

DRACULA

THE DANSE MACABRE

By Gabriel Urbina

EPISODE 4

"THE BRIDE OF DRACULA"

RECORDING SCRIPT

11/11/2024

D1 OVER SILENCE:

COUNT DRACULA (V.O.)

1 I ran.

Slowly, we begin to FADE INTO:

INT. SHIP'S HOLD - NIGHT

The slight creak of the WOODEN HULL of a SHIP. Outside it, we hear WAVES LAPPING.

COUNT DRACULA (V.O.)

2 Of course I ran. I managed to save one of the boxes of dirt from the fire. One. Out of fifty. But I was badly injured. Burnt. I'd heal, in time. But I needed rest and blood, and I could no longer do that safely. Not in New York.

A NAUTICAL BELL rings in the background.

COUNT DRACULA (V.O.)

3 I threw money at a ship's captain. Bought passage back to the old world. Kept to myself. Killed a single, careless crew member for sustenance. Spent the rest of the time healing. In the dark.

The SHIP CREAKS again around us.

COUNT DRACULA (V.O.)

4 We crossed the Atlantic in a fortnight. Docked at Lisbon. It wasn't difficult to book passage to Galatz, near Varna. From there, it would be merely day's travel back to Transylvania. To my castle.

FOOTSTEPS ascend a STAIRCASE, and we travel with them to:

EXT. SHIP'S DECK - NIGHT

Dracula emerges onto the ship's deck. Considers the port.

COUNT DRACULA (V.O.)

5 But then... when we arrived at Galatz, I walked up onto the deck. The first time in weeks I'd been in open air.

(MORE)

COUNT DRACULA (V.O.) (CONT'D)

As I looked out across the harbor,
I felt how hungry I was. And
then... I saw you. You'd gotten
there before me. Anticipated my
every move. Somehow, you were
there. You were there waiting for
me.

FADE TO:

EXT. COACH (MOVING) - DAY

WHEELS TURN and HOOVES BEAT against the road.

COUNT DRACULA (V.O.)

6 It was a narrow escape. A river
boat to Seretz. From there, a
coach, to Bistritz, and the Burgo
Pass. Every night I awoke in a new
place, transported by hired hands.
Whoever I couldn't terrify, I had
to bribe. Whoever I couldn't bribe,
I had to terrify. With every dawn,
I had to retreat into the box to
avoid the sun. To rest. To
replenish myself. Every dusk, I
awoke to news of pursuit. You were
always right behind me.

The HORSES WHINY as the pace of coach accelerates.

COUNT DRACULA (V.O.)

7 But still... I made it. Made it as
far as Strâmba. Just miles from the
Burgo Pass. One more day, and I
would have made it to the castle.

And suddenly, all sounds CUTS OFF.

MINA HARKER

8 And then I caught up to you.

COUNT DRACULA (V.O.)

9 And then... you caught me.

CUT TO:

OPENING CREDITS:

"DRACULA: THE DANSE MACABRE"

"EPISODE 4: THE BRIDE OF DRACULA"

FADE IN:

D2 INT. FARMHOUSE BASEMENT - NIGHT

A SLIGHT CREAK of WOOD. Tentative. Unsure.

10 COUNT DRACULA (V.O.)
I should have arrived at Castle
Dracula. Delivered by the carriage
I hired.

Then... CREEEAAAAAK... the lid of a great box, rather like a
casket, rises.

Count Dracula emerges from the box. Looks around.

11 COUNT DRACULA
Ah...

12 COUNT DRACULA (V.O.)
Instead... I had been left in a
basement of some sort. A farmhouse,
by the looks of it.

Indeed, it's the cellar for a rural outpost. A few crates,
bags of grain, and various work tools have been pushed to the
edges of the room, leaving an empty space in the middle.

He takes a few TENTATIVE STEPS, looks around. What in the - ?

And suddenly - FSSSHH! The sizzling sound of a SCALDING.

He LEAPS BACK with a SNARL.

Takes a few DEEP BREATHS, steadying himself. As he settles...

13 COUNT DRACULA
Well... that could be a problem.

14 COUNT DRACULA (V.O.)
There were pages, torn from a
bible. Arranged in a perfect circle
around me.

So there are. They encircle him and his box of dirt. He has
maybe fifteen feet of diameter to work with.

15 COUNT DRACULA (V.O.)
Affixed to the ground. A circle of
holy objects. Ones I couldn't
touch. A circle I couldn't cross.

At that moment - KA-THUNK!

A HEAVY WOODEN DOOR SPRINGS OPEN. Steps descend down a staircase. As they do:

16 MINA HARKER
Oh, good. You're up.

17 COUNT DRACULA
You...

18 MINA HARKER
Me. Good morning.

She pulls up a CHAIR, sets it down and has a seat.

19 MINA HARKER (CONT'D)
I thought it was time for the two
of us to have a little talk.

20 COUNT DRACULA
Where are we?

21 MINA HARKER
You don't need to know that. But
it's quite remote. There's no one
around for miles.

22 COUNT DRACULA
We were *hours* away from my castle.
We couldn't have traveled more -

23 MINA HARKER
Like I said: *remote*. I'm not
kidding. Scream for help all you
want, no one is coming.

He looks at her. Is she telling the truth...?

She just stares back at him. Impassive. Unworried.

24 COUNT DRACULA
Whose... whose farm is this? Where
did you take me?

25 MINA HARKER
It's someone's. You don't need to
know more than that. So you won't.

26 COUNT DRACULA
If you think that I am going -

27 MINA HARKER
I think that I could have killed
you. When you were sleeping in your
little box.

(MORE)

MINA HARKER (CONT'D)

I could have driven a stake through your heart, or cut your head off, or left you to burn in the sun. Do I have your attention?

(BEAT: she does)

28 Good. You are going to answer some questions for me.

COUNT DRACULA

(scoffs)

29 Questions? You want, what? An interview?

MINA HARKER

30 Count Dracula, let me make something clear. The span of that circle is what is left of the world to you. You will never emerge from it. So you have two choices. You can answer my questions, or you can rot down here.

COUNT DRACULA

31 Who do you think you are? I am Dracula, ruler of these lands, master of the seventh -

Mina gets up, starts up going up the stairs.

MINA HARKER

32 Fine. Have a week, then. Think it over.

Dracula LAUGHS, appreciating the gambit.

COUNT DRACULA

33 Oh, very funny. Mina, come on. We both know you're not going to just leave me here for a week.

As the DOOR SLAMS SHUT, we -

CUT TO:

SILENCE:

COUNT DRACULA

34 You just left me there for a week.

A BEAT.

Then, the DOOR OPENS AGAIN. We are back in:

D3 INT. FARMHOUSE BASEMENT - DAY

Mina comes back down the steps. Finds Dracula crouching by the box. He looks up at her. Seething.

35 MINA HARKER
Are you ready to answer my questions now?

36 COUNT DRACULA
What I am ready to do... is kill you. I am going to tear the very heart from -

37 MINA HARKER
Fine. I'll give you three weeks.

The DOOR SLAMS SHUT.

SILENCE:

38 COUNT DRACULA
And so you left me there for three weeks.

Then, the DOOR OPENS AGAIN. We are back in:

INT. FARMHOUSE BASEMENT - DAY

Mina comes back down the steps. Dracula is now lying weakly on top of his box.

39 MINA HARKER
Hello again, Count Dracula.

40 COUNT DRACULA
Do you have any idea... how hungry you can get? When you... you're already dead but you *still* hunger?

41 MINA HARKER
Oh, I'm so sorry. Would you like something to eat?

She raises something. Unsheathes it with a shimmer of metal. A KNIFE.

Dracula's eyes go wide. Not even a wild animal at this point - a junkie, and someone is dangling a fix in front of him.

42 MINA HARKER (CONT'D)
I think... we might be able to arrange that. A bit of blood.

She brings the blade down, pressing it against her palm.

43 MINA HARKER (CONT'D)
 Just a small cut. Not too much. But something. If you answer some of my questions.

He rises. Walks to her. His eyes never leave the blade.

44 COUNT DRACULA
 Why... why are you doing this? You're just going to kill me...

45 MINA HARKER
 You being dead is good. Nothing like you ever happening again is much better. So I want to know everything there is to know about you. To make sure that when I end things... they are over. Are my terms acceptable?

46 COUNT DRACULA
 Yes...

47 MINA HARKER
 ... say please.

48 COUNT DRACULA
 Please.

49 MINA HARKER
 Get down. On your knees.

He does.

50 COUNT DRACULA
 There. *Please*.

She scrutinizes him. Then...

CLICK. She puts the blade away.

51 MINA HARKER
 I don't believe you.
 (starts to go)
 52 Maybe I'll believe you in a month.

53 COUNT DRACULA
 No, wait, wait, I'll - tell me what you want to know! I'll tell you! I'll tell you anything you - !

SLAM.

MINA HARKER

61 Oh, I'm not up there. I travel. Do research. Try to piece together some things.

COUNT DRACULA

62 You just leave? You're not worried *someone* will stumble upon me?

MINA HARKER

63 No. I'm not worried.

The cold, quiet dispassion of that answer chills his blood.

MINA HARKER (CONT'D)

64 I've learned a lot about you. I was just at the University of Budapest. Their history section was excellent. Vlad Tepes. "Vlad the Impaler." You were born in the late fourteen-twenties, the son of Vlad the Second. Vlad Dracul. You were held as a hostage by the Ottoman court until you -

She's interrupted by a rattle of DARK LAUGHTER.

COUNT DRACULA

65 Oh Madame Harker... I've told you once and I'll tell you again: you shouldn't believe everything you read in books.

She looks at him - *what? What?*

MINA HARKER

66 You... you're *not* Dracula?

He lets out a BITTER BARK of LAUGHTER.

COUNT DRACULA

67 Dracula... has been a very convenient mask. Which I have worn... for a very long time. I have worn it so well that...

(BEAT)

68 But was I born in 1429? Did I grow up as a hostage in the courts of the Ottomans? Did I kill my cousin Vladislav and steal his throne, was I imprisoned by Mattias Corvinus? Did I kill hundreds of men with such cruelty that they called me "The Impaler"? Am I that Dracula?

Another BARK OF BITTER LAUGHTER.

COUNT DRACULA (CONT'D)
 69 You don't understand. You don't.
 You think you have it so hard -
 being passed over, being ignored,
 being underestimated for being a
 woman. Oh, yes, how difficult. You
know nothing!
 (BEAT)
 70 You know nothing of growing up in
 the peasantry of the old old world.
 Where your work and your
 possessions and your very life were
 at the whims of your rulers. Where
any resistance could lead to death
 and torture and -
 (DEEP BREATH)
 71 Where you were nothing. Not human.
 Not in the same way that the nobles
 and the knights and the priests
 were human. You were no one.
 (CHUCKLES)
 72 So... to be *someone*. To *matter*? To
 be a noble, someone with power,
 someone who's named commanded
 respect and authority and fear? To
 be *Dracula*? It's been a very useful
 mask to grow into.

BEAT.

MINA HARKER
 73 And who were you? Before the mask?
 (BEAT, very small:)
 74 Who are you, Count Dracula?

For a LONG, STILL, QUIET BEAT her just stares at her.

MINA HARKER (CONT'D)
 75 Not yet? Fine. No rush. We've got
 all the time in the world.

The silence around them is long and still and deep.

COUNT DRACULA (V.O.)
 76 Three months later.

The DOOR OPENS AGAIN. Once again, we are back in:

D4 INT. FARMHOUSE BASEMENT - DAY

Mina stands before him. He watches her, silent.

MINA HARKER

77 This is it, I promise you. You are never leaving this basement. This is where it ends. One way or another. But if you wish to be understood... now's the moment.

(BEAT)

78 How did you die, Count Dracula? How did you become a vampire?

He watches her. Still. Unmoving. Then... he takes a DEEP BREATH.

COUNT DRACULA

79 There is a school. Hidden away, in a dark place in the shadow of the Carpathian Mountains. It is called the *Scholomance*. Every hundred years, it opens its doors, and takes ten young men as students. Men of ambition, men of potential, men who have nothing to lose. For seven years, they study there, and the devil himself teaches them the hidden letters of all things, and the dark, secret music that moves the world. Nine of those students go back the world as powerful sorcerers. But the tenth? The tenth student the devil claims as his due, and turns him into a creature of such complete and utter darkness, of such *evil*, that -

Somewhere in the above, Mina let out a LOW EXHALE. She rises and starts to head for the door.

COUNT DRACULA (CONT'D)

80 - where - where are you going?

MINA HARKER

81 You want to be that way? *Fine*. I'll see you in six months.

COUNT DRACULA

82 All right, wait. Just give me a moment - just give me a moment to -

The DOOR SLAMS SHUT.

COUNT DRACULA (V.O.)

83 And so you just left me there. For another six months.

The DOOR OPENS AGAIN, and we are back in:

D5 INT. FARMHOUSE BASEMENT - DAY

The STAIRS CREAK as Mina walks down them. She is carrying a large, BLACK BAG with her.

84 MINA HARKER
 Good morning, Count Dracula. Are you ready to answer my questions? With the *truth* today, perhaps?

He watches her approach. There's a FLUMPH as she sets down the bag.

85 COUNT DRACULA
 What's that? What's in that bag? Did you bring me a present?

86 MINA HARKER
 In a manner of speaking. Here. I need you at least somewhat cogent.

In quick succession: the SLICING SOUND, the DRIPPING, the BOWL being set on the ground...

He eyes her for a moment... But then he DRINKS. When he's done:

87 COUNT DRACULA
 You seem... particularly upbeat today.

88 MINA HARKER
 I am. Today is a very special day. You see, today is the day you die.

A LONG BEAT. *Well then.*

In the distance, from far off, there's a LOW, DEEP RUMBLE.

89 COUNT DRACULA
 Sounds like there's a storm coming.

90 MINA HARKER
 It's just passing, actually.

She PULLS UP the CHAIR. Sits.

91 MINA HARKER (CONT'D)
 I have a theory for you. In your castle. There was a woman. A vampire.

(MORE)

MINA HARKER (CONT'D)

Trapped in the deepest level of your dungeons. In a catacomb. Yes?

(BEAT)

92 At first, I thought... well, another one of your victims. You fed on her, she came back as a vampire. You moved her out of the way. Nothing more to it, right?

(BEAT)

93 But no. You must have killed hundreds. Your spawn has terrorized the countryside for centuries. But there were no others vampires in the castle. No other bodies. You clean up after yourself when you're done. Which means... she wasn't food, was she? She was something else. Something special.

(BEAT)

94 Was she Maria?

COUNT DRACULA

95 No.

His anger is cold pure terrible. Pure vehemence.

COUNT DRACULA (CONT'D)

96 Don't you dare. Don't you dare to insinuate that -

(DEEP BREATH)

97 That thing in my basement? Is a monster. And she's exactly where she needs to be. That's all there is to it.

BEAT.

MINA HARKER

98 Do you still want to know? What makes you special? Why you kept your humanity when no other vampire does? I can tell you. Or at least I think I can. I figured it out back at Carfax. But I need to know that I'm right. So you need to tell me the truth.

(BEAT)

99 How did you die?

He stares at her. Something in him wavering. Off-balance.

COUNT DRACULA

100 I'll tell you... if you tell me one thing. If you tell me... the truth.

(MORE)

COUNT DRACULA (CONT'D)

(BEAT)

101 Why are you keeping me alive? Why haven't you destroyed me?

She opens her mouth, draws breath -

COUNT DRACULA (CONT'D)

102 The *truth*. Not what sounds good. Not what you tell yourself. The real reason.

Slowly... she nods. Looks inside herself. What *is* the reason?

MINA HARKER

103 You're still alive... because I need to win.

COUNT DRACULA

104 You've already won.

MINA HARKER

105 No. Not against you. I need to win against... everyone. You're alive because I've known that I am the smartest, most capable vampire hunter in New York - quite likely in all of America - for a very long time. And because old men can't see that, I've spent all of my adult life looking after children.

(BEAT)

106 And after years of that, I just... I need to know. I need to know I'm right. I need to know... that I am as good as I think I am. I need to know that I am the strong, clever one. That's... that's the truth.

A BEAT. He stares at her. Until...

COUNT DRACULA

107 Once upon a... long, long time ago... there was a woman. A countess. And she was cruel.

He stares forward, avoiding her eyes. As he speaks, we hear elements from the story, summoned forth from his memory...

COUNT DRACULA (CONT'D)

108 Some rulers are cruel out of cowardice. Others are cruel out of necessity. She was cruel because something in her was broken.

(MORE)

COUNT DRACULA (CONT'D)
Because the sight of blood made her
feel... warm and alive.

SHH-WHIP! A a WHIP CRACK falling on someone's back.

109 COUNT DRACULA (CONT'D)
And she was both inventive and
bestial in the miseries she
inflected upon others. She would
have young women brought up to her
bedchambers, bound and gagged, so
she could tear their throats open
with her teeth and drink their
blood. Or she'd have them hung
upside down and slit their throats,
so she could bathe in it.

A HORRIBLE, FLESHY TEARING SOUND, followed by a STEADY DRIP,
DRIP, DRIP of blood...

110 COUNT DRACULA (CONT'D)
Did anybody try to stop her? Of
course not. She was of the
nobility. And she was wealthy.
Wealthy enough that the king of the
land was indebted to her. And best
of all... the people she preyed on
were foreigners. Travelers from
other lands, taken in the middle of
the night. Refugees, fleeing from
wars. Farmers and peasants,
kidnapped at the border. The view
of the day was... "Well, they are
only foreigners. If we had to pick
between them and our cattle, we'd
go with the cattle."

A TERRIBLE, STABBING SOUND - a sword plunging into a chest.

111 COUNT DRACULA (CONT'D)
And so she reigned, and it was a
reign of terror. And the bodies of
her victims were thrown out in the
fields, drained of their blood.

The BZZZ of flies.

112 COUNT DRACULA (CONT'D)
And when the peasants who worked
the fields found those bodies,
stories began to spread all
throughout the countryside.

(MORE)

COUNT DRACULA (CONT'D)

Stories of evil monsters in the night, who kidnapped your loved ones and drank their blood.

A HEAVY CASTLE DOOR OPENS, and FOOTSTEPS APPROACH.

COUNT DRACULA (CONT'D)

113 One day, a pair of commoners came into the countess's employ. They were a married couple, and foreigners - refugees from the lands beyond the forest. But they spoke well, and could hide their roots, and so passed for natives of the land. He worked as a stablehand, she was a maid. And they were abused. And tormented. And humiliated. For months. For years. For no reason other than... the woman who had the power to cause it all was amused by it.

He LAUGHS BITTERLY at that.

COUNT DRACULA (CONT'D)

114 And so it went. For more than a half a decade. But a human's will is an unpredictable thing. Sometimes it just -
 (SNAPS HIS FINGERS)
 115 - snaps. A young girl had been brought before the countess. She had committed some trivial mistake. And the maid's will snapped. She defended the girl, stopped the countess from killing her on the spot. Nobody had talked back to the countess, nobody had so much as delayed her, for years. You know what the punishment for this insolence was?

BZZZ... the BUZZING OF INSECTS.

COUNT DRACULA (CONT'D)

116 The countess had the maid taken to the yard. And tied up so she couldn't move.

BZZZ... BZZZ... the DRONING gets LOUDER.

COUNT DRACULA (CONT'D)

117 And every inch of her was covered with honey.

(MORE)

COUNT DRACULA (CONT'D)

And she was held there... until the insects were done.

BZZZZZZZ! The horrible droning of a SWARM.

COUNT DRACULA (CONT'D)

118 Until they had eaten her while she was still alive. It was... *slow*. It took hours. And the countess made Maria's husband watch. Every minute of it.

As the sounds of the INSECTS FADE AWAY... we hear FOOTSTEPS RUNNING, through SNOW.

COUNT DRACULA (CONT'D)

119 Something broke inside the man. He fled the countess's castle, ran through the dark forest at the edge of her lands.

An ARROW WIZZES PAST HIM.

COUNT DRACULA (CONT'D)

120 He was pursued. The guardsmen were not the best shots in the kingdom.

Another ARROW - which CONNECTS. A GROAN OF PAIN. Then, TWO MORE ARROWS.

COUNT DRACULA (CONT'D)

121 But the man was unlucky. There were three arrows in him before he managed to lose them.

More RUNNING. Around the man, the sounds of a DARK FOREST.

COUNT DRACULA (CONT'D)

122 And then he was alone. In the forest. In a night as black as they come. He knew the way. But he was hurt, and bleeding. And tired.

A GROWL. The sound of an animal, somewhere around him.

COUNT DRACULA (CONT'D)

123 And he wasn't alone. *Something* had found the man. Something dark and terrible and *hungry*. Something drawn to the smell of blood. So again, he ran.

Fast, desperate, running FOOTSTEPS...

COUNT DRACULA (CONT'D)
 124 The woods thinned. Suddenly, he was
 in the outskirts of a village.
 Running through a churchyard,
 through the graves. Up to the
 doors.

BAM, BAM, BAM! Desperate pounding on the doors.

COUNT DRACULA (CONT'D)
 125 Let me in, he said. Please, please
 before it's too late, before -

A GROWL! And the TERRIBLE SOUND of MEAT BEING TORN INTO.

COUNT DRACULA (CONT'D)
 126 And then there was a pain his neck.
 Piercing, and cold as ice. And he
 knew nothing more.

A LONG BEAT... until... A GASPING BREATH.

COUNT DRACULA (CONT'D)
 127 He woke up the following night.
 When he came to, he was standing
 over a body. The local priest -
 with his throat torn apart, and his
 blood on the man's lips. He had
 changed. He was something else now.
 And he was strong. For the first
 time in his *life*... he was strong.
 (shrug)

128 After that... it was easy. In time,
 he figured out the shape of it.
 Stay out of the sun. Command the
 creatures of the night. Kill men
 and women, and drink their blood,
 and watch them rise as mindless
 monsters.

(BEAT)
 129 A little bit of strength became a
 bit of power. A bit power became a
 lot of power. And in due time, a
 new figure of the nobility
 appeared. And when he went back
 across the forest, he was a
 thunderbolt.

(BITTER LAUGH)
 130 Years of being untouchable and all
 it took to bring countess down was
 a simple scandal - brought to light
 by another member of the nobility,
 of course.

(MORE)

COUNT DRACULA (CONT'D)

It all came out, every ghoulish deed she had committed over the years. There was a trial, and a conviction, and the matter of carrying out her execution was left in the hands of the young, handsome count who had brought the charges against her.

CLACK... CLACK... CLACK... the sound of STONE and MORTAR being set in place.

COUNT DRACULA (CONT'D)

131 Take her away, the judge said. Take her somewhere dark and miserable, and make sure she never sees the light of day again. The count was very happy to oblige. He took her back to the castle he had made his... and had walled her up in his dungeon. And after that... it was even easier. To keep her in the dark. To feed on her. Keeping her alive. Making her last for months. For years. Until finally... she died. And rose again. As an undead. So her torment could continue. So she could stay in that dark place, hungering for blood. For centuries. For ever.

KA-CLACK! The last stone is set in place. Then... silence.

COUNT DRACULA (CONT'D)

132 Except... he didn't know what would happen. Didn't realize. When he fed on her, everything she was flowed into him. All the cruelty. The violence. The sadism. Every last bit of her twisted, broken humanity. Everything that he hated, every bit of that monster... became him. He became... Count Dracula.

(BEAT)

133 The next four centuries came and went without much major incident. And no matter what he tried... the man was very, very alone.

Finally, he turns towards her. *That's it.*

Mina nods slowly, the impact of everything she just heard settling into her. Until, finally...

MINA HARKER

134 And... what was his name? Maria's
husband? Before he was Count
Dracula?

He smiles at her sadly.

COUNT DRACULA

135 I don't remember.
(BEAT)
136 Does that answer your question to
your satisfaction, Madame Harker?
(she nods)
137 Good. Now tell me.

MINA HARKER

138 Dracula, I -

COUNT DRACULA

139 No. No sympathy. Not between us.
(she nods)
140 The truth. Tell me.

MINA HARKER

(DEEP BREATH)
141 Consider... the vampire.

Again, we hear the same sounds we heard earlier. A man
running through the woods, stalked by an animal.

MINA HARKER (CONT'D)

142 A mindless, bloodthirsty creature,
who hungers for what was taken from
them. Their *life*. So they attack
others... and drink their blood.

With a WOOSH, the sounds of the FLASHBACK fade away.

MINA HARKER (CONT'D)

143 When you drink from someone, you
take on their qualities. Their
essence, if you will. Demeanors,
abilities, senses, even memories.
Yes?

COUNT DRACULA

144 Yes...

MINA HARKER

145 Yes. You take on their... humanity.
The very thing that is lost to the
vampire at the moment of their
death. So... let's consider *your*
death.

Again: we hear the GASP...

146 MINA HARKER (CONT'D)
Or, more specifically, your
awakening. Not at the onset of your
vampirism... but after you fed on
your first victim. The priest. Why?

147 COUNT DRACULA
I... don't know. I was hungry. I
must have been... besides myself.
The craving of a vampire -

148 MINA HARKER
No. It is because when you first
woke up... you were just a regular
vampire. Nothing special. But then
something changed. Do you see?

149 COUNT DRACULA
I... do not.

150 MINA HARKER
You were stalked through the woods.
By a vicious, mindless vampire.
Then, when you woke up, in a fit of
undead hunger, you ate the kindly
village priest. The man who brought
your body in from the cold in an
act of charity. Correct?

151 COUNT DRACULA
Yes.

152 MINA HARKER
Wrong. Because when you were
bitten, you were attacked from
behind... weren't you?

We hear the attack. The GROWL, the TEARING into the neck...

153 MINA HARKER (CONT'D)
You never saw the vampire who
killed you. What if... they were
one and the same?

154 COUNT DRACULA
... what?

155 MINA HARKER
What if the vampire who killed you
and the priest you killed... were
the same person?
(BEAT)
(MORE)

MINA HARKER (CONT'D)

156 What if you weren't murdered by
some hungry, undead beast living
off of carrion in the depths of the
forest. What if... the thing you
killed was the thing that killed
you? What if it stole your life,
your humanity...

COUNT DRACULA

157 ... and I stole it right back?

He blinks, the idea settling in his mind. Oh shit.

MINA HARKER

158 *Exactly.* It's... likely the only
way. After your mind is taken away
from you, you have to take it back.

(BEAT)

159 Which means that... if you'd like
to make another thing like
yourself, the process is simple
enough. Just let one of your lesser
creations feed on you. Let them
kill you. Although I understand if
that feels like it defeats the
purpose of the exercise.

(BEAT)

160 But... there you have it. The thing
that makes you special, Count
Dracula. The same thing that makes
anyone born into a life of
privilege and power more special
and valuable than anyone else.

COUNT DRACULA

161 And that is?

MINA HARKER

162 Absolutely nothing other than
sheer, dumb luck.

A BEAT.

Then... he BREAKS OUT INTO LAUGHTER. The lunatic absurdity of
it all. After a moment, she joins in the LAUGHTER.

FADE TO:

D6 SOME TIME LATER:

They are still together, somewhat more settled.

163 COUNT DRACULA
So... does that answer things? To
your satisfaction?

164 MINA HARKER
I believe I have all the pieces I
require, yes.
 (then:)
165 The vampire that was sealed in the
crypt? That was -

166 COUNT DRACULA
Oh yes. That's her. And whatever
happens to me, I'll take comfort in
knowing she's still rotting there.

167 MINA HARKER
Ahhh, apologies. Here.

168 A FWUMPH as she tosses him the BAG. He catches it.

169 MINA HARKER (CONT'D)
Open the bag.

 CLICK. He opens it. Looks inside.

170 COUNT DRACULA
It's her. Her head. You killed her.

171 MINA HARKER
I have this policy, you see, about
not leaving loose ends. Especially
when those ends are vampires.

172 COUNT DRACULA
You've been to my castle?

173 MINA HARKER
Quite a few times. There's... not
much left of it, actually. What you
heard a little bit ago? That was
the explosive charges we set at the
foundation.

174 COUNT DRACULA
"We"?

175 MINA HARKER
Oh, the locals here were, uh, quite
eager to help. I expect by now,
it's nothing but a pile of rubble.

176 COUNT DRACULA
 You *have* been busy...

177 MINA HARKER
 Your influence has been removed
 from these lands. The people will
 recover. You will be forgotten. The
 way she was. The way we all will.
 The way we're supposed to be.
 (BEAT)

178 Which just leaves us with one
 question. How would you like to do
 what happens next?

As he looks at her, we -

FADE TO:

D7 SOMETIME LATER:

A CLACK as Mina sets an object down on the ground.

179 MINA HARKER (CONT'D)
 You're sure?

180 COUNT DRACULA
 It seems... appropriate enough. Two
 of my great adversaries, together
 at last. Let them say that Dracula
 had to be brought down by a *horde*
 of his enemies.

Mina smirks a bit at that. *Fair enough.*

181 COUNT DRACULA (CONT'D)
 That's it, then?

182 MINA HARKER
 That's it. There's three more
 mirrors set upstairs. Once I turn
 this one towards you... well, it's
 quite a sunny day today.

183 COUNT DRACULA
 Good. You know, they say that the
 closest thing a being without a
 reflection has to one... is another
 being without a reflection. It's
 the only place where we see
 something that looks like us.

184 MINA HARKER
 I think that may be overstating the
 similarities between us.

185 COUNT DRACULA
Perhaps. But... I'm glad it was
someone with at least a bit of a
monster inside of them.

186 MINA HARKER
I have a monster in me?

187 COUNT DRACULA
My dear Mina. You have at least
enough monster in you to do what
you're about to do... don't you?

For a LONG BEAT they just stare at each other. And then... A
SLIDING SOUND. As Mina TURNS THE MIRROR.

There's a SNARL, followed by a BURST OF FLAMES.

For a BEAT, we stay on the SIZZLING, SCALDING SOUNDS. Then...

188 MINA HARKER (V.O.)
So did you know what would happen?
When you burnt?

189 COUNT DRACULA (V.O.)
Oh, I wondered. Thought it might be
a possibility. When did you know?

190 MINA HARKER (V.O.)
Not for days. Long after I had
walked away from the pile of ashes
that was left behind when the sun
was done with you.

As the BURNING starts to SUBSIDE, we...

FADE TO:

EXT. SHIP - DAY

Mina walks on the deck. We hear the LAPPING OF WAVES.

191 MINA HARKER (V.O.)
It was nearly a week later. I was
on the ship back to America...

A SUBTLE, GHOSTLY WHISPER: *Mina...*

192 MINA HARKER (V.O.)
When I thought I heard your voice.

She looks around. Nothing. Just her imagination. Right?

FADE TO:

EXT. STREETS OF MANHATTAN - DAY

Mina makes her way through the street.

193 MINA HARKER (V.O.)
 Then... after I made it home... it
 kept happening.

Again, a GHOSTLY WHISPER: *Minnaaaaa...*

194 MINA HARKER (V.O.)
 At odd moments, I'd hear you. Like
 you were calling out to me.

She looks around, trying to find the source of the
whispering. Increasingly unnerved.

FADE TO:

INT. HARKER HOUSE - BEDROOM - NIGHT

Mina gets ready for bed.

195 MINA HARKER (V.O.)
 And then... three months after I
 left Transylvania... it happened.

She turns a mirror towards her - GASPS! *What?*

196 MINA HARKER (V.O.)
 I looked in the mirror. And there
 you were. Staring back at me.

And so he is. As if he was her reflection.

197 MINA HARKER (V.O.)
 At first I thought I was imagining
 things. But then -

198 COUNT DRACULA
 No, Mina.

His voice is DISTORTED, SLIGHTLY ECHO-Y.

199 COUNT DRACULA (CONT'D)
 It's not all in your head.

There's an ATMOSPHERIC WOOSH, and we -

CUT TO:

INT. STUDY - NIGHT (FRAME STORY)

She's back at the desk, typewriter in front of her.

COUNT DRACULA

200 It's simple enough, I suppose. Back
in the asylum, you did that...
unspeakably foolish thing.

MINA HARKER

201 I bit you. I drank your blood.

COUNT DRACULA

202 Took a bit of me into you. And
through that... I live on. In you.

MINA HARKER

203 Yes, aren't I a lucky girl?

COUNT DRACULA

204 Oh, it's not *that* bad. Without a
body, I'm no harm to anyone. It's
not like I can bend your actions to
my will, can I? I'm just... a
passenger. Along for the ride.

MINA HARKER

205 So you say. But is it going to stay
that way? And is there some way to
be rid of you?

COUNT DRACULA

206 I don't know the answers to either
of those questions. But until
then... I do enjoy our little
chats.

(BEAT)

207 You're not thinking of including
this little detail in the account,
are you?

MINA HARKER

208 What? Tell Mr. Hawkins that I still
have Count Dracula whispering in my
ear? Even as I ask them to give me
my late husband's position? Let's
not and I say I did, hmm?

He shoots her a wicked smile. That's my girl.

She LAUGHS A BIT.

COUNT DRACULA

209 What?

MINA HARKER

210 Oh, nothing, it's just... a vampire hunter, with Count Dracula stuck in her head. I *do* lead an interesting life, don't I?

COUNT DRACULA

211 Interesting is better than boring. Go on, then. Let's wrap it up.

Mina BREATHES... starts TYPING... as she does, she mutters:

MINA HARKER

212 "Thus concludes my report on the subject from Transylvania. Though many lives were lost preventably, we can now consider the case well and truly closed. Along with this report, you will find an index of all corroborating evidence and written reports. I expect your reply shortly... and await your decision pertaining to similar cases in the future. Yours...
Wilhelmina Harker."

(stops...)

213 There's something wrong, isn't there? What's bothering me here?

Dracula stands over her shoulder. Reads the letter.

COUNT DRACULA

214 The name's wrong. You don't need it anymore. And it doesn't suit you. Go back to the other one. The one you got from your grandfather. Use your *real* name.

She considers this for a moment... then... CROSSES OUT something on the piece of paper.

A BIT MORE TYPING, over which...

MINA HARKER

215 "Yours... Wilhelmina Van Helsing."

And as the last KEY CLACKS into place all sounds - CUT OFF.

END OF EPISODE 4