

UNIVERSAL-INTERNATIONAL
presents

ABBOTT and COSTELLO
MEET
FRANKENSTEIN

THE BRAIN OF FRANKENSTEIN

Screenplay

by

Frederic Rinaldo
Robert Lees

and

John Grant

Blair Stanger
"MONSTER"

*To my Friend Jerry
my best always
Blair Stanger*

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Cast

BUD ABBOTT as Chick Young
LOU COSTELLO as Wilbur Gray
LON CHANEY as The Wolf Man/Lawrence Talbot
BEIA LUGOSI as Count Dracula
GLENN STRANGE as The Frankenstein Monster
LENORE AUBERT as Sandra Mornay
JANE RANDOLPH as Joan Raymond
CHARLES BRADSTREET as Prof. Stevens
FRANK FERGUSON as MacDougal
BOBBY BARBER as The Waiter
and
VINCENT PRICE as The Voice of the Invisible Man

Directed by Charles E. Barton
Screenplay: Robert Lees, Frederic Rinaldo, John Grant
Original Screenplay Title: The Brain of Frankenstein
Produced by Robert Arthur
Director of Photography: Charles Van Enger
Art Directors: Bernard Herzbrun & Hilyard Brown
Music Composed & Conducted by Frank Skinner
Set Decorations: Russell A. Gausman, Oliver Emert
Cameraman: Robert Pierce
Special Effects: David S. Horsley & Jerome H. Ash
Edited by Frank Gross
Makeup: Bud Westmore
Sound: Leslie I. Carey & Robert Pritchard
Asst. Director: Joseph E. Kenny
Hairdresser: Carmen Dirigo
Running Time: 83 minutes
Release Date: 1948

"BRAIN OF FRANKENSTEIN"

FADE IN

1 INSERT - BILLBOARD ADVERTISEMENT

Under a slogan, "Go South, Young Man", it sells the beauties of Florida in the winter with a guy on a surfboard.

DISSOLVE THRU TO

2 MONTAGE OF WINTER SEASON IN FLORIDA

After animation of the poster there should be SHOTS of golfing, boating, etc. (Be sure to show scenes of the Bayou country with its winding streams, overhanging trees, etc.)

3 CLOSE SHOT - SIGN ON RAILROAD STATION

"PARADISE COVE - FLA."

CAMERA TIPS DOWN TO

4 MED. LONG SHOT - RAILROAD STATION

Summer vacationers carrying luggage, golf clubs, tennis rackets, fishing tackle, etc., are disembarking from a train.

5 MED. SHOT - BAGGAGE CAR

This car is separated from the station by a platform and another railroad track. CHICK (Bud Abbott), a baggage attendant, stands on the platform catching packages, grips, golf bags, etc., that are thrown to him from the door of the baggage car by the R.R. baggageman. Chick in turn throws them onto a steadily growing pile that stands near him. The railroad baggage man tosses the last piece.

BAGGAGE MAN

That's all!

CHICK

Right!

(addressing pile)

Take it away!

The pile of luggage, etc., starts to rise.

6 CLOSE SHOT - PILE OF BAGGAGE

As it rises, WILBUR'S (Lou Costello) head pops out, disclosing that he is to carry the load. O.S. WE HEAR THE WHISTLE OF AN APPROACHING TRAIN.

7 STOCK SHOT - FAST MOVING TRAIN

8 MED. SHOT - WILBUR

Loaded with baggage and hardly able to see, he starts across the track to the station. O.S. WE HEAR THE TRAIN WHISTLE GETTING LOUDER AND LOUDER.

9 CLOSE SHOT - CHICK

He looks o.s.

CHICK
(in terror)
Wilbur! Look out!

10 MED. SHOT - PROCESS

The train is coming toward Wilbur, its WHISTLE BLOWING. Wilbur's back is turned from it. He is looking toward Chick.

WILBUR
What did you say?

CHICK'S VOICE O.S.
Look out! LOOK OUT!

O.S. STILL COMES TRAIN WHISTLE.

WILBUR
(yelling)
That darned whistle's blowin' so
loud I can't hear you.

The train is almost on top of Wilbur as he turns, sees the train, yells with fright and jumps to safety. The train goes by.

11 STOCK SHOT - PASSING TRAIN

12

MED. SHOT - PLATFORM - OTHER SIDE OF TRACK

A small crowd stands horrified as we see Wilbur sprawled among the baggage. Chick rushes INTO SCENE.

CHICK

What are you trying to do --
delay the Orange Blossom Limited?
Get up and get that baggage together.

WILBUR

(tries to rise)

Oww, my head --

He falls back. SANDRA MORNAY ENTERS SCENE. Sandra is a femme fatale if ever there was one. Very attractive and smartly dressed. She hurries to Wilbur's side.

SANDRA

(concerned)

Wilbur, darling, are you all right?

WILBUR

(groggily)

It's my head --

SANDRA

(reacting)

Your head!!

She kneels beside Wilbur and raises his head. She examines it carefully.

SANDRA (cont'd)

Does this hurt?

(he shakes his head)

Does that hurt?

(in relief)

Oh, thank heaven. If anything
happened to you, dearest, I'd never
forgive myself.

She kisses him tenderly on the forehead and helps him to his feet.

WILBUR

I guess I'm all right, Sandra.
Gee, you certainly worry about
me, don't you?

SANDRA

You mean an awful lot to me.

WILBUR

(sighing)

Gee! Tell me more --

12

CONTINUED

SANDRA

I will -- at dinner tonight.

She blows him a kiss and turns to find Chick eyeing her.

CHICK

Frankly, I don't get it.

SANDRA

(coldly)

And, frankly, you never will.

She EXITS. The boys start to pick up the baggage.

CHICK

I can't figure out that dame. Of all the guys around here, that classy dish picks you out.

WILBUR

(indignantly)

Well, what's wrong with that?

CHICK

Take a good look at yourself in a mirror.

WILBUR

Why should I hurt my own feelings?

They start carrying the baggage into the baggage room, with Wilbur carrying practically all of it.

13

INT. BAGGAGE ROOM - MED. PAN SHOT - WILBUR AND CHICK

As they carry the baggage toward the storage section we HEAR a persistent ringing on the sound track. CAMERA PANS them past the baggage counter where stands MR. McDUGAL. It is McDougal pounding the counter bell for attention.

WILBUR

(dreamily, to Chick)

What a girl! All she has to do is look at me and I get a ringing in my ears.

CHICK

Well, if you'd give this man a little service, it'll stop.

He grabs the bell away from in front of McDougal. At the same instant, the phone rings. Chick reacts.

JG

CONTINUED

13 CONTINUED

WILBUR
 (digs his ear
 with his pinky)
 See! It's getting worse!

CHICK
 Answer the phone!

Wilbur does a taken at the phone and answers it as Chick
 EXITS.

WILBUR
 (into phone)
 Baggage room...London calling?
 Put 'em on.

14 INT. HOTEL ROOM - NIGHT - MED. CLOSE SHOT - LAWRENCE
TALBOT - (THE WOLF MAN)

Talbot looks as prepossessing as he usually does between his
 fits of lunar madness. At the moment, however, he seems in
 a state of extreme agitation.

TALBOT
 (into phone)
 Hello! Do you have two crates
 addressed to McDougal's House of
 Horrors?

WILBUR'S VOICE
 What are the check numbers?

TALBOT
 Never mind that. -

He stares through the window at the rising full moon and
 speaks more hurriedly.

TALBOT (cont'd)
 The moon is full here and I haven't
 much time... Listen closely. I'm
 flying out of here at dawn. Under
 no circumstances must those crates
 be delivered until I arrive..
 Understand. Under no -----

With a loud gurgle, then a growl, he begins to undergo the
 first phase of his transformation. He stares at his hands.
 More animal sounds come from his throat.

15 MED. CLOSE SHOT - WILBUR ON PHONE

WILBUR

Hello -- hello.

(reacts to sounds
over phone)

Look Mister, this is no time to
be gargling your throat. -- Who
is this, anyhow...

16 MED. SHOT - TALBOT

He is now in the second phase of his transformation. With
his final gasp of normalcy, he hoarsely growls into the
phone:

TALBOT

McDougal! --

Then he drops the phone, launches into the last phase of his
transformation and gives vent to a fierce growl of a wolf.

17 MED. CLOSE SHOT - WILBUR

WILBUR

(getting mad as he
reacts to sound)

Don't lose your temper, pal, I
heard you. We'll hold the stuff
'til you get here.

Still mad, he slams up the phone. CAMERA PANS HIM INTO:

18 TWO SHOT WITH McDOUGAL

WILBUR

The nerve of some people!

(becomes aware
of McDougal)

What's on your mind, Bub. Make
it snappy, I'm in a hurry.

McDOUGAL

(controlling himself)

My name is McDougal. I have two
crates addressed to my House of
Horrors and I'd like immediate
delivery.

Wilbur glances from the phone to McDougal and burns.

18

CONTINUED

WILBUR

Look - I just talked to you long distance. - And what's the idea of growling at me.

McDOUGAL

Are you crazy. I've been standing here the whole time. Now give me those crates.

WILBUR

Sorry. You told me not to deliver 'em until you called personally.

McDOUGAL

I am here personally.
(handing over
some papers)
Here's my insurance slip - and my bill of lading.

WILBUR

(looking at them)
"J. K. McDougal" ...
(impressed)
Boy! London - fss! - Florida,
Ain't modern travel wonderful?

Chick ENTERS SCENE.

WILBUR

(showing him papers)
Chick - the man wants these.

Chick looks at the papers and whistles.

CHICK

Insured for \$20,000. We'll look them up. Must be valuable.

He and Wilbur leave as Sandra wanders up to the counter. McDougal turns to her boasting.

McDOUGAL

I'll say they're valuable. D'you know what's in there, Miss? Best attraction the House of Horrors ever had. One of them is a coffin containing the remains of the original Count Dracula - and the other is the body of the Frankenstein Monster. That combination's enough to scare the pan---
(catching himself)
-- the shirt off your back, ain't it?

18

CONTINUED - 2

SANDRA
I don't scare easily.

McDOUGAL
(still boasting)
Neither do I, where money's concerned.
I bought them dirt cheap. A European
agent picked my name out of thin air --

SANDRA
(coldly)
Very interesting.

She walks off: CAMERA PANS her to the baggage section where crates and boxes are piled high on both sides of a wide aisle. They are packed the way you'd expect these two boys to pack them - the larger ones balancing precariously on top of the smaller ones.

SANDRA (cont'd)
(to Wilbur)
Darling, I have to run along.
Something has come up that means
we'll have to break our date tonight.

WILBUR
It - it isn't another fellow, is it?

SANDRA
Of course not - silly boy.

She pats his cheek and EXITS. Wilbur sighs dreamily.

WILBUR
Gee, I'm floating on a cloud of
love.

CHICK
Listen, you little blimp, I'll let
the air out of you if you don't
give me a hand.

Wilbur gets behind the crates with Chick and they both shove but the pile hardly budge.

WILBUR
Wait a minute.

He climbs up on the top crate (one of McDougal's), and bends over facing Chick as he tugs at the top end of the top crate.

WILBUR (cont'd)
Now give her a shove.

18

CONTINUED - 3

As Chick shoves and Wilbur pulls, the crate starts to totter over, Wilbur riding with it. As it appears about to crash, it teeters back. We carry on this teeter totter business for what we can get out of it. During this business McDougal RUSHES INTO SCENE. He follows this swaying pile of crates frantically.

McDOUGAL

(to Chick)

Stop that idiot! Is he trying to ruin me?

CHICK

Keep your shirt on. You're insured.

McDOUGAL

And if those exhibits are damaged, I intend to collect. You're going to take them to my House of Horrors and uncrate them --

(he hands Chick a key)

Because if that's the way you handle baggage, I'm bringing the insurance agent down to inspect them before I accept delivery.

At this instant, Wilbur is wavering atop the pile.

WILBUR

Chi-i-i-ick!

The pile topples over, Wilbur riding down with it. He jumps off in time.

WILBUR

There you are, Mister. Practically in one piece -- almost.

He looks around but McDougal is out of sight.

WILBUR (cont'd)

You know, Chick, there's something spooky about that guy. First he was in London, then fsst! -- he's here! Then he's here and -- fssst! -- he's gone!

CHICK

Never mind. Grab an end.

Each of them takes an end of McDougal's big crate and they load it on a truck. CAMERA HOLDS as they push it out of scene. There, from among the pile of boxes and crates, McDougal groggily raises his head.

19 EXT. SIDE ENTRANCE & INT. HOUSE OF HORRORS - CLOSE SHOT -
A SIGN - DUSK

A thunderstorm has prematurely darkened the sky. Rain beats in fitful gusts against this sign which creaks noisily on rusted hinges. It reads:

McDOUGAL'S HOUSE OF HORRORS
DELIVERY ENTRANCE

CAMERA ANGLES DOWN and we see Chick and Wilbur's truck parked near the door. The boys have already unloaded the large crate and have set it down on the ground. They are now unloading the smaller crate.

20 TWO SHOT - AT REAR OF TRUCK - CHICK & WILBUR

as they place the smaller crate on a small dolly. There is an ominous flash of lightning and a rumble of thunder. Wilbur winces. Then CAMERA PANS him to the door. He fumbles with the key and finally opens the door. As he does so, there is another flash of lightning which momentarily brightens the interior of the room. Looking past Wilbur we see a number of gruesome wax figures. A giant hairy ape carries a girl under one arm (Murders in the Rue Morgue) King Charles kneels beneath the masked headsman's axe; Joan of Arc is tied to the stake; Captain Kidd and Dillinger stand among torture relics of the Spanish Inquisition, etc.

Wilbur shudders. CAMERA PANS with him as he hurries back to the rear of the truck.

WILBUR

Chick, I don't like this place.

CHICK

Stop beefing and give me a hand.

They wheel the crate toward the entrance, Wilbur backing up as they do so.

21 INT. HOUSE OF HORRORS - MED. CLOSE PAN SHOT - WILBUR & CHICK

as they ENTER, wheeling Dracula's case. With every flash of lightning, Wilbur winces. As he backs up, he collides with the wax figure of Dillinger. It's gun presses into the small of his back. Wilbur gasps, drops his end of the case and raises his hands.

WILBUR

Don't shoot! All we got is ten bucks.

21

CONTINUED

CHICK

What's the matter with you?

He snaps a nearby wall switch and the interior of the Chamber of Horrors lights up eerily. Chick looks disgustedly at his partner.

CHICK

Sandra should see you now.
Go on! Turn around. See what
you're afraid of.

WILBUR

If I do -- I'll look with my eyes
shut.

