.
[Dramatic instrumental music]
[Foreboding instrumental music]

- I heard you call me, Aunt Lucy.
- Yes, dear.

LUCY:

You're cold. Where are we going?
For a little walk. I know somewhere
nice and quiet where we can play.
Is it much further, Aunt Lucy? I'm so tired.
We're nearly there, my darling.
Lucy!
Arthur, dear brother!
Lucy!
Dear Arthur, why didn't you come sooner?
Come, let me kiss you.
[Gasping]
[Lucy screaming]

HELSING:

TANIA:

HELSING:

I'll fetch Mr. Holmwood
and we can all go home together.
- Not Aunt Lucy.
- No, not Aunt Lucy. Now you sit here.
Be a good girl.
You look like a teddy bear now.
Will you wear this pretty thing?
Isn't that lovely?
- You promise not to run away?
- I promise.
If you watch over there,
you'll see the sun come up.
Keep warm.
You understand now?
- But why Lucy?
- Because of Jonathan.
You read in his diary
about the woman he found at Klausenberg.
This is Dracula's revenge.
- Lucy is to replace that woman.
- Oh, no!
I've watched her tomb each night

since she was interred three days ago.
Tonight she ventured out for the first time.
Holmwood, I know your one wish
is that Lucy should rest in peace.
I promise to fulfill that wish. But first...
...if I have your consent,
she can lead us to Dracula.
How can you suggest such a thing?
That she should be possessed by this evil
for another second?
What about Gerda's child,
and the others she will defile?
No, I couldn't! I couldn't!
Of course.
Will you take that child home
and meet me back here in an hour?
It's all right.
It's nearly dawn,
she won't leave the coffin again.
Is there no other way?
But it's horrible!
Please, try and understand.
This is not Lucy, the sister you loved.
It's only a shell.
Possessed and corrupted
by the evil of Dracula!
To liberate her soul
and give it eternal peace...
...we must destroy that shell for all time!
Believe me, there is no other way.
[Screaming]
[Suggestive instrumental music]
- Drink this.
- I'm all right now.
- Drink it.
- Thanks.
There's so much in Jonathan's diary
I don't understand.
Can Dracula really be as old
as it says here?
We believe it's possible.
Vampires are known
to have gone on from century to century.
Records show that Count Dracula

could be 500 or 600 years old.
Another thing.
I always understood that
if there were such things...
...they could change themselves
into bats or wolves.
That's a common fallacy.
The study of these creatures
has been my life's work.
I did research with some
of the greatest authorities in Europe.
And yet,
we've only just scratched the surface.
A great deal is known
about the vampire bat.
But details of these re-animated bodies
of the dead...
...the "undead," as we call them...
...are so obscure, that many biologists
will not believe they exist.
Of course, you are shocked and bewildered.
How can you expect
to understand in so short a time?
But you've read and experienced enough
to know...
...that this unholy cult must be wiped out.
- I hope that you will help me.
- I'll do anything you say.
Thank you.
Of course, we do know certain things.
You witnessed one a little while ago.
And we also know that during the day...
...the vampire must rest in his native soil.
Now.
When I went to Castle Dracula,
a hearse came tearing through the gates.
In that hearse was a coffin.
I believe it contained Dracula
and a bed of his own earth.
To get here, that hearse would have
to come via the frontier at Ingstadt.
They'll have a record
of where it was going.
We need that address.

Will you come with me to Ingstadt?

How long will it take?

I must let Mina know.

HELSING:

we should be back by tomorrow morning.

Customs House

That is quite out of the question, sir.

Against regulations.

We want to know

where that coffin was going.

I can't give away information

without proper authority.

- This is very urgent! I am a doctor.

- I'm sorry, sir.

There's a lad with a message for you.

Personal, he said.

He wouldn't give it to me.

All right, Gerda, I'll see him.

- Yes?

- You're Mrs. Holmwood?

- I am.

- Got a message for you.

You're to go to 49 Frederickstrasse
right away. And you're not to tell anyone.

Who says?

Arthur Holmwood, he calls himself.

Said you'd know him.

But that's impossible.

My husband has gone to Ingstadt.

Not if he gave me this message, he hasn't.

And he gave me this message.

Good night.

You need permission

from the ministry in writing.

I have my orders and I must obey them.

It is laid down in the government
regulations that under no circumstances...

...may an unauthorized person

be permitted to examine...

Of course, in an emergency,

we do sometimes make an exception.

And seeing this gentleman is a doctor...

OFFICIAL:

HELSING:

Klausenberg to Karlstadt. Let me see.
Here it is. One hearse, one coffin.
J. Marx, 49 Frederickstrasse, Karlstadt.