CHICK

(angrily)

Will you turn around?

He places his hands on Wilbur's shoulders to turn him around and Wilbur knocks his hands away.

WILBUR

DON'T NEVER put your hands on me --
when I wanta run I don't wanta
drag any excess baggage.

(he turns and
sees Dillinger)

Ooooooh!

In horror Wilbur backs directly into Bluebeard, who holds a cleaver menacingly. Wilbur's terror rises and he whirls from this apparition directly into the Hairy Ape. CAMERA PANS Wilbur as he dashes for the door.

CHICK

(catching him at door)

Stop being ridiculous. Those
figures can't hurt you. They're
only made of wax. People pay
McDougal money to come in here and
get scared.

WILBUR

Then I'm cheating him -- I'm getting
scared for free.

CHICK

Forget the dummies, we have work
to do.

Wilbur goes to one end of the crate, Chick to the other.

JG

CONTINUED

21 CONTINUED - 2

They move the case to a section of the room that has already been prepared for the exhibit. This is a curtained alcove containing two pedestals on which are large candles in holders. An easel, at one side, holds a card describing the Dracula legend. This easel and card are ignored by the boys as they lay the packing case down. Wilbur turns to find a wax figure standing directly behind him. He addresses the figure with new courage.

WILBUR

Dummies, eh? Tryin' to scare people? Well, you ain't scarin' me!

He pokes the figure in the stomach. It teeters backwards, then, as Wilbur turns, it teeters forward and falls on his back, throwing its arms over Wilbur's shoulders.

WILBUR

CHICK! They got me surrounded!

Chick disgustedly takes the figure off Wilbur's back.

CHICK

Open the crate. I'll bring in the other one.

He EXITS. Wilbur glares at the wax figure then, pulling a crate opener from his pocket, he brandishes it at the figures around him.

WILBUR

(addressing dummies)

Listen, if any of you dummies, ain't dummies, speak now or forever hold your peace.

(the room remains silent, then there is a long roll of thunder)

AND STOP THAT THUNDER!

(there is a terrific thunderclap and a blinding flash of lightning, Wilbur falls on his face)

So, I got fired,

He gets up and goes to crate with opener in hand.

22

MED. CLOSE SHOT - PACKING CASE

Wilbur pries off the top of the packing case, disclosing

JG

CONTINUED

22 CONTINUED

the lid of Dracula's coffin, then he pries off the side of the case where the lid can open. At this moment there is another THUNDERCLAP and a flash of lightning, and the lights go out.

WILBUR

(yelling)

Chick -- Chick -- CHICK!

Chick rushes into scene.

CHICK

All right! I'm here! The lightning must have hit the power line, I'll light a candle.

He lights a match, then sees candle holder on the pedestal, he goes over and lights the candle, then looks at Dracula's coffin, Wilbur joins him,

WILBUR

(stammering)

It's -- it's -- a coffin.

CHICK

So what? McDougal wants to give people a thrill. That's what I call showmanship. That guy is on his toes.

WILBUR

I'm not worryin' about a guy that's on his toes -- it's a guy that is lyin' down that I'm afraid of.

Chick inspects the top of the coffin more closely and we see:

23 CLOSE SHOT - LID OF COFFIN - DRACULA CREST

The Dracula Crest is painted on the lid.

24 MED. SHOT

CHICK

(shaking his head)

Dracula's Crest! Now if that isn't ridiculous. Does McDougal really expect people to believe Dracula's in there?

24

CONTINUED

He goes over and is about to lift the coffin lid.

WILBUR
Don't look! DON'T LOOK!

CHICK
Listen! Dracula is a legendary character. There never was any such person. -- You finish opening this crate, while I get the other one. -- if you want me, just holler.

Chick turns to go.

WILBUR
(bellowing)
Chick - Chick! CHICK!

CHICK
(turning around)
What's the matter?

WILBUR
What kept you?

CHICK
I've been here all the time.

WILBUR
Well, the next time don't take so long.

Chick EXITS. Wilbur picks up the crate opener and goes to open the side of the crate. Then he sees the legend card on the easel. He picks up the card, also a candle from the pedestal top. He places the candle and holder on the edge of the coffin, opposite from the side the lid opens. He pulls up a stool or whatever is handy and sits down to read the legend.

25

CLOSE SHOT - WILBUR & COFFIN

WILBUR
(reading)
The body of Count Dracula sleeps in this coffin by day, but rises at night.
(he looks at his watch)
That's about now.... silly, isn't it?

The lid of the coffin slowly creaks open. Wilbur's eyes bulge with terror.

JG

26 CLOSEUP - WILBUR

as he tries to get out the words Chick ... Chick!

27 CLOSE SHOT - SIDE OF COFFIN

We see the glaring eyes and baleful face of Dracula as he looks through the partly lifted coffin lid, then lowers it.

28 MED. CLOSE SHOT - WILBUR & COFFIN

WILBUR

(gasping)

Ch -- Ch -----Chh --- CHICK!

Chick rushes in.

CHICK

Now what's the matter?

WILBUR

Chick... you know that person that you said there was no such person?

CHICK

Yes!

WILBUR

(points to coffin)

I think he's there, in person.

(showing legend card)

I was reading this, when all of a sudden I heard something go -- eek --

(he imitates squeek)

CHICK

That was the wind.

WILBUR

Since when does the wind squeak? Besides it says on this card --

CHICK

That's a lot of phoney-bologney to fool McDougal's customers. Now stop reading that and open the rest of the crate.

Chick leaves and Wilbur picks up the crate opener, but his curiosity causes him to drop the opener and again look at the Dracula legend. He sits down again.

28 CONTINUED

WILBUR

(reading)

Dracula can change himself into
a bat at will. Flying about
the countryside.

The coffin lid creaks open and a white gloved hand can be
seen pushing it up. As Wilbur looks the hand disappears and
the lid closes. Wilbur yells with terror.

29 MED. CLOSE SHOT - WILBUR

as he tries to call Chick, the words won't come out. He
pounds himself on the chest and on the back. He pounds the
top of the coffin, finally sound comes.

WILBUR

Chhhhhhh -- CHICK!

30 MED. SHOT

Chick rushes in. Wilbur keeps on yelling. Chick slaps him
on the back, then puts his hand over Wilbur's mouth trying
to shut him up.

CHICK

Quiet! You're making enough
noise to wake up the dead.

WILBUR

I don't have to wake him up --
he's up. I heard it again --
(he imitates
squeak of lid)

CHICK

The wind?

WILBUR

(sarcastically)

Yeah -- and it was wearing a
white glove.

CHICK

(soothingly)

Wilbur, you're getting all excited
because you're reading that legend.
Now, I know there's no such person
as Dracula -- and you know there's
no such a person as Dracula --

30 CONTINUED

WILBUR

Yes! But does Dracula know it?

CHICK

(angrily)

Listen! I'm not going to stay here all night - besides McDougal will be here any minute with the insurance man. Get busy.

Chick leaves. Wilbur picks up the crate opener but again his curiosity wins. He picks up the legend and moves the candle over to the side of the coffin lid that opens.

WILBUR

(reading)

Dracula keeps himself alive by drinking the blood of his victims who become vampires in turn --

The lid of the coffin creaks slowly open, causing the candle to slowly slide from one edge of the lid to the other. (This movement is sidewise, not lengthwise on the coffin, and is done by wires attached to the candle holder. Wilbur's eyes slowly follow the movement of the candle. He starts to yell again.)

31 CLOSEUP - WILBUR

trying to yell..

32 MED. SHOT

The lid of the coffin goes down with a bang, causing the candle to slide back to its original place.

WILBUR

Chhh -- CHICK!

Chick rushes in. Wilbur starts gasping and indicating the movement of the candle.

CHICK

Be calm - take it easy -- do you mean the candle moved?

(Wilbur nods)

Ridiculous, candles don't move, I told you not to read this --

He picks up legend and starts toward easel, then reads as they turn their backs to the coffin.

32

CONTINUED

CHICK

(reading)

Count Dracula must return to his coffin before sunrise where he lies helpless during the day.

During this speech, over the boys shoulders we see Dracula step from his coffin, and as they turn he takes a rigid position of a wax figure among the others.

CHICK

(throwing legend down)

Pure bunk!

(he lifts coffin lid, showing it is empty)

Satisfied?

WILBUR

Uh-huh!

CHICK

(handing Wilbur candle)

Okay! Put this back where you got it and I'll wheel in the other case.

He leaves. Wilbur takes candle and is walking past Dracula who stands rigid, his cape folded, only his glaring eyes can be seen. As Wilbur's back is turned, he opens wide the bat-like folds of his cape, causing a breeze that makes Wilbur's candle flicker. Wilbur halts in his tracks, petrified. He turns slowly, but Dracula has folded his cape and is again in a rigid position. Wilbur turns away again and again Dracula opens his cape and the breeze again causes Wilbur's candle to flicker. Wilbur turns to look but Dracula has again assumed a rigid pose. As Wilbur turns away, Dracula opens the cape and is about to pounce on his prey when Chick bangs in with the Monster's crate. Dracula goes rigid.

33

MED. SHOT CHICK

He trundles crate to another alcove, separated from Dracula's by a curtain.

CHICK

Give me a hand, Wilbur. This thing's heavy.

34

MED. SHOT - WILBUR

CAMERA PANS him as he crosses to Chick, very relieved. He passes right by the empty coffin without a reaction. Behind him Count Dracula quickly returns to the coffin, jumps in

JG

CONTINUED

34

CONTINUED

and closes the lid.

WILBUR

(as he crosses)

Boy! Did I have a funny feeling
while you were gone. I could have
sworn....

Suddenly he does a take as he realizes the coffin he just
passed was empty. He wheels - sees the closed coffin.

CHICK

(setting up
Monster's crate)

You could have sworn what?

WILBUR

(pointing to coffin
with shaking finger)

Chick! It was open! I saw it!

CHICK

Stop getting hysterical and help
me take this lid off.

As Wilbur pries at the lid with hammer and chisel, Chick
examines the placard describing the Monster.

CHICK

Why, this is even more ridiculous
than the other. Who'd be sucker
enough to believe a scientist named
Frankenstein made a monster by sew-
ing together parts of dead bodies?

Wilbur winces, whamming his thumb with the hammer.

WILBUR

Do you have to read that stuff?
My goose pimples are sprouting
pin feathers.

CHICK

(sadistically)

You ain't heard nothing yet. Ac-
cording to this, Frankenstein gave
the Monster eternal life by shoot-
ing it full of electricity. Some
people claim it is not dead even
now -- just dormant.

Wilbur has just started to open the top of the crate, but
now he bangs it shut.

RL
FR

CONTINUED

34 CONTINUED - 2

WILBUR

That's all. If it's got a spark of life, I don't wanna get the shock.

He starts to leave.

CHICK

(grabbing him)

You're not gonna stick me with all the work. Finish unpacking.

35 CLOSE SHOT - WILBUR AND CHICK BY CRATE

Wilbur removes the top of the crate. Chick starts removing a large wad of excelsior covering the Monster's face. He turns to place the material on the floor. Wilbur looks at the Monster.

36 CLOSE SHOT - EXPOSED MONSTER (WILBUR'S ANGLE)

It's horrific.

37 MED. SHOT - CHICK AND WILBUR BY CRATE

Wilbur grabs a wad of excelsior from the box and covers up the face again. Chick takes it away unaware that Wilbur placed it there. Wilbur grabs excelsior from another part of the crate and again covers the Monster's face. They repeat this rapidly several times.

CHICK

(puzzledly)

Where does all this excelsior come from? That's all that seems to be in here.

WILBUR

(indicating crate)

Oh - Chick - I can't look.

CHICK

All right, if you're so afraid, look the other way.

Wilbur turns his head and finds himself looking at the wax face of Louis of France. The nobleman's head is sticking through the stock of the guillotine. Gingerly Wilbur also

RL
FR

CONTINUED

37

CONTINUED

turns Louis' face in the opposite direction. This causes the knife of the guillotine to drop, severing the dummy's head so that it rolls to the floor. As Wilbur stares at this latest horror, Chick cracks him on the shoulder.

CHICK

Now see what you've done.

From o.s. comes a pounding on door.

McDOUGAL'S VOICE (o.s.)

Hey, in there! Open the door.

CHICK

McDougal! Now we are in trouble!
Quick! Duck the head!

Chick leaves. Wilbur gingerly picks up the severed head and looks around for a hiding place. His gaze falls on the coffin.

38

MED. CLOSE SHOT - WILBUR & COFFIN

In desperation, he opens the lid to hide the head. Instantly, Dracula sits up. He keeps the lower part of his face covered. Only his eyes are visible - burning like hot coals, Wilbur, speechless with horror, tries to back away but Dracula's hypnotic glare is upon him. Wilbur tries to scream but the hypnotic influence transfixes him. Wilbur stands rigid alongside the other wax dummies, mouth open, eyes staring straight ahead. Dracula turns to the Monster.

39

CLOSE SHOT - DRACULA

He concentrates all his will power.

40

CLOSE SHOT - MONSTER

Under his influence the eyes of the Monster flutter open.

MONSTER

(gutterally)

Master!

Dracula enters and quickly helps the Monster to its feet. The Monster totters forward feebly. He passes several wax figures, then sees Wilbur. He reacts in horror.

JG

CONTINUED

40

CONTINUED

DRACULA

Come! He won't hurt you.

CAMERA PANS them to Dracula's coffin. The Monster, obviously weak, has all he can do to walk. With Dracula's help he takes hold of the coffin and drags it toward the rear door. As they disappear out the rear way, the lights come on.

41

MED. SHOT - WILBUR

He still remains rigid. Chick, McDougal and HARRIS, the insurance man, ENTER.

CHICK

Hey, Wilbur --
(shaking him)
-- cut the clowning.

McDougal and Harris cross to the alcove. Chick shakes Wilbur again.

CHICK

WILBUR!

42

MED. CLOSE SHOT - McDOUGAL AND HARRIS

McDOUGAL

Where are they? Where are my bodies?

CAMERA PANS them back to Chick and Wilbur. Chick is looking wide-eyed. He shakes Wilbur sharply,

CHICK

Wilbur - what did you do with them?

Wilbur starts to tremble. He tries to speak but the words refuse to come, so he pantomimes what happened. He acts out how Dracula hypnotized him, how the Monster lumbered off - but reliving the experience only puts him in such a state of terror he collapses in Chick's arms.

HARRIS

What's the matter with him?

CHICK

I don't know.

CONTINUED

JG

42

CONTINUED

McDOUGAL

If they're not here, where are they?

(sudden realization)

They've been stolen!

CHICK

They couldn't have been. We've been here the whole time....Maybe there never were any exhibits.

HARRIS

(coldly)

My company inspected the contents before they were shipped.

CHICK

Then maybe they were stolen en-route.

Wilbur shakes his head vigorously.

HARRIS

(to Wilbur)

You mean you saw them?

Wilbur nods.

HARRIS

Then where did they go?

Wilbur begins to pantomime, but Chick stops him.

CHICK

He never knows what he's talking about, and I tell you I didn't see anything.

McDOUGAL

(to Harris)

Well, I don't care who saw them. If they're gone, I want my insurance money.

HARRIS

Sorry. My company's not paying off without a full investigation.

McDOUGAL

(shocked; turning on Chick)

Did you hear that? If you don't produce my bodies I'm calling the police.

JG

CONTINUED

42 CONTINUED - 2

CHICK
(to Wilbur)
You heard the man. Speak up.

WILBUR
(in a hoarse
whisper)
Police!

MCDUGAL
(scornfully)
I can do better than that,
(as loud as he can)
Police! Police!

WIPE TO

43 MED. LONG SHOT - HOUSE ON ISLAND

Its architecture resembles an ancient castle. Strong battlements, thick buttresses forebodingly face the rocky shore. Having been built many years before, the castle has been allowed to fall into disrepair. A beach at the island's base contains a pier and boathouse. A lighted window can be seen high on one of the terraces. A large bat is seen slapping toward the house.

44 MED. SHOT - LIGHTED CASTLE WINDOW

The bat flies into scene and hovers outside.

45 MED. SHOT - INT. LAB - HIGH ANGLE (BAT'S VIEWPOINT)

Inside we can see Dr. Stevens, an intelligent looking young man, who is poring over some blueprints. Around the room is an array of scientific equipment.

46 REVERSE - BAT THROUGH WINDOW

It flies out of scene.

47 MED. SHOT - FRONT DOOR - EXT. CASTLE

The bat flutters up the overgrown path and upon reaching the door changes into Count Dracula. The Count rings the doorbell.

48 CLOSE SHOT - FRONT DOOR

It is opened by Sandra. Dracula bows formally.

DRACULA

Good evening, Dr. Mornay.

SANDRA

(warmly)

My dear Count - at last.

She leads him inside.

DRACULA

(pointedly, as he enters)

The name is "Dr. Lejos."
(indicating lab upstairs)

I wouldn't want to frighten your 'technical assistant.'

SANDRA

(smiling)

Professor Stevens? Don't worry. He is thoroughly engrossed in his work. Besides, he should be out of here by tomorrow.

CAMERA MOVES with them as they walk down the hall.

DRACULA

Excellent.

SANDRA

Yes - except that he asks too many questions.

DRACULA

(dryly)

I will take care of that. Is everything else arranged?

SANDRA

You shall see for yourself.

She takes a candle, lights it and opens a door, revealing stairs that lead toward a cellar.

49

MED. SHOT - CELLAR STAIRS

Sandra, holding the candle, precedes Dracula. Several steps down she presses a hidden lever. A panel in the wall opens and at the same time the stairs turn, allowing them to enter

50

INT. HIDDEN ROOM

The panel closes behind Sandra and Dracula. Dracula surveys what looks like an ancient dungeon.

SANDRA

(holding candle higher)

You will be safe here...

(rattling some iron chains
and manacles fastened to
the wall)..and so will the Monster. Where
did you leave him?

DRACULA

On the mainland -- well hidden.
Is there a way to bring him here
without being seen?

Sandra walks to the opposite wall and discloses a second secret panel. It opens on a rocky tunnel (Pittsburg Tunnel Set). The sound of the surf echoes hollowly in the distance.

SANDRA

(as she crosses)

Through here. This passage leads
to a cove. I have a boat waiting.

DRACULA

My dear Sandra, you are invaluable.

He gives her a bow. She precedes him into the tunnel.

WIPE TO

51

EXT. BAYOU - MED. SHOT - MONSTER, DRACULA AND SANDRA (NIGHT)

The Monster is propped against a tree. He is barely conscious. Nearby, half buried in the sand, is Dracula's coffin.

Sandra is examining the Monster. Dracula looks on.

There is the sound of some animal moving through the brush. Sandra, startled, looks around.

DRACULA

(smiling)

Nervous, my dear?

RL
FR

CONTINUED

51

CONTINUED

SANDRA

This is risky business.

DRACULA

Not as risky as those curious operations of yours that so intrigued the European police -- yet much more profitable.

(leaning closer)

Restore the Monster for me and you shall have anything you wish.

Sandra, having completed her examination, rises.

SANDRA

In that case, we had better start as soon as possible. It is dangerous to keep him in this weakened condition.

DRACULA

Have you mastered Dr. Frankenstein's notebook.

SANDRA

(flexing her fingers)

Let me get my hand on a scalpel again and you shall see.

DRACULA

(indicating Monster)

About the brain: I don't want to repeat Frankenstein's mistake and revive a vicious, unmanageable brute. This time, the Monster must have no will of his own - no fiendish intellect to oppose his master.

SANDRA

(smiling)

There, my dear Count, I believe I have exceeded your fondest wishes. The new brain I have chosen for the Monster is so simple - so pliable - he will obey you like a trained dog.

DRACULA

Good. - How soon?

SANDRA

The day after tomorrow. Wilbur was taking me to a masquerade ball. But I'm sure he'd prefer to spend a quiet evening at home.....

As they smile at each other.

JG

FADE OUT

FADE IN

52

INT. HOTEL ROOM - MED. SHOT - CHICK & WILBUR - NIGHT

This is an unpretentious hotel room and bath. The boys are getting ready for bed. Wilbur is removing his necktie while Chick, seated on one of the twin beds, is taking off his shoes.

WILBUR

(stubbornly)

I said that's what I saw, and
that's what I saw!

CHICK

You had to go babble about bodies walking away. You got us arrested. On account of you we spent a whole night and a day in jail...and we'd still be there if some dame hadn't bailed us out.

WILBUR

Don't call Sandra a dame!
(dreamily)
She's a dish!

CHICK

When we go to trial, what are you gonna tell the judge?

WILBUR

I'll just say, "Your Honor -- I saw what I saw and that's what I saw."

He starts to repeat the previous pantomime business when there is a KNOCK on door. Chick goes to door and opens it. Talbot, fully dressed and carrying a suitcase, ENTERS.

TALBOT

Wilbur Brown?

WILBUR

I'm Wilbur Brown.

TALBOT

(to Chick)

And you're Chick Young.

(to both)

My name's Lawrence Talbot. I've been looking for you all over town.

52

CONTINUED

CHICK

You didn't have to look far. We were in jail.

TALBOT

I know all about that. I'm the man who phoned you not to deliver those bodies. You see, I knew they were alive.

WILBUR

(to Chick,
triumphantly)

Aha! I was just imagining things, was I?

CHICK

Yes. And so is this screwball.
(to Talbot)

Look, bud, I have my own troubles.

TALBOT

They're worse than you think. I have followed Dracula all the way from Europe because I believe he intends to revive the Frankenstein Monster. We must destroy him before he can accomplish this.

CHICK

(in mock confi-
dential tone)

I'll tell you what you do. You go down and tell the police that you're the guy who knows all about Dracula and the Monster. They'll be very interested.

TALBOT

No. I would have to tell them who I am -- and why I know what I know.

He nervously looks at his hands and flexes his fingers. Then, hurrying to the window, he looks worriedly at the sky.

TALBOT

The moon will be up any moment. I've no time to explain.
(to Wilbur)

Quick! I've taken the room across the hall. Lock me in.

(as Wilbur and
Chick react)

Hurry!:

Talbot hurriedly ushers Wilbur OUT of the room.

JB

53 INT. HOTEL CORRIDOR - MED. SHOT

as Talbot escorts Wilbur out of one room and across the hall to the door of the opposite room. There he opens the door and hands Wilbur the key.

TALBOT

Don't let me out.

WILBUR

Okay.

TALBOT

Whatever you hear -- remember --
don't let me out!

Wilbur nods. Talbot EXITS into room. Wilbur carefully locks the door and returns to his own room.

54 INT. WILBUR & CHICK'S ROOM - MED. SHOT

as Wilbur ENTERS.

CHICK

(disgustedly)

Lock him in! That guy's screwier
than you are.

WILBUR

He is not! He's a nice man.
He's just worried about the
police getting him because he
knows they're alive.

CHICK

Oh! -- I'm gonna get ready for bed.

As Chick EXITS toward bathroom in b.g., Wilbur notices that Talbot has forgotten his suitcase.

WILBUR

Look. Mr. Talbot forgot his
suitcase.

He picks it up and hurries out to return it.

55 INT. CORRIDOR - MED. SHOT - AT TALBOT'S DOOR

as Wilbur ENTERS and knocks on door.

WILBUR

Oh, Mr. Talbot. Mr. Talbot.

56 INT. TALBOT'S ROOM - MED. CLOSE SHOT - TALBOT

He is standing just inside the door. As we HEAR Wilbur knock again, Talbot is staring in horror at his own hands. While he does so, they slowly become hairy and begin to transform themselves into the claws of a wolf. Wilbur's VOICE COMES OVER from o.s.

WILBUR'S VOICE

Mr. Talbot --

There is the rattle of the key in the lock. Talbot, in a panic, and not yet changed completely to a wolf, hurries into the bathroom, the door of which is close beside the entrance. (The bathroom door opens on the right and swings to the left, while the front door, as usual, opens on the left and swings to the right.)

57 INT. CORRIDOR - MED. CLOSE SHOT - WILBUR

as he unlocks the door and slowly steps inside.

58 INT. TALBOT'S ROOM - MED. SHOT

as Wilbur ENTERS from the outside. He looks around for Talbot, then shrugs upon not seeing him. He sets down the suitcase and EXITS. The moment the door closes behind him, the bathroom door opens and Talbot emerges, now completely transformed into the Wolf Man. He looks savagely around the room.

59 INT. CORRIDOR - MED. CLOSE SHOT - WILBUR

He is about to lock the door when he realizes he is not holding the key. He searches through his pockets, then remembers that he must have left it inside Talbot's room. He opens the door to return.

60 INT. TALBOT'S ROOM - MED. SHOT

as Wilbur ENTERS. Talbot is standing in the doorway of the bathroom which is partly ajar. As the front door opens it swings against the bathroom door, closing Talbot inside. Wilbur, completely unaware of all this, strides directly to the suitcase. There he picks up the key which he had inadvertently set down on the suitcase. He turns and starts out again, twirling the key. As he nears the door, he drops it. Just as he does this, the Wolf Man emerges from the bathroom directly behind him. He makes a lunge for Wilbur, but at

60 CONTINUED

that instant, Wilbur bends down to pick up the key. Wilbur straightens up, and, still unaware of the danger behind him, calmly EXITS.

61 INT. CORRIDOR - MED. CLOSE SHOT - WILBUR
as he locks the door behind him.

FADE OUT

FADE IN

62 INT. CORRIDOR - MED. PAN SHOT - JOAN RAYMOND - DAY

A very attractive young girl, JOAN RAYMOND, comes walking down the corridor. She studies the number of the rooms. She approaches the boys' room and is about to knock when the sound of footsteps in b.g. arrests her attention. She looks off and sees Sandra coming toward her down the corridor. Quickly, Joan changes her mind and continues on OUT OF SCENE. We HOLD as Sandra comes to the door. She looks questioningly off toward Joan o.s., and then knocks.

63 INT. CHICK'S & WILBUR'S ROOM - MED. SHOT

Wilbur is sitting on a chair, his arms folded stubbornly across his chest. Chick is evidently still grilling him.

WILBUR

I saw what I saw, and that's what I saw.

There is another knock on door. Chick opens it and Sandra ENTERS.

CHICK

Well, I'm glad you're here. Talk to this guy!

Sandra rushes to Wilbur's side.

SANDRA

Wilbur, darling, I heard what happened. That's awful! They can't do that to my Wilbur.

WILBUR

They can't - but they did. Twenty-four hours in the clink.

CHICK

(to Sandra)

It was awfully nice of you to bail us out, Sandra.

SANDRA

(surprised)

I? I just learned about it this morning!

CHICK

(to Wilbur)

I thought the cop told you a dame got us out!

63

CONTINUED

WILBUR

He did!

SANDRA

(coily, to Wilbur)

Wilbur, pet, you haven't been untrue to your Sandra?

WILBUR

(hurt)

How can you look me in the face and say that?

CHICK

How can you look him in the face?

Sandra and Wilbur throw Chick an indignant look. Then Sandra pats Wilbur's cheek affectionately.

SANDRA

I only came by to remind you about the masquerade ball tonight.

WILBUR

Oh, I didn't forget. I'm just going down town to pick up my costume.

SANDRA

Come by for me early, dearest -- about sunset -- and alone.

She reaches for the door, Chick is standing beside it.

CHICK

I'd still like to know what he's got that I haven't got.

SANDRA

Brains.

She EXITS. As the door closes behind her, Chick turns to Wilbur in disgust.

CHICK

Brains!

There is a KNOCK on the door. Wilbur perks up.

WILBUR

Ah! She forgot to kiss me bye-bye.

63

CONTINUED - 2

He opens the door slightly, closes his eyes, and puckers for a kiss. The door opens wider and, instead of Sandra, Joan ENTERS. She looks in surprise at Wilbur's face and then obliges him with the kiss. Wilbur, his eyes still closed, puts his arms around her. Chick in the meantime, looks on in speechless surprise. Wilbur releases Joan and opens his eyes. He reacts.

CHICK

Who's this?

Wilbur shrugs in confusion.

JOAN

I'm Joan Raymond.

WILBUR

See -- she's Joan Raymond.

JOAN

I'm the one who arranged your release from jail.

CHICK

(surprised)

You? Why should you spring us?

She crosses to Chick and looks tenderly into his eyes.

JOAN

(softly)

Do you believe in love at first sight?

Chick, assuming she means him, adjusts his tie and beams.

CHICK

Now that you put it that way --

JOAN

That's what happened to me.

(crosses back
to Wilbur)

Wilbur, darling --

WILBUR

(very understanding)

Tell me, Miss Raymond, when did this mad feeling come over you?

JG

CONTINUED

63

CONTINUED - 3

JOAN

The instant I saw you at the station, I knew then that I wanted to be with you every moment that I'm in town. What are we doing tonight?

CHICK

(hopefully)

He's going to the masquerade ball, but I'm not doing anything.

JOAN

In that case you'll be awfully lonesome.

(turns to Wilbur)

Wilbur, darling, I haven't been to a masquerade ball in ages. I was just hoping you'd ask me.

CHICK

(ready to give up)

Wait a minute.

(to Wilbur)

Let me look at you in the light.

(moves him to window

and sizes him up)

I don't get it.

JOAN

I'll have to go out and get a costume.

WILBUR

That's just where I was going.

JOAN

Fine, I'll pick up a couple of things in my room and meet you in the lobby.

She EXITS. Chick glares half enviously, half angrily at Wilbur.

CHICK

Now you got two dates! What about Sandra, you - you bigamist?

WILBUR

(remembering)

Sandra? I dunno. Joan's cute.

63

CONTINUED - 4

As they talk, they get their hats and prepare to leave the room.

CHICK

All right. You take her and I'll take Sandra.

WILBUR

On the other hand, Sandra sends me.

CHICK

Then let me take Joan.

WILBUR

Joan also sends me.

CHICK

Look, you sawed-off Romeo, one way or the other, I'm going along tonight!

They EXIT from room.

64

INT. CORRIDOR - MED. SHOT - WILBUR & CHICK

as they emerge from room. Wilbur fits key in lock but it doesn't work.

WILBUR

Hey, this is the wrong key!
(with a start)
Mr. Talbot!

He hurries across corridor to Talbot's room. Chick is behind him. Wilbur inserts the key and opens the door.

65

INT. TALBOT'S ROOM - MED. SHOT

Chick and Wilbur ENTER. They stop short in the doorway and react as they see the room. It is a shambles. Furniture is overturned, lamps are broken, the bedding is in disarray. Talbot, weary and bedraggled, is sprawled on the bed. He seems haggard and worn and has apparently just come out of his transformation to a wolf. Wilbur whistles in amazement.

CHICK

What a binge you must have been on last night.

JG

CONTINUED

65

CONTINUED

WILBUR

(accusingly)

And I thought you were such a nice man! Look at you. You look awful!

Talbot sits up with an effort. He rubs his head groggily.

TALBOT

Last night I went through my horror. Years ago, I was bitten by a werewolf, and ever since, with the rise of each full moon, I turn into a wolf myself.

WILBUR

Don't take it too hard, pal. Most girls expect that sort of thing.

TALBOT

(wearily, to Wilbur)

I hoped you at least would know I spoke the truth. You saw the living dead!

(gets to his feet)

I'm here because Dracula must be destroyed. Together we must find him!

CHICK

Oh, no! We're not gonna start that again!

WILBUR

Besides, today is my busy day. I've got a date -- in fact, I've got two dates.

TALBOT

(dramatically)

But you and I have a Date with Destiny!

WILBUR

Let Chick have Destiny.

DISSOLVE TO

66

EXT. PIER ON ISLAND - (SUNSET)

Chick, Wilbur and Joan have tied their rowboat to the ladder at the end of the pier. They have just climbed to the pier. Joan wears a cute costume. The boys are

JG

CONTINUED

66

CONTINUED

dressed in ordinary clothes.

CHICK

(to Wilbur)

Will our costumes be safe in
the boat?

WILBUR

Well - you better stay with them
while I get Sandra.

JOAN

(to Wilbur)

Why can't Chick get his own date --
so we could be alone?

WILBUR

He's shy.

He starts to go, then turns back.

WILBUR

On second thought, he's not that
shy.

(to Joan)

You'd better come with me.

CHICK

(sore)

We'll all go. I might pick up
a few pointers from the great
lover.

DISSOLVE TO

67 EXT. CASTLE DOOR - MED. SHOT - WILBUR, CHICK AND JOAN
 Wilbur is knocking persistently.

CHICK
 They must all be dead in there.

68 INT. CASTLE - LONG SHOT - HALL AND STAIRWAY
 Stevens is coming down the stairs, taking off rubber gloves as he goes. He opens the door.

WILBUR
 Hello.

69 MED. SHOT - GROUP IN DOORWAY (FAVORING STEVENS)
 Stevens has caught sight of Joan and can see nothing else.

STEVENS
 Hello....

WILBUR
 Sandra home?

STEVENS
 (still looking)
 What?

WILBUR
 Sandra - is she in?

STEVENS
 (coming out of it)
 You mean - Dr. Mornay?

WILBUR
 If that's what she is, I'm just
 what the doctor ordered.

STEVENS
 (smiling)
 Come in,

Wilbur enters first.

JOAN
 (to Chick as
 she follows)
 I thought this Sandra was your
 date -- or did we both come along
 for the ride?

Chick shrugs.

70

INT. HALLWAY - FULL SHOT - GROUP

STEVENS

(mostly for Joan's
benefit)Perhaps I should introduce myself.
I'm Professor Stevens.

CHICK

This is Miss Raymond -- Wilbur
Brown -- and I'm Chick Young.Wilbur puts out his hand but Stevens ignores it and takes
Joan's.

STEVENS

How do you do, Miss Raymond.
(indicating lab
upstairs)I have some work I must finish,
but it shouldn't take more than
a few minutes.

(indicating library)

If you'll wait in there, I'll be
right down.

CHICK

Just to keep the record straight,
we're here to pick up Sandra.

STEVENS

Of course. I'm sure she's around
somewhere.He takes his gloves and goes upstairs. Joan and Chick go
into the library. Wilbur starts to follow but stops before
a mirror and smooths down his hair. He is startled by:

SANDRA'S VOICE

(stage whisper)

Wilbur!

71

MED. SHOT - SANDRA AT DOOR TO BASEMENT

She is dressed in an attractive, slinky negligee. She
closes the basement door and beckons to Wilbur, o.s.,
to come to her. Wilbur ENTERS.

SANDRA

That girl -- who is she?
(indicating Joan)

JG

CONTINUED

71 CONTINUED

WILBUR

(fumbling)

Oh, she's - she's Chick's date.
She's going to the masquerade
with us.

SANDRA

(she forgot)

Masquerade -- ?

(remembers)

You told me you were coming
alone. Can't we get rid of
them?

WILBUR

I'm gonna have to get rid of
somebody!

They ENTER the library.

72 INT. LIBRARY - MED. SHOT - CHICK & JOAN

as Wilbur and Sandra ENTER. The two girls exchange a
quizzical glance.

WILBUR

Joan, this is Sandra. Sandra --
Joan.

JOAN

(to Sandra)

You have a nice place here, Doctor.

Sandra reacts suspiciously. Meanwhile, Wilbur surreptiti-
ously backs off a few feet to compare their looks.

SANDRA

(to Joan)

Who told you I was a doctor?

JOAN

The young man who answered the door.

SANDRA

(relieved)

Oh - Professor Stevens - . I'm
on a vacation, you see - and
travelling incognito.

(prying herself)

What are you doing here?

JG

CONTINUED

72

CONTINUED

JOAN

(lightly)

Same thing...

(to group)

Shall we get going?

SANDRA

Just as soon as I put on my
costume.

(to Joan)

Would you like to powder your nose?

Joan takes her pocket mirror from her handbag and glances
at her face.

JOAN

Goodness, yes.

Both girls turn to Wilbur and give him their best smile.

JOAN & SANDRA

(together)

Be right back, Wilbur.

Then conscious of what happened, they look curiously at
each other and EXIT.

73

TWO SHOT - CHICK & WILBUR

Wilbur looks after them and sighs.

WILBUR

Chick, I gotta make up my mind.
I've got two girls.

CHICK

Yeah! But they say everything
comes in threes -- what do you do
if a third girl falls for you?

WILBUR

(eagerly)

What's her name?

CHICK

Her name can be anything, she's
imaginary -- we'll call her Mary.
So, now you've got three girls -
Sandra, Joan and Mary.

JG

CONTINUED

73 CONTINUED

WILBUR

I'm a wolf, ain't I?

CHICK

Now, you know you can't fool
three girls at one time. Sandra
and Joan are in the other room
and here --

(he points to an
empty chair)

-- is Mary. Now being your pal,
I'll take one of the girls off
your hands. Which will it be,
Sandra or Joan?

WILBUR

(points to empty chair)

You can have Mary.

Chick throws his arms in despair. Near them a phone starts
to RING.

CHICK

(as nobody seems
to answer)

Better answer that -- they're
all upstairs.

Wilbur picks up the phone.

WILBUR

Hello....

74 INT. PHONE BOOTH - CLOSE SHOT - TALBOT

TALBOT

Hello -- is Dr. Lejos there?

WILBUR'S VOICE

Just a minute.

75 TWO SHOT - WILBUR & CHICK

WILBUR

(to Chick)

Does a Dr. Lejos live here
too?

75

CONTINUED

CHICK

How should I know?

TALBOT'S VOICE

(excited)

Hello! Hello!

As Wilbur turns back to the phone:

76

INT. PHONE BOOTH - CLOSE SHOT - TALBOT

TALBOT

Who is this?

WILBUR'S VOICE

Wilbur Brown.

TALBOT

Wilbur! I thought I recognized your voice. This is Talbot.... I'm on the trail of Dracula and the Monster. A Dr. Lejos has been receiving a lot of electrical equipment - just the kind necessary to revive the Monster. Now Lejos is as common a name where Dracula comes from as Smith is here.

77

CLOSE SHOT - WILBUR

WILBUR

So what? I'm way out on an island --
(glancing upstairs)
-- and I've got my own problems.

78

INT. PHONE BOOTH - TALBOT

TALBOT

Wilbur, listen! I think you're in the house of Dracula right now! You can find the Monster and... Hello...

(jiggling hook)

Wilbur?

79

INT. HALL - CLOSE SHOT - PHONE

It is off the hook, lying on the table.

79

CONTINUED

TALBOT'S VOICE

(on phone)

Wilbur!

CAMERA PANS quickly to front door where Wilbur is fumbling with the door knob, trying to get out. Chick enters to him.

CHICK

What's the matter with you? You didn't hang up the phone.

WILBUR

Let him hang it up.

CHICK

Who?

WILBUR

Dracula! He and the Monster live here.

CHICK

(scornfully)

Now you're back to that again!
....Who says so?

WILBUR

(indicating phone)

Talbot. He wants us to search the joint.

CHICK

(disgustedly)

He does, huh?

Grabbing Wilbur by the scruff of the neck, Chick drags him back to the phone and picks it up.

CHICK

(into phone)

Now look here, Talbot, enough is --
Hello? Hello!

(hanging up)

He's gone.

WILBUR

So am I.

He tries to move toward the door, but Chick holds him firmly.

CHICK

Oh, no, you don't. We're going to settle this thing once and for all. Come on.

JB

CONTINUED

79 CONTINUED - 2

WILBUR

Where to?

CHICK

We'll search the joint, starting
with the basement. I'll prove
just how crazy you two are.

WILBUR

(ind. window)

But, Chick, it's almost sunset.
If Dracula is there, he'll be
wanting breakfast....

CHICK

We won't find a thing.

WILBUR

You're sure?

CHICK

Of course I'm sure. We'll be
lucky if we find the basement.

CAMERA MOVES AHEAD of them as they go out into the hall.
Chick opens the door on one side of the hall. It is a
coat closet. Wilbur opens a door on the other side of
the hall. A long flight of stairs leads into the darkness
below.

WILBUR

Uh-oh. What luck.

He closes the door quickly.

CHICK

What was it?

WILBUR

Broom closet.

Chick opens the door - then glares at Wilbur.

WILBUR

They must have a lot of brooms.

Chick takes a lighter from his pocket, lights it and
starts down the steps.

CHICK

(as he does so)

Now stay close behind me.

He enters.

80

CLOSE PAN SHOT - WILBUR AND CHICK

as they go down stairs. Wilbur follows Chick's instructions so literally that his cheek is almost resting against Chick's.

CHICK

(shoving Wilbur's
face)

Not that close. You want to
blow out this lighter?

WILBUR

(protesting)

But I can't see,

CHICK

Then feel your way along the
wall.

CAMERA PANS with them as they descend several more steps.

81

CLOSE SHOT - WILBUR'S HAND ON WALL

As he feels his way, his hand strikes the hidden lever.

82

MED. SHOT - CHICK AND WILBUR ON STAIRS

The step with Wilbur and part of the wall turn. Wilbur disappears from view. Chick continues on down without looking around.

CHICK

That's it, just be careful and
you'll have no trouble.

83

MED. SHOT - WILBUR - INT. HIDDEN ROOM

WILBUR

(looking around
in dark)

Hey, Chick, what happened to
the lighter? Chick, where are
you?

Not getting any answer, Wilbur starts moving about the room, CAMERA PANNING with him.

WILBUR

Chick,.....

83

CONTINUED

He walks right into a big cobweb. Sputtering and pawing at his face, he backs quickly away. CAMERA PANS with him and reveals the Frankenstein Monster who sits impassively in a tall old-fashioned chair directly behind him. The Monster is manacled to the wall.

Wilbur backs into it, so that his legs are knocked from under him. He sits in the Monster's lap. Wilbur takes it for granted that he is merely sitting in a chair.

WILBUR

(leaning back disgustedly)

Okay! I'm gonna sit right here
until you come back for me.

Irritatedly, he starts drumming his fingers on the arms of the chair, then folds his arms across his chest.

84

CLOSE SHOT - WILBUR ON MONSTER'S LAP

as Wilbur folds his arms, the Monster weakly places his hands on the arms of the chair.

WILBUR

(indignantlly)

A fine friend - Chick is --

He looks down and sees the Monster's hands on the arms of the chair.

WILBUR

Gee - my hands are getting big.

He reaches down and lifts one of the Monster's fingers, which snaps back with a thud. He repeats this business.

WILBUR

(puzzled)

That's funny, I got no feeling
in my fingers at all.

He stretches his two hands in front of him and flexes them, then becomes aware of the Monster's two hands. His eyes take in the four hands.

WILBUR

(yelling)

Chick -- CHICK -- I got four hands!

JG

CONTINUED

84

CONTINUED

He raises his hands in excitement over his head, then looks down and sees only the Monster's hands.

WILBUR

(relieved)

It's okay -- I only got two.

As he stretches his arms further behind him with relief, his one hand comes in contact with the Monster's face. He reacts. He then feels his own face - and then again the Monster's.

WILBUR

(terrified)

NOW -- I GOT TWO HEADS!

He slowly turns his head and stares into the Monster's face. Wilbur makes a wild dash across the room backwards and falls over Dracula's coffin.

85

CLOSE SHOT - WILBUR

On sound track there is a loud CREAK. In the half light the lid of the coffin can be seen slowly opening. Dracula's gaunt hand reaches out. Terrified, Wilbur scampers like a frightened rabbit around the walls trying to find a way out. Once again he comes in contact with a secret panel that spins him out of the room.

86

MED. SHOT - CHICK - IN BASEMENT

There is a crashing sound from the steps above and then Wilbur plunges into scene, almost knocking Chick down.

CHICK

(irritatedly)

Stop stepping on my heels!
What's the matter, can't you
keep your distance?

Wilbur, speechless as usual with fright, points at the wall and starts his familiar pantomime to get across what he saw. Chick slaps his face sharply.

CHICK

Not that again!

JG

CONTINUED

86 CONTINUED

WILBUR
 (getting his voice back)
 B-but I found them!
 (indicating panel)
 They're up there!

CHICK
 What are you talking about?
 That's a wall.

WILBUR
 It looks like a wall, but it
 turns.

Chick follows him as he dashes up the stairs and pushes
 at the panel.

WILBUR
 Watch.

Nothing happens. Wilbur pounds on the wall and bruises
 his knuckles.

WILBUR
 It did turn - it's hollow.

CHICK
 Just as hollow as your head.

Chick gives Wilbur's head a shove, it bumps into the secret
 panel and the section of the steps and wall turn, taking
 the boys with it. As they disappear from view, Dracula and
 the Monster carrying Dracula's coffin appear from the other
 side. (NOTE: This is a turntable effect.)

87 MED. FULL SHOT - INT. HIDDEN ROOM

as Chick and Wilbur look around.

WILBUR
 (triumphantly)
 See -- the wall did turn.

CHICK
 Okay -- so where's the bodies?

WILBUR
 They were -- honest Chick I saw
 them. IT was sitting in that
 chair -- then the coffin started
 opening -- and I ran --

87 CONTINUED

CHICK

All right -- I'll look -- get
out of the way.

He shoves Wilbur as he walks away. CAMERA FOLLOWS Wilbur
as he hits the secret panel and it turns.

88 MED. SHOT - BASEMENT STEPS

as Wilbur comes through wall. He looks up the steps and
reacts with fright.

89 CLOSE SHOT - DRACULA - ON STEPS

His cape again hides his face, only the glaring eyes can
be seen.

90 CLOSE SHOT - WILBUR

He turns in fright and starts down the steps but halts and
again shows terror.

91 CLOSE SHOT - MONSTER

He stands at the bottom of the steps, holding Dracula's
coffin.

92 MED. SHOT - BASEMENT STEPS

WILBUR

Chick...they're here!

As the Monster and Dracula close in on him, he cries with
fright, pounding and kicking the wall. The panel turns,
carrying him from view.

93 MED. FULL SHOT - INT. HIDDEN ROOM

as Wilbur comes through the wall, he collapses on the
floor. Chick runs INTO SCENE.

CHICK

(angrily)

Now, that's fine. You lay down and
rest while I do all the searching.

93

CONTINUED

He pulls Wilbur to his feet.

WILBUR

Chick, I seen them again.

CHICK

Now listen to me. I've searched every corner of this place and they're not here.

WILBUR

(pointing to other side of wall)

They're out there.

CHICK

(very mad)

Now they're out there! Now you're gonna tell me you looked through that wall and saw them.

WILBUR

I was out there.

CHICK

All right, smarty-pants, how did you get out there?

WILBUR

The way I came in here.

CHICK

Well, how did you come in here?

WILBUR

The way I got out there.

Wilbur is grabbed by Chick and pushed hard against the wall. The secret panel turns and as the boys disappear from the room, Dracula and the Monster appear. The wall closes.

94

MED. SHOT - BASEMENT STEPS

Chick and Wilbur look around.

CHICK

Okay -- NOW where are they?

JG

CONTINUED

94 CONTINUED

WILBUR

They must be in there.

He points to wall.

CHICK

Look, Wilbur, that's just a secret room that was probably used during prohibition by the bootleggers to hide their liquor.

WILBUR

Yeah -- well nothing that ever came out of a bottle could make a guy see what I saw.

CHICK

(disgustedly)

Come on, the girls will be waiting.

They go up the steps.

95 INT. SANDRA'S DRESSING ROOM - MED. SHOT - SANDRA & JOAN

Joan sits before the dressing table fixing her hair. Sandra, in a lacy, medieval costume for the masquerade, stands nearby pinning a brooch.

JOAN

The minute we get out on the lake again my hair will look like a mop.

SANDRA

I'll get you a scarf.

As Sandra exits, the sound of a dynamo can be heard from the laboratory. Joan makes sure Sandra has gone, then places her ear to the wall.

96 MED. SHOT - MIRRORED DRESSING ROOM DOOR - INT. BEDROOM

The door is open in such a way as to reflect Joan as she listens in the dressing room. CAMERA PANS over to Sandra. Seeing Joan is occupied, Sandra takes Joan's purse from the dresser and examines its contents. She removes a card.

JG

97 INSERT - JOAN'S CARD

It is an insurance inspector's card bearing Joan's name, and other identification.

98 MED. SHOT - INT. BEDROOM

Sandra quickly returns the card and puts down the purse. As Joan comes out of the dressing room, Sandra hurriedly takes a scarf from a dresser drawer and offers it to Joan.

JOAN

Thanks. Shall we go?

She starts out. Sandra looks after her, eyes narrowed, then follows.

99 INT. HALL - FULL SHOT - CHICK & WILBUR

Chick and Wilbur are waiting for the girls. Wilbur, in a chair, is still shaking from his experience.

CHICK

(fed up)

Wilbur, if you don't stop imagining things, I'll take you to a doctor and have you locked up.

WILBUR

But Mr. Talbot said they were still alive!

CHICK

You're both crazy, and if I listen to you, I'll go crazy, too.

The girls have been descending the stairs in b.g. Now they move toward Wilbur.

JOAN

(to Wilbur)

What's the matter with you?

Wilbur starts to answer, then catches Chick's warning glance.

WILBUR

I imagined I saw something in the basement.

99

CONTINUED

SANDRA

And what were you doing down there?

CHICK

(quickly)

He opened the wrong door and fell down the steps.

DRACULA'S VOICE

How careless.....

The group turn, CAMERA PANS TO

100 MED. SHOT - DRACULA

looking calm and collected. He wears a dressing gown over his full dress shirt. CAMERA MOVES with Dracula as he joins the group.

DRACULA (cont'd)

...A person could get killed that way.

SANDRA

Dr. Lejos...

(with overtones)

I hope you weren't disturbed.

At the word "Lejos" Wilbur starts to tremble.

DRACULA

(reassuringly)

It is perfectly all right, my dear. Introduce me.

SANDRA

This is Miss Raymond...Mr. Young... and this is Wilbur.

Ignoring the others, Dracula puts a friendly hand on Wilbur's shoulders. Wilbur shrinks away as far as he can.

DRACULA

Wilbur...I've heard so much about you, I feel as if we have already met.

(to Sandra)

And I must say, my dear, I approve very highly of your choice.

JG

CONTINUED

100 CONTINUED

Both Chick and Joan do a take at this speech. Wilbur is at first surprised, then pleased by these compliments. His fear leaves him. He puffs up.

WILBUR

(to Chick)

He's a nice feller...

CHICK

I told you that guy Talbot is screwy --

Stevens comes clattering downstairs and joins the group.

STEVENS

(to Joan)

Well. I'm glad you're still here...

(seeing Dracula)

And Dr. Lejos. I've been looking for you all day. Every time I ask Dr. Mornay what that equipment is going to be used for, she says "Ask Dr. Lejos."

DRACULA

(coolly)

Of course...

(turning away to survey Wilbur's and Chick's clothes)

Didn't I hear that you were going to a masquerade ball?

CHICK

We have our costumes in the boat.

DRACULA

Ah - you young people -
(to Wilbur)

You are right to make the most of life while it lasts.

WILBUR

Thank you!

(he reacts)

DRACULA

(to Stevens)

Professor, you have worked hard and well. Why don't you join them - and save your questions until tomorrow.

100 CONTINUED - 2

STEVENS

Well, thank you, Doctor. Under ordinary circumstances, I'd say "No." But --
(to Joan)
-- if you don't mind.

JOAN

Not at all.

CHICK & WILBUR

(sourly)

Neither do we -- we'll row the boat.

DRACULA

(smoothly)

Of course that would make too many for one boat.

(to Stevens;
indicating Joan
and Chick)

But if you and this lady and gentleman go on ahead...

CHICK

Sure.

STEVENS

(at the same time)

Good.

DRACULA

...Wilbur and Dr. Mornay can...

SANDRA

(suddenly)

I'm afraid I can't.

(as they look at
her curiously)

I've suddenly developed a splitting headache. I'm sorry, Wilbur, but you'll have to go without me.

JG

CONTINUED

100 CONTINUED - 4

DRACULA

Nonsense! It will pass as quickly as it came.

SANDRA

It's no use, Doctor. I shall have to go directly to bed.

WILBUR

(Looking at Chick)

I guess that leaves one of us without a date.

(holding out his arm to Joan)

Shall we go?

Chick burns as Joan slips her arm through Wilbur's.

JOAN

(to Sandra)

I do hope you feel better.

She and Wilbur start toward the door, with Stevens and Chick following.

CHICK

(to Stevens)

Come on, Professor. I'll let you help me row.

They exit.

101 TWO SHOT - DRACULA AND SANDRA

The moment the front door closes, Dracula turns on Sandra angrily.

DRACULA

Now then! What was all that about?

Sandra heads for the library, across the hall from the living room.

SANDRA

This thing is too dangerous. The girl's an insurance investigator. Stevens is asking too many questions. Wilbur was up to something in the basement. I think we ought to wait.

102 INT. LIBRARY - MED. SHOT

as Sandra and Dracula enter.

DRACULA

And jeopardize the success of the operation? Never. I must warn you, my dear Sandra, I am accustomed to having my orders obeyed - especially by women with a price on their heads.

SANDRA

Don't try to scare me, Count Dracula,

She opens a desk drawer and takes out a faded parchment manuscript which she holds out to him tauntingly.

SANDRA (cont'd.)

Here. "The Secrets of Life and Death" by Dr. Frankenstein. Memorize them. Operate yourself if you're in such a hurry.

Dracula takes the book from her and drops it back in the drawer.

DRACULA

I have other ways of securing your cooperation.

He comes closer to her.

SANDRA

(more bluff than conviction)

You're wasting your time. My will is as strong as yours.

DRACULA

Are you sure? Look me in the eye.

For a moment their eyes meet. Then Sandra looks away, afraid of what she sees there.

SANDRA

(hoarsely)

No.

DRACULA

(grasping her shoulder)

Look!

103 CLOSE SHOT - DRACULA

His eyes seem to blaze hypnotically.

DRACULA

Deeper...Tell me what you see...

104 CLOSE SHOT - SANDRA

Fascinated, yet horrified, she tries to back away,

SANDRA

No - no, keep away. Keep away
from me!

As she backs against the wall, Dracula appears between her and CAMERA, raising the arms of his cape as he does so. There is a TERRIFIED SCREAM.

DISSOLVE TO

105 LONG SHOT - DANCE PAVILION - NIGHT

The crowd, wearing masquerade costumes, is surging in and out. CAMERA PANS off pavilion to

106 MED. LONG SHOT - LANDING FLOAT

Boats are coming up to the dock.

107 MED. SHOT - ROWBOAT

Stevens jumps out of the front seat and gallantly aids Joan up from her place beside Wilbur in the stern seat. Wilbur and Chick then get out, carrying their costumes. They move toward the pavilion.

WILBUR

(to Joan; indicating o.s.)

Chick and me'll change in the locker room. Wait for us.

STEVENS

We'll meet you on the dance floor.

He takes her hand and leads her firmly toward the pavilion. Joan smiles.

.108

MED. TRUCKING SHOT - CHICK & WILBUR

as they move toward the locker room, Wilbur looks back toward Joan and Stevens.

WILBUR

We'd better hurry. I don't like the looks of that.

CHICK

(glumly)

What have I got to hurry about?

Suddenly they are stopped by an imposing looking man costumed like Satan - horns, tails, pitchfork, etc. Satan blocks Wilbur's way.

SATAN

(grimly)

So it's you.

WILBUR

(surprised)

He knows me.

(and then - just for old times sake)

I'm a ba-ad boy!

Satan raises his mask. We see that it is McDougal.

WILBUR

Oh-oh! Up popped the devil.

He turns to run, but McDougal grabs him and pulls him back.

McDOUGAL

(menacingly)

Listen, fat boy, I want my exhibits.

CHICK

(to McDougal)

Let go of him.

McDOUGAL

Not until he tells me where my exhibits are!

(shaking Wilbur)

Where are they? Where are they?

WHERE ARE THEY?

He throws Wilbur from him and Wilbur lands with a bump on the floor.

108 CONTINUED

WILBUR

Take it easy - Take it easy -
Take it easy!

CHICK

(gleefully)

McDougal, we've got you! You put
us in jail, NOW; we put you in
for assault and battery.

McDOUGAL

Go ahead - see what good it will
do. You have no witness.

CHICK

I'm a witness.

McDOUGAL

My word is as good as yours.

By now Wilbur has gotten shakily to his feet.

CHICK

Wilbur, we'll get a witness and
make this guy sorry he started this.

WILBUR

I'm sorry already.

At this point a man ENTERS wearing a suit of armor. (We
shall also meet him later.) Chick stops him.

CHICK

(to man)

I beg your pardon, sir!

The man opens the headpiece of the suit of armor, dis-
closing his face, but as he pushes the headpiece up it
falls down. He tries several times but each time he gets
it up, the headpiece falls down covering his face. He
finally gets it to stay up.

MAN

What can I do for you?

CHICK

I want you to watch something.

(to McDougal)

You wouldn't dare toss my friend
around again.

108 CONTINUED - 2

McDOUGAL

Oh! I wouldn't!

The witness' headpiece falls down over his face at this precise moment, so that he cannot see. McDougal grabs Wilbur and gives him a terrific shaking then throws him to the floor. The witness still struggles to get the headpiece up.

CHICK

(to man, great
satisfaction)

There! Did you see that?

The man finally gets the headpiece up.

MAN

Sorry! Couldn't see a thing.

He leaves. Wilbur gets up and starts away, but Chick grabs him.

CHICK

Wait a minute. I'm not satisfied.

WILBUR

I am!

He starts again, but Chick pulls him back as a man, evidently a press photographer, carrying a camera equipped with a flash bulb, ENTERS. Chick reacts.

CHICK

(to McDougal)

Now, we got you.

(to photographer)

You're just in time, sir. I'd like
to have you take a picture of this.

(to Wilbur)

This I'm going to enjoy!

WILBUR

This I'm not.

CHICK

(to McDougal)

Go ahead, toss him around again.

McDOUGAL

It'll be a pleasure.

108

CONTINUED - 3

The photographer aims the camera. McDougal gives Wilbur even a harder shaking up and tosses him to the floor.

CHICK
(to photographer)

NOW!

The photographer presses the camera button but the flash bulb doesn't work.

PHOTOGRAPHER
(disappointed)
Bulb was no good -- let's try it again.

WILBUR
Not me, brudder.

PHOTOGRAPHER
Okay.

He leaves, as Wilbur is quietly trying to crawl away. Chick again grabs him.

CHICK
Wilbur, I'm ashamed of you. Here I get into a fight and you won't even lift a finger to help me!

WILBUR
I'm sorry, Chick.
(brandishing his fist
in McDougal's face)
See that?

McDOUGAL
Yes.

WILBUR
Know what it is?

McDOUGAL
A fist.

WILBUR
You know what I'm gonna do with it?

McDOUGAL
This?

And he punches Wilbur in the nose.

108 CONTINUED - 4

WILBUR
(to Chick)
He guessed it. Smart feller.

CHICK
Oh, come on.

He pulls him away. CAMERA MOVES with Chick and Wilbur as they start toward the locker room.

TALBOT'S VOICE
Wilbur!

Talbot joins them.

109 MED. SHOT - GROUP BEFORE LOCKER ROOM

TALBOT (cont'd)
What did you find? Was I right?

Wilbur starts to answer, but Chick kicks him in the shin.

CHICK
No. And I wish you'd stop putting ideas in this boy's head. He's not used to them.
(to Wilbur)
Come on. Let's get our stuff on!

They enter the locker room. Talbot follows.

110 INT. LOCKER ROOM

as they enter. Wilbur goes behind a row of lockers to change.

TALBOT
Did you meet this Dr. Lejos?

WILBUR'S VOICE
A-h, he wouldn't hurt a fly.

TALBOT
What did he look like? Aristocratic, far-away stare in his eyes?

CHICK
All I remember is he told us to run along and have fun. Why don't you?

110 CONTINUED

TALBOT

(shaking his head)

I could have sworn I was on the
right track.

(looks at his watch)

Well, there's nothing more I can
do tonight...

WILBUR'S VOICE

(terror)

CHICK -- CHHHHHH -- CHHHICK!

CAMERA FOLLOWS Talbot and Chick as they run toward the
sound of the voice. They stop as they see in a large
mirror the foreboding sight of MR. HYDE, of Jekyll and
Hyde fame. The figure has on a large black hat, a long
black cape and the face is hideous. Wilbur's voice is
still heard yelling, as CAMERA PULLS BACK disclosing it
is Wilbur afraid of his own reflection in the mirror.

WILBUR

Chick -- there's another one.

Chick grabs Wilbur and pulls up the rubber mask that covers
his face.

CHICK

You dummy -- that's you in the
mirror.

WILBUR

How do you like that? Now I'm
scaring myself!

(NOTE: This costume is worn over Wilbur's regular
clothes and can be disposed of with ease at any time.)

TALBOT

Very effective,..What are you
going as?

CHICK

This --

He puts on his wolf's head to illustrate.

TALBOT

(pained)

Don't - please.

WILBUR

What's the matter?

110 CONTINUED - 2

TALBOT

I know you think I'm crazy, but in half an hour, when the moon rises, I too will become a wolf. But don't worry. I'm going back to the hotel and lock myself in.

CHICK

(lifting wolf mask)

Are you really serious?

TALBOT

Would you rather I stayed here - and tore you limb from limb?

WILBUR

(gulping)

Goodbye, Mr. Talbot.

They start out.

111 EXT. LOCKER ROOM - TALBOT, WILBUR & CHICK

Talbot looks o.s. and grabs Chick's arm.

TALBOT

(pointing toward float)

Look!

112 MED. LONG SHOT - FLOAT - THEIR ANGLE

A small motor cruiser has just warped up to it. Dracula gets out, then holds out a hand to Sandra. Sandra's back is toward CAMERA.

113 MED. SHOT - TALBOT, CHICK & WILBUR

CHICK

(brightening)

That's the costume Sandra was wearing. She must be feeling better.

114 MED. CLOSE SHOT - SANDRA & DRACULA (WILBUR'S ANGLE)

As Sandra turns we see the transformation she has undergone. Her face is deathly white, her eyes are ringed with dark circles - in short she bears the mark of the vampire.

JG

.115

MED. SHOT - TALBOT, CHICK & WILBUR

WILBUR

(gulping)

She don't look so healthy to me.

TALBOT

(excited)

Do you know who that man is?

WILBUR

Dr. Lejos.

TALBOT

Dracula! And the woman with him
looks like one of his victims.

CHICK

Now hold on, brother. One of
these days someone's gonna put
you in a straitjacket.

TALBOT

(glancing at his
watch)

I still have time.

(to Chick and
Wilbur)

Come on.

They head toward them.

116

MED. SHOT - SANDRA & DRACULA ON PIER

as they head for the pavilion.

DRACULA

It is quite clear now? I'll
take care of the girl - you
will take Wilbur to the house.

SANDRA

Yes, Master.

JG

CONTINUED

116

CONTINUED

As they move into the pavilion, Talbot, Wilbur and Chick shoulder through the crowd and confront them.

TALBOT

Well, Count Dracula, we meet again.

DRACULA

(not phased)

Dracula?.....Oh -- my costume perhaps....

CHICK

No. Mr. Talbot, here, thinks you're the real thing - right out of McDougal's House of Horrors.

DRACULA

What an odd hallucination! -- But the human mind is often inflamed with strange complexes.
(to Talbot)

I suggest you consult your physician, Mr. Talbot.

CHICK

(shoving Wilbur)

And you can take him along.

Joan and Stevens are coming up in b.g.

JOAN

So there you are.

(to Chick; indicating Sandra)

I'm glad to see your date has recovered.

SANDRA

His date? Oh no. Wilbur is my date.

She takes Wilbur's other arm.

JOAN

(pulling Wilbur away)

Oh no he's not..

SANDRA

(pulling back)

Oh yes he is.

RL
FR

CONTINUED

116 CONTINUED - 2

JOAN

(to Wilbur, in her
most come hither
manner)

Wilbur, didn't you promise me
the first dance?

SANDRA

(also lovey-dovey)

Tell her you promised me.

WILBUR

(enjoying his
popularity)

Go ahead - fight it out.

DRACULA

Perhaps Miss Raymond would
honor me with the dance.

(indicating Sandra)

My doctor tells me I could
use the relaxation.

TALBOT

(to Joan)

Don't do it. I warn you.
That man is Count Dracula.

Joan looks at Dracula curiously.

JOAN

(half kidding)

Indeed? Tell me more.

DRACULA

(charmingly)

I'll tell you more while we're
dancing.

He leads her off toward dance floor. Wilbur watches them.

WILBUR

I remember now, Sandra, I did
promise you the first dance.

He leads Sandra off, leaving Chick and Stevens alone.

117 TWO SHOT - DRACULA & JOAN DANCING

Dracula watches Sandra and Wilbur as they come on the
dance floor.

117 CONTINUED

JOAN

(dryly)

You dance well, Doctor, but we came out here to talk. What do you know about this Count Dracula?

DRACULA

There is so much noise in here. Shall we take a stroll in the garden?

JOAN

All right, but I give you fair warning. I'm only interested in where the bodies are buried.

She takes his arm. They start into the garden.

118 TWO SHOT - SANDRA & WILBUR DANCING

Sandra sees Joan and Dracula leaving. She whispers in Wilbur's ear. Wilbur reacts shyly, then takes her arm. They start out toward the garden.

119 MED. SHOT - CHICK, TALBOT & STEVENS

They have seen both couples leave.

CHICK

(bitterly)

Professor, do you understand women?

STEVENS

Evidently not, I'm going to find me a bar.

He EXITS. Chick starts to follow.

TALBOT

(grabbing Chick's arm, indicating Joan and Dracula)

We mustn't let them out of our sight.

CHICK

(annoyed)

Why don't you go lock yourself up?

JG

CONTINUED

119

CONTINUED

Talbot grabs Chick's other arm and practically starts to shake him.

TALBOT

You fool! Don't you realize both Wilbur and the girl are in danger?

CHICK

(fearing he has a violent lunatic on his hands)

Okay. Don't get excited. I'll go with you.

TALBOT

Then hurry - before the moon rises!

Chick winces at this additional proof of insanity. But he lets Talbot lead him outside.

120

EXT. GARDEN - MED. SHOT - BENCH IN GARDEN BOWER - NIGHT

Wilbur and Sandra enter scene. Wilbur carries his mask. Sandra looks around cautiously to be sure they are not followed.

SANDRA

Let's sit here.

She indicates for Wilbur to sit beside her. He sits down.

SANDRA (cont'd,)

Wilbur, I want you to go away with me.

WILBUR

Just you and me?

SANDRA

Yes! I want to be the only one in your life, I want to be a part of you -- I want to be in your blood.

Wilbur moves away from her on the bench, Sandra follows.

WILBUR

(gulping)

I think I know what you mean. But wouldn't you rather have a prettier fellow than me?

120 CONTINUED

SANDRA

No! I want no one but you. You are so full blooded, so round, so firm.

WILBUR

-- and so fully packed. AND I WANTA STAY THAT WAY.

He moves over on the bench away from her and in doing so his finger picks up a splinter from the bench.

WILBUR

Ouch! I stuck my finger. It's bleeding.

He puts his finger in his mouth,

SANDRA

(licking her lips)

Let me see.

Wilbur catches her lustful look.

WILBUR

Uh-uh! I don't have any to spare if that's what you're thinking.

SANDRA

I'll tell you what I'm thinking. Look me in the eyes.

WILBUR

(turning his head)

I'm afraid to.

SANDRA

(turning his head to her)

There's nothing to be afraid of.. I want you under my spell.

WILBUR

(turning away)

It wouldn't do you any good. I can't even spell -- SPELL!

SANDRA

(commandingly, as she turns his head to her)

Look! Deeper ... deeper ... deeper.

WILBUR

I shoulda brought my binoculars.

121 CLOSEUP → SANDRA'S EYES

Superimposed over the iris of each eye is the small figure of a bat.

SANDRA'S VOICE

DEEPER!

122 CLOSE SHOT → WILBUR → OVER SHOULDER OF SANDRA

WILBUR

I think I'm too deep already.
I don't wanta look any more -
(as he falls more
and more under
her spell)

Okay, so I want to ... but I don't
think I'll like it...

(gulping)

I like it ... but is it gonna be
good for me?

123 CLOSEUP → SANDRA

SANDRA

Of course it will. Don't you
know what's going to happen now?

124 TWO SHOT → SANDRA & WILBUR

WILBUR

I'll bite.

SANDRA

Ladies first ...

She leans forward to do that very thing when there is the
sound of:

TALBOT'S VOICE

They may have gone this way ...

Sandra backs out of scene quickly, leaving Wilbur in a
dazed, semi-sprawled position on the bench. CAMERA PANS
to cross-walk in garden as Talbot and Chick enter and
look around. Chick has pushed his wolf mask back off
his face.

124 CONTINUED

TALBOT
(to Chick, indicating
path to bower)
You take this path.

Talbot exits. Chick comes down path and sees Wilbur.

CHICK
So there you are. Have you
seen Joan?

WILBUR
(rising slowly)
Look me in the eye.

CHICK
All right.

He glares into his eyes.

WILBUR
What do you see?

CHICK
(straightening his
necktie)
Two handsome devils.

WILBUR
Look deeper. Now what do
you see?

CHICK
Squirrels.
(slapping Wilbur)
Snap out of it. Have you seen
Joan?

WILBUR
No. But I have definitely made
up my mind. You can have Sandra.
Only keep a couple of band-aids
handy.

CHICK
(dryly)
Thanks. And you can have Joan -
if you can beat Doctor Lejos' time.

Talbot, having made a complete circle of the path, enters
from the other side.

124

CONTINUED - 2

TALBOT

No sign of them. Dracula may have lured her into the woods.

WILBUR

Dracula? Which way are the woods?

When Talbot points one way, Wilbur heads in the other. But Talbot grabs him.

TALBOT

We'll need all the help we can get.

Chick, standing slightly behind Talbot, circles his finger around his ear, to indicate the latter has a few screws loose.

CHICK

(to Wilbur)

Better do what he says.

WILBUR

But Chick - if I go out into those dark woods and meet Dracula, you know what could happen.

CHICK

I'll bite.

WILBUR

(gulping)

You'll have to stand in line.

Reluctantly he goes with them.

125

MED. LONG TRUCKING SHOT - WILBUR, CHICK AND TALBOT

as they leave the garden and enter the wood. Chick is right behind Wilbur. He slows up, watches Wilbur and Talbot enter the woods, then with a disparaging wave of his hands turns back toward the pavilion. Wilbur does not notice this.

126

CLOSE TRUCKING SHOT - TALBOT AND WILBUR IN WOODS

TALBOT

Joan!

RL
FR

CONTINUED

126 CONTINUED

WILBUR
(in a small voice)
Oh Joan.....

127 EXT. WOOD - LONG SHOT

In the b.g. the moon starts to rise. Its rays cast an eerie light through the forest.

128 CLOSE TWO SHOT - WILBUR AND TALBOT

Talbot stops dead and looks off toward the rising moon with horror. Wilbur moves a step or two in front of him.

TALBOT
(half to himself)
No!

He begins to breathe heavily.

WILBUR
Sh! I think I hear something.
He keeps looking off into the woods.

129 CLOSEUP - TALBOT

As he undergoes the first phases of his transformation into a wolf. His breathing keeps getting heavier.

130 TWO SHOT - WILBUR AND TALBOT

WILBUR
(still not looking
back)
What's the matter, Chick.
You getting winded?

131 CLOSEUP - TALBOT

As the transformation into the beast continues.

132 CLOSE SHOT - WILBUR

ON SOUND TRACK we can hear Talbot's heavy breathing.

WILBUR
(still looking o.s.)
Quiet.....

CONTINUED

132 CONTINUED

With his hand he reaches back to push Chick. He comes in contact with the Wolf Man's face.

WILBUR

(as he turns)

What'd you put your mask on for?
No wonder you can't breathe.

But at this moment the moon has risen sufficiently to cast its light fully on Talbot who is now completely the Wolf Man.

133 CLOSEUP - THE WOLF MAN

He bares his fangs.

134 MED. SHOT - WILBUR AND THE WOLF MAN

WILBUR

(wide-eyed - pointing)

Why, Chick - what big teeth you have!

With a vicious snarl and a snap like a steel trap, the Wolf Man lunges towards Wilbur. Wilbur yanks back his hand, turns and runs like mad, with the Wolf Man in hot pursuit.

135 CLOSE PAN SHOT - WILBUR

He dashes right into a heavy bush, picks it up and carries it along with him.

136 MED. SHOT - WOLF MAN

as he rages through the forest.

WIPE TO

137 LONG SHOT - DANCE PAVILION

Suddenly the gaiety is interrupted by a scream from the forest.

138 MED. SHOT - DR. STEVENS - EXT. PAVILION VERANDAH

ON SOUND TRACK the commotion and terrified yells grow in intensity. Stevens runs towards the sound.

RL
FR

139 EXT. GARDEN

At the edge of the woods, a large crowd has gathered - Stevens dashes into scene.

STEVENS
What's the trouble?

MAN
A man's been hurt - looks like something attacked him.

Stevens pushes into crowd.

140 MED. CLOSE SHOT - McDOUGAL ON GROUND

He is surrounded by the crowd. Stevens pushes through and kneels beside him. McDougal's costume is torn and he is scratched and bruised.

McDOUGAL
(hoarsely)
Help!

Stevens makes a quick examination and he starts to rip a make-shift bandage from his shirt.

STEVENS
(as he does so)
You'll be all right - although another half inch would have severed your jugular vein. How did it happen?

McDOUGAL
Someone dressed like a wolf --
(looks off, reacts wildly and points)
There he is! He said he was going to get me!

CAMERA PANS to Chick among the crowd. He carries his wolf's head in his arms.

CHICK
Me?

MAN IN SUIT OF ARMOR
That's right. I saw them arguing earlier this evening.

CHICK
This is ridiculous. I --

140 CONTINUED

But at this moment Wilbur pushes through to him, scared, out of breath and angry.

WILBUR

What's the idea trying to take a bite out of me?

CHICK

(warning)

Wilbur!

WILBUR

(going on)

You gone crazy or something?

McDOUGAL

Don't let that fat feller fool you. He's his accomplice.

CHICK

(to Wilbur, as the crowd surges forward)

I hope you're satisfied now, Mr. Bigmouth.

They make a break for freedom, back into the woods. Chick goes one way, Wilbur another. The crowd splits to pursue them both.

141 PAN SHOT - CHICK IN WOODS

142 LONG SHOT - CROWD CHASING

143 PAN SHOT - WILBUR

He is running beside a narrow bayou. He plunges across it and hides behind a tree as the crowd ENTERS and dashes by.

144 MED. SHOT - WILBUR

He dusts his hands satisfiedly and turns jauntily back the way he started. Suddenly he freezes in horror.

145 MED. SHOT - DRACULA BAT

Its evil eyes burn into Wilbur's as it flaps toward him from the woods in the b.g.

JG

146 MED. SHOT - WILBUR

He makes a mad dash for safety. The bat pursues him.

147 MED. LONG SHOT - DRACULA'S POWER CRUISER

It is moored close to shore where the bayou runs into the bay. A gnarled tree has a heavy overhanging limb that stretches near the boat. In the b.g. Wilbur dashes out of the woods, sees the boat and jumps aboard.

148 MED. SHOT - WILBUR & JOAN ABOARD CRUISER

Joan sits on the after deck, her eyes glazed in a hypnotic trance.

WILBUR

Joan! We got to get out of here!
(as he gets no response)

Joan!...Don't tell me you've gone
'bats' too?

149 MED. SHOT - CHICK

He staggers out of the woods on the other side of the bayou.

CHICK

Hey, Wilbur! Joan!

150 MED. SHOT - WILBUR

As he straightens and starts to turn toward Chick, the Dracula bat flies between them.

151 CLOSE SHOT - DRACULA BAT (WILBUR'S ANGLE)

It turns back into Dracula himself, leering evilly.

152 REVERSE - WILBUR

He faints.

153 MED. CLOSE SHOT - CHICK

His jaw has dropped down to there. He faints.

154 MED. SHOT - GROUP ON BOAT

Sandra appears from the cabin and casts off the line; with Dracula at the wheel, the boat disappears in the mist-shrouded water as it heads back for the island.

FADE IN

155 FULL SHOT - SWAMPS - EARLY MORNING

The quiet of the desolate expanse of reeds and moss-covered trees is broken by the SOUND of baying hounds.

156 TRUCKING SHOT - POSSE - EXT. SWAMPS

With the baying hounds in the lead, men splash through the muddy water, rifles ready. In the group can be seen McDougal and several policemen.

157 CLOSE SHOT - TALBOT IN SWAMPS

lying by bole of tree. Though no longer the "Wolf Man", he looks haggard and worn from the previous night's experience. His clothing is torn. He sleeps as though he were exhausted. As the SOUND of the approaching hounds grows louder, he awakens. With growing alarm he tries to piece together what must have happened. A look at his torn clothing and bloodied hands confirms his suspicions.

Talbot staggers to his feet and runs off into the swamp, intent on eluding his pursuers, CAMERA MOVING with him. He only goes a short distance before hearing someone else running toward him. He hides.

158 MED. SHOT - CHICK

Out of breath he looks nervously over his shoulder at the pursuing posse as he plunges through the swamp. His wolf costume is tattered.

TALBOT'S VOICE

Chick!

At the sound of his name, Chick stops, terrified. Then he relaxes as Talbot enters to him.

CHICK

So! They're after you too.

TALBOT

What's it all about?

CHICK

McDougal was almost killed last night - either by a wolf or somebody wearing a wolf mask.

158 CONTINUED

TALBOT
 (showing his bloody
 hands)
 It was a wolf all right...

CHICK
 (aghast)
 Oh, no! Then you were really
 on the level!

TALBOT
 I'll give myself up! It's the
 only way to clear you.

CHICK
 But I need your help. Dracula's
 taken Wilbur and Joan to the island.

TALBOT
 (worried)
 Are you sure?

CHICK
 I saw what I saw and that's what
 I saw!

The baying of the hounds is getting dangerously near.

TALBOT
 Quick - follow me.

Talbot wades out to where the water is deeper, at the same time pulling up a reed. He snaps off the end and places it in his mouth, then sinks out of sight in the opaque water, allowing one end of the hollow reed to stick up above the surface so that he may breathe. Chick follows suit.

159 MED. SHOT - POSSE

The hounds move on past the spot where Chick and Talbot hide. The posse follow.

160 MED. SHOT - CHICK AND TALBOT

Only the two reeds are visible above the muddy water. As the baying of the hounds dims, the two men come to the surface. Chick starts to get up, but Talbot detains him.

TALBOT
 They may come back.

160

CONTINUED

CHICK

But Dracula.....

TALBOT

Dracula is helpless until night-fall. Maybe by then....

CHICK

(dolefully)

Okay. But after what I saw there'd better not be any maybe....

DISSOLVE TO

161

FULL SHOT - INT. DUNGEON ROOM - DRACULA'S CASTLE - DAY

On sound track we can hear the hum of generators being tested in the laboratory. Wilbur is chained to one wall, the impassive Frankenstein Monster to another. In the center the wraithlike Sandra waits attentively by the closed coffin of Dracula. She seems like a creature without will and pays no heed to the wild-eyed Wilbur, who rattles his chains behind her.

WILBUR

(hoarsely)

For the nine hundred and sixty-eight time.....

(dropping to his knees)

...on my bended knees, speak to me
...Sandra, please let's get out of here -

(indicating coffin)

- before he gets up.

(no answer; to Monster)

You - Junior, can't you help me?
I haven't eaten since yesterday.

Neither the Monster nor Sandra give any indication that they have heard.

WILBUR

(screaming)

What did I do to get chained up like this?

He tries to pull his chains loose from the wall but nothing happens; they hold fast. Suddenly the dynamo hum stops. Wilbur looks up worriedly.

JG

CONTINUED

161 CONTINUED

WILBUR

Oh-oh -- what was that?

(neither Monster
nor Sandra move)

All night long I've been talking
to myself - no wonder I get stupid
answers.

(shaking his finger
at Sandra)

This is the last time I'll ever
lose my head over a woman. You
had me walkin' on air - from now
on I'll keep my feet on the ground.

He angrily yanks at the chains on his ankles and in doing
so pulls both feet from under him and lands in a beautiful
prat-fall. He sits and burns.

DISSOLVE TO

162 INT. UPSTAIRS HALL - MED. SHOT - LABORATORY - DAY INTO NIGHT

Stevens comes out the door, pulling off his rubber gloves.
CAMERA PANS him to Sandra's room. He knocks on the door.

STEVENS

Dr. Mornay....

No answer. He knocks louder.

STEVENS

Doctor - I've just finished the
final tests...

A faint groan can be heard. Stevens listens attentively.

STEVENS

Is something wrong?

Another GROAN. Stevens puts his shoulder to the door and
breaks it open.

163 MED. SHOT - INT. BEDROOM

as Stevens enters. CAMERA PANS him to a chair by the window.
Joan is seated in it; a blank look on her face. She stares
out at the setting sun.

STEVENS

Joan...

(shaking her)

Joan, what's the matter?

She doesn't respond, but looks fixedly into space. Stevens
follows her gaze.

164 LONG SHOT - SUN

It is disappearing below the hills.

165 INT. DUNGEON - MED. SHOT - DRACULA'S COFFIN

The lid slowly creaks open. Dracula's hand reaches out.

166 CLOSE SHOT - WILBUR

He is frozen with fear.

167 MED. SHOT - GROUP IN DUNGEON

Dracula gets out of his coffin. He makes a sign to Sandra. She comes to life and rises.

DRACULA

Shall we begin?

SANDRA

Master, I have been waiting.

They turn toward Wilbur and the Monster. Wilbur grabs a length of chain and starts swinging it back and forth in front of him.

WILBUR

(yowling)

Keep away! - Keep away from me!

168 MED. SHOT - SANDRA AND DRACULA

They ignore Wilbur and cross to the Monster.

DRACULA

(examining him)

He's growing weaker. Will he respond to the operation?

SANDRA

If the generators are kept going.

DRACULA

Then we must start immediately. I'll get rid of Stevens.

(indicating Wilbur)

You attend to him.

Dracula leaves and Sandra crosses to the apprehensive Wilbur.

CONTINUED

WILBUR

(cowering against
the wall)

W - what are you going to do?

SANDRA

(taking his pulse)

Don't worry, Soon, instead of
being short and chubby, you'll
be big and tall....

WILBUR

(starting to feel
better)

No fooling?

SANDRA

(going on)

....and as strong as an ox.

WILBUR

You mean Chick will have a hard
time shoving me around?

SANDRA

You'll be able to break Chick in
two.

WILBUR

One Chick is enough.

SANDRA

And furthermore you'll live for-
ever and never grow old.

WILBUR

(sold)

Gosh!

(wanting to hear more)

Will I be handsome?

SANDRA

The next time you look into a
mirror, you'll see his face.

She points to the Monster.

WILBUR

(after a horrified
take; yanking his chains)

Let me outta here. I want me the
way I am!

SANDRA

(unperturbed)

You'll change your mind.

168

CONTINUED - 2

WILBUR

Oh, no, I won't.

SANDRA

Oh, yes, you will, because I'll change it for you - by a simple operation.

WILBUR

Operation!

SANDRA

I shall remove your brain and put it in his body.

WILBUR

And are you going to take his brain and put it in my body?

SANDRA

Oh, no. We'll throw all that away.

WILBUR

You're going to throw all that away...

As Sandra nods, Wilbur realizes what is going to happen. He reacts.

WILBUR

(severely)

You can't do that to me. You know you're supposed to save all waste fat.

WIPE TO

169

MED. SHOT - INT. LABORATORY

as Dracula enters and looks around. A moment later Stevens ENTERS, very grim. He carries the Frankenstein notebook.

DRACULA

Good evening, Professor. Is everything under control?

STEVENS

Everything but my temper. I found Miss Raymond in Dr. Mornay's room.

DRACULA

You should mind your own business, Professor.

JG

CONTINUED

169

CONTINUED

STEVENS

(holding up
Frankenstein
notebook)

I also found this - which is
very much my business. And
after I've taken Joan back to
town, I'm going to have the
police out here to --

He is struck from behind by a heavy object. As he crumples,
CAMERA RETREATS to INCLUDE Sandra. Behind her is an open
panel in the wall, through which she entered.

DRACULA

Excellent...

(indicating a
rolling table)

Let us take him to the cellar.
We can dispose of all the bodies
at the same time...

170

MED. SHOT - COVE - EXT. TUNNEL OPENING - NIGHT

Chick and Talbot are rowing to shore. They pass Dracula's
launch.

CHICK

This is the boat all right.

TALBOT

(pointing to shore)

Then that tunnel must be an
entrance to the house.

They beach their rowboat and head for the tunnel.

171

INT. TUNNEL - MED. SHOT - ENTRANCE TO HIDDEN DUNGEON

Sandra and Dracula are guiding the rolling table, which
carries Stevens, down the inclined ramp from the labora-
tory. Sandra presses the lever which opens the entrance
to the dungeon. They roll Stevens inside.

172

INT. DUNGEON

Dracula unceremoniously dumps Stevens at the feet of the
wide-eyed Wilbur. Sandra removes the chains from the
Monster.

RL
FR

CONTINUED

-172 CONTINUED

DRACULA
(commandingly,
to Monster)

Come.

WILBUR
(to Monster, as
it starts to move)
Don't do it, Franky. It's a bad
deal. I've had this brain thirty
years and it hasn't worked right
yet...

The Monster moves onto the table, helped by Sandra and
Dracula.

SANDRA
(to Wilbur)
We'll be right back.

WILBUR
(sarcastically,
looking at chains)
In that case, I'll wait.

They wheel the Monster out.

173 INT. TUNNEL - MED. SHOT - ENTRANCE TO HIDDEN DUNGEON

As Sandra and Dracula wheel the Monster out of the entrance
and up the ramp CAMERA PANS over to INCLUDE Chick and Talbot
who are watching. As soon as the coast is clear, Chick and
Talbot duck into the dungeon.

174 FULL SHOT - INT. DUNGEON

Talbot immediately kneels to examine Stevens. Chick crosses
to Wilbur.

WILBUR
(excitedly)
Chick -
(pointing to Talbot)
He was right .. Dracula is Dracula,
and Sandra is gonna use my brain to
make a bigger dummy out of the other
dummy.

CHICK
All right! We're here to save you.
(seeing chains)
How are we going to get you out of
those?

174

CONTINUED

Talbot crosses to them. He picks up the chain and braces a foot against the wall.

TALBOT

If we all pull together --

Chick grabs hold also. Wilbur braces both feet against the wall. The three men pull with all their strength. Finally, the bracket comes out of the stone. Chick and Talbot fall backwards and land with a thud. Wilbur thereupon moves to a spot where a large key hangs on the wall. He takes the key and nonchalantly opens the locks that fasten the chains to his legs.

CHICK

(angrily)

Why didn't you tell us about that key?

WILBUR

What good would that have done?

(pointing to his feet)

It only opens this end.

Chick is ready to clout him.

TALBOT

Let's go.

He gets a supporting arm around Stevens. Chick takes the Professor's other arm. Wilbur follows them out.

175

INT. LABORATORY - MED. SHOT - DRACULA, SANDRA AND MONSTER

The Monster has been strapped to the operating table. Sandra is connecting the wiring system to the Monster's neck.

176

EXT. COVE - MED. SHOT - TUNNEL EXIT

As the group leave the shadowy tunnel. Stevens shows signs of coming to. He starts to struggle.

TALBOT

Take it easy, you're all right.

STEVENS

(getting control of himself - weakly)

Gotta get back to the house.
Joan's there!

JG

CONTINUED

176 CONTINUED

He starts toward the path leading to the front of the house.
Talbot and Chick follow.

CHICK

Come on, Wilbur.

Wilbur sits defiantly on a rock outside the cave entrance.

WILBUR

Not me. I got too much of what
they want - brains!

Chick shrugs and follows Talbot, leaving Wilbur alone.

177 MED. SHOT - INT. DUNGEON

Dracula and Sandra enter with the rolling table.

SANDRA

(seeing the empty room)
They've escaped!

DRACULA

(grimly)
You attend to the Monster. I
can handle our fat friend.

Dracula draws himself up to his full height. His eyes start
to burn. CAMERA MOVES IN CLOSER AND CLOSER as Dracula's
concentration grows in intensity.

DRACULA

(commandingly)
Wilbur!

178 CLOSE SHOT - WILBUR ON ROCK

He straightens, looks around.

WILBUR

Somebody want me?

179 MED. CLOSE SHOT - DRACULA

DRACULA

C-O-M-E back!

He extends a hypnotic hand in the air and draws it slowly
backwards as though drawing an invisible cord to him.

JG

180 ENTRANCE TO CAVE - MED. SHOT - WILBUR

He rises rigidly, turns and starts walking into the cave, CAMERA MOVING WITH HIM. As he gets deeper, however, he starts fighting Dracula's "influence".

WILBUR

(coming out of it)

Hey, what am I doing?

He turns and starts running out of the cave. (NOTE; This scene calls for a treadmill.) Wilbur walks toward the entrance of the cave on the treadmill, but gains little ground. He starts to run, but still gains no ground. He stops to get his breath and is immediately drawn backward toward Dracula. He turns and starts running backwards, gaining no ground; every time he stops for breath, the invisible force draws him toward Dracula. He runs faster and faster but gets nowhere.

181 CLOSEUP - DRACULA - INT. DUNGEON

His face contorts in his intensity.

DRACULA

Wil-bur!

182 MED. SHOT - WILBUR

He is on his hands and knees now, trying to crawl toward the cave's entrance.

WILBUR

(hoarsely)

No! No!

Still desperately trying to crawl away, he is dragged on the treadmill into the tunnel.

183 HUGE CLOSEUP - DRACULA

DRACULA

Come!

184 MED. SHOT - WILBUR - INT. CAVE

He is now flat on his stomach on the treadmill, desperately going through the motions of a swimmer but gaining no ground and the treadmill carries him backwards toward Dracula.

185 EXT. FRONT OF HOUSE - CHICK, TALBOT & STEVENS

come out, supporting Joan who is still in her hypnotic state. They move hurriedly down the path.

186 EXT. COVE - MED. SHOT - CAVE ENTRANCE

The group with Joan ENTERS scene. They stop in surprise as they notice Wilbur is gone.

CHICK

(worriedly)

Wilbur! Wilbur, where are you?

TALBOT

Could he be in the boat?

STEVENS

(pointing off to
the house)

Look!

187 EXT. HOUSE - MED. LONG SHOT - STEVENS' ANGLE

The lab flashes with light. The hum of the distant dynamo is distinctly audible.

188 MED. SHOT - GROUP

STEVENS

They're starting the operation.
They must have found him.

CHICK

We gotta go back,

TALBOT

(to Stevens)

You stay with Joan.

(to Chick, pointing
to tunnel)

This way.

Chick follows.

189 INT. LABORATORY - FULL SHOT

The Monster is connected up to all the gadgets, which bubble and spark like mad. Dracula is at the control board. Wilbur is strapped to the rolling table near the Monster. Sandra, in surgical gown and rubber gloves, hovers over Wilbur. Beside her is a table crammed with wicked looking surgical instruments.

190 CLOSE SHOT - SANDRA AND WILBUR

Sandra picks up a murderous knife.

WILBUR

Hey! How about some ether?

SANDRA

We don't need it. You won't feel a thing.

She raises the knife. On SOUND TRACK there is a commotion. She and Wilbur look o.s.

191 MED. SHOT - SECRET PANEL TO TUNNEL

It is broken open by Talbot and Chick. CAMERA PANS them to Wilbur. Talbot knocks Sandra aside. They start loosening Wilbur's straps.

192 MED. SHOT - DRACULA

He leaves the control board and tangles with Chick. CAMERA FOLLOWS them as they maul each other about.

193 MED. SHOT - SANDRA ON FLOOR

Near her is a surgical knife that has been knocked off the table. She picks it up and sneaks toward Chick. As she raises the knife, Dracula swings on Chick with the metal leg of a broken lab table. Chick ducks and Sandra gets the leg. She drops.

Chick and Dracula struggle for her knife.

194 CLOSE SHOT - TALBOT & WILBUR

Talbot has freed Wilbur's feet. He is working on the strap around his midsection.

WILBUR

What a pal. Am I glad to see you. I was --

Suddenly Talbot stiffens; his face starts to contort.

WILBUR

What's the matter?

Talbot looks up toward the skylight in the lab roof.

195 FULL MOON THROUGH SKYLIGHT - TALBOT'S ANGLE

196 DOWN ANGLE - WILBUR & TALBOT

Talbot, looking up, has already started to turn into a wolf. He is breathing heavily.

WILBUR
(nudging Talbot
with his freed leg)
Hey - this is no time for star-gazing.

The Wolf Man looks down at him. Wilbur does a horrified take. The Wolf Man's hands are turning into hairy paws.

197 CLOSE SHOT - TALBOT - WILBUR'S ANGLE

He is almost pure Wolf Man now.

198 MED. SHOT - WILBUR & WOLF MAN

The Wolf Man bares his fangs and extends his claws.

WILBUR
Wolf! Wolf!

He shoves at the Wolf Man's chest with free feet, thereby rolling his table across the lab. CAMERA PANS table to where it strikes Dracula, who was about to finish Chick off with the knife.

199 MED, SHOT - GROUP

Dracula turns, sees the Wolf Man bearing down on him. For the first time he reacts with fear. He shoves the rolling table - and Wilbur - at the Wolf Man. The Wolf Man shoves it back.

200 MED. SHOT - WILBUR - WOLF MAN & DRACULA

Dracula keeps the table and Wilbur between him and the Wolf Man. Each time the Wolf Man lunges across the table at Dracula, his claws just miss Wilbur. Dracula and the Wolf Man gradually work their way to opposite ends of the table. They start to circle, each one pushing at the table, causing it to revolve, slowly, then faster and faster. Dracula finally gives the table a mighty shove causing it to revolve extremely fast. He runs out of the laboratory door (with cape flying) and the Wolf Man in pursuit.

201 MED. CLOSE SHOT - WILBUR - ON TABLE - UNDER CRANKED

The table revolves with great speed.

202 MED. SHOT - ROOM

Wilbur gazes groggily as the room revolves, then slowly comes to a stop, with Chick appearing to be upside down.

WILBUR

(weakly)

Chick, come down off the ceiling
and get me.

203 MED. SHOT - ANGLING TOWARD MONSTER

as Chick comes over and starts to unstrap Wilbur. The Monster begins to roar with incoherent anger. The electrodes at his neck are sizzling and smoking. He rages at the straps that hold him.

204 MED. CLOSE SHOT - MONSTER

He finally breaks one strap, then another, then another.

205 MED. SHOT - WILBUR & CHICK

as Chick finally succeeds in releasing Wilbur.

CHICK

Come on. Let's get out of here!

They start off.

206 CLOSE SHOT - SANDRA

as she staggers dazedly to her feet. She sees the monster.

SANDRA

Look out!

207 MED. SHOT - CHICK & WILBUR

Their escape is cut off by the Monster who ENTERS menacingly toward them. They shrink back. Sandra ENTERS.

207 CONTINUED

SANDRA
(commandingly to
Monster)

Back!

The Monster pays no heed. He picks Sandra up as though she were a feather and hurls the screaming girl through the skylight.

208 FULL SHOT - INT. LAB

Chick and Wilbur dash out the lab door, with the Monster in pursuit.

209 INT. UPSTAIRS HALL - LONG SHOT

Wilbur and Chick scoot out of the lab and into Sandra's room, with the Monster pursuing ponderously.

210 INT. SANDRA'S ROOM

The boys lock and bolt the door, then shove all the movable furniture in the room against it. Just as they are swinging the bed into position, there is a crash behind them.

211 INT. SANDRA'S ROOM - MED. SHOT - WINDOW TO BALCONY

Through the window crashes Dracula with the Wolf Man hot on his heels.

212 MED. SHOT - CHICK AND WILBUR (UNDERCRANK CAMERA)

Like lightning they push the furniture blocking the door out of the way. Opening the door would take too long. Wilbur crashes right through, followed by Chick.

213 INT. UPSTAIRS HALL

The Monster is momentarily stunned by the sudden reappearance of Chick and Wilbur. The boys have time to dash down the hall before the Monster continues the chase. Chick and Wilbur duck into the third door down the hall and slam the door closed. The Monster pounds on it. At this moment Dracula and the Wolf Man come out of the first

213 CONTINUED

door in CAMERA FOREGROUND and go directly across the hall into another room. While the Monster pounds on the third door the second door opens. Chick and Wilbur sneak out and cross the hall into the same room where Dracula and the Wolf Man are. The Monster catches sight of the boys and paws after them. There is a terrified scream from the room and Wilbur and Chick dash back into the hall. They duck around the Monster and stumble down the stairs. Once again the Monster gives chase.

214 EXT. HOUSE - LONG SHOT - TOP OF TURRET

Dracula appears at the top of a battlement which overhangs a cliff. Far below white capped waves break on jagged rocks.

215 MED. SHOT - TURRET

As Dracula, his cape billowing, backs along the battlement, the Wolf Man appears and snarls with hatred as he sees he has his victim cornered. Dracula transforms himself into a bat in order to escape. Just as he starts to fly off, however, the Wolf Man, in one last mad leap, catches him in his jaws.

CAMERA TIPS DOWN as the two creatures, locked together, crash to the rocks below and disappear into the water.

216 MED. SHOT - JOAN AND STEVENS - EXT. COVE

With the death of Dracula Joan comes out of her trance. Stevens catches her just as she is about to collapse.

STEVENS

Miss Raymond!
 (as she doesn't respond)
 Joan!
 (as she looks up at him)
 Are you all right?

Joan smiles endearingly, nods, and relaxes in his arms. Their pleasure in finding themselves thus is interrupted by the desperate yells of Chick and Wilbur.

217 MED. SHOT - EXT. PATH LEADING FROM HOUSE TO PIER

Chick and Wilbur scramble down the path, with the Monster in hot pursuit.

RL
 FR

218 MED. SHOT - PIER

McDougal and the Police Sergeant have tied up their boat to a ladder at the end of the pier. They have just climbed the ladder and are starting toward the house.

MCDUGAL
(pointing toward
path)

There they are.

Chick and Wilbur hurry onto pier. McDougal and the Sergeant rush up and grab them.

SERGEANT

Götcha!

CHICK
(to McDougal)
Just the guy we been looking
for. Do you still want your
exhibits?

MCDUGAL

Of course I do.

WILBUR

Well, here comes one of them
now!

He points up the path.

219 MED. SHOT - MONSTER - THEIR ANGLE

He is a terrifying sight as he lumbers toward them.

220 MED. SHOT - GROUP

The Sergeant and McDougal take one look at this horrifying spectacle and dive off the pier into the lake.

221 MED. SHOT - PIER

The boys back toward the end of the pier, with the Monster after them. It looks as though they will be cornered.

222 MED. SHOT - JOAN AND STEVENS - EXT. PATH

Stevens sees the boys' predicament as he hurries toward them.

222 CONTINUED

STEVENS
(calling)
Jump! He can't swim!

223 MED. SHOT - CHICK & WILBUR

WILBUR
(shouting back)
Neither can I.

CHICK
(seeing police-
man's boat)
Quick - down the ladder.

Chick swings onto the ladder at the end of the pier. The Monster lunges into scene and almost grabs Wilbur.

WILBUR
Gangway!

He leaps onto the ladder and starts climbing down.

224 MED. SHOT - CHICK & WILBUR ON LADDER - BOAT BENEATH THEM

Chick is already in the boat. Wilbur drops down beside him. The Monster appears above them. It rips off the ladder and starts swinging it at them.

225 MED. SHOT - JOAN & STEVENS

They hurry out of the boathouse with drums of gasoline, which they pour along the pier.

226 MED. SHOT - MONSTER

Seeing this, he drops the ladder and heads for them. CAMERA RETREATS ahead of him to include Stevens as he strikes a match and ignites the gasoline, cutting the Monster off and isolating him on the pier behind a wall of flames.

227 MED. SHOT - CHICK AND WILBUR ON LAKE IN BOAT

They watch as the pier goes up in smoke.

JG

228 CLOSE SHOT - MONSTER

as the smoke and flames obscure him from view. Suddenly the pier collapses. With an anguished roar the Monster disappears from view.

229 MED. SHOT - JOAN AND STEVENS

Joan, not able to watch the sight any longer, turns and buries her face in Stevens' arms. He puts his arms around her comfortingly.

230 MED. SHOT - CHICK AND WILBUR IN BOAT

CHICK

Whew! Thank goodness he's gone.

WILBUR

Next time, maybe, when I tell you I saw a Monster you'll believe me.

CHICK

Relax. That's the end of the Monsters. No more Draculas. No more Wolf Man.....

INVISIBLE MAN'S VOICE

Too bad. I was hoping to get in on the excitement.

Chick and Wilbur look around puzzled, trying to locate the voice.

WILBUR

Did you hear somebody say ---

They react as a cigarette appears from no place, is lit, and smoked.

INVISIBLE MAN'S VOICE

(over above action)

Permit me to introduce myself.

I'm the Invisible Man....

Chick and Wilbur dive overboard.

FADE OUT

T H E E N D