MINA:

Arthur?
[Suspenseful instrumental music]

GERDA:

I can't get you anything to eat, sir?
No, thank you, Gerda. We haven't time.
But I would like a word
with Mrs. Holmwood before we go.
- Will you go up and see if she's awake yet?
- Yes, sir.
Are you ready?
- She's not there, sir.
- Not there?

GERDA:

MINA:

ARTHUR:

Where have you been
at this hour of the morning?
It was such a lovely day, I got up early
and went for a walk in the garden.
- I didn't expect you back so soon.
- I'm afraid I have to go out again.
- When will you be back?
- I can't say for sure.
You look pale. Are you all right?
Arthur, darling, don't fuss.
I feel perfectly well.
Good-bye, darling.
Perhaps you'd better let me lead the way,
these steps can be dangerous.
We don't want to have an accident, do we?
No, we don't.
An old man came here once

to see his dear departed...
...and he fell down these stairs.
It was quite amusing.
He came to pay his last respects
and he remained to share them.
Quite amusing.
Where are we? Where are we?
It's around the back, somewhere.
It's been here so long
it's bound to be at the back, isn't it?

MARX:

You follow me.
I know where it was. This way.
This is extraordinary!
It was there. I know it was,
because I saw it only yesterday.
I really don't understand
who could have moved it.
The hearse driver might've lied
to the frontier official...
...about where he was going.
But the fellow at the morgue wasn't lying.
He was surprised
when he saw the coffin wasn't there.
He must have had it sometime.
- I think he's still somewhere in Karlstadt.
- But where? This is a big town.
Not many places he could hide,
don't forget.
There is that, of course.
What are you two
being so mysterious about over there?
We'll be with you in a moment, darling.
There is an old neglected graveyard
about 3 miles from here.
Somewhere in this area.
St. Joseph's.
Just one moment.
Mina, my dear, don't think I'm being silly...
...but I'd feel happier
if during my absence you would wear this.
Please don't ask me why,
but just wear it for my sake.

- Arthur, I...
- Please, Mina.

[Dramatic instrumental music]

You said Lucy would lead us to Dracula.
Why didn't I listen to you?
This would never have happened.
Don't blame yourself,
but you must let Mina lead us now.
We'll give her every protection we can.
Tonight we'll watch the windows
of her room.

- They face two sides of the house?

- Yes.

I know I ask a great deal of you,
but you mustn't weaken now.
We have it within our power
to rid the world of this evil.
And with God's help we'll succeed.

[Wolf howling]

[Sinister instrumental music]

[Sudden screeching]

Mina's safe now, but we must watch again
tonight. Get some rest.

- What about you?

- I'll be all right in there, if I may.

- I'll get you a rug from our room.

- Thank you.

ARTHUR:

[Frantic instrumental music]

Just sit still like that for a minute.
Thank you.

- Will she be all right?

- I think so.

Let me see your arm.

Steady.

Are you all right?

Yes, it's very good.

You'll need plenty of fluid.

Tea, coffee, or better still, wine.

Go down and have some now,
there's a good fellow.

HELSING:

Gerda and I will take care of her.
Just bathe her forehead, will you?
With eau de cologne or something.
- How is she now?
- She's reacted very well.
Thank God!
How did he get in?
We watched the house all night.
Your theory must be wrong.
He can change into something else.
He must be able to.
How else could he have got in?

HELSING:

GERDA:

HELSING:

I'll go up to her. I'd like to.
You stay and rest, and have some wine.
I'm sure you need both.
- Gerda, will you fetch another bottle?
- Sir, I don't like to.
You know what happened last time
when I disobeyed Mrs. Holmwood's orders.

ARTHUR:

Madam told me the other day that I must,
on no account, go down to the cellar.
[Fast-paced instrumental music]
Holmwood! Holmwood!
[Gerda screaming]
[Gerda wailing]
Gerda, what happened?
You said to come back to Madam
so I came up here.
- And he looked like the devil!
- What happened?
He came in here and picked Madam up
like she was a baby!
Calm yourself.
There's only one place
he can make for now: His home.

HELSING:

He's been dead about half an hour.
You think Dracula killed that coachman?
Of course, without a coach
he'd never get home before sunrise.
He'd be dead.
- Lf he does get home...
- He'd hide in the castle vaults.
- We'd lose him there.
- And Mina?
[Crashing]
Hey!

OFFICIAL:

Halt!
[Loud crash]
It's getting light.
[Dramatic instrumental music]
[Mina screams]
Look!
[Fast-paced instrumental music]
[Frenetic instrumental music]
[Screaming]
[Soft instrumental music]
[Solemn instrumental music]

SOFTITLER: