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THE VAMPIRE OF LONDON

- synopsis for a low budget film -

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MAIN CHARACTERS

Burton

Liza

Dr. Shelley

Dr. Shelley's mother

An photographeur

An old man

SCENE 1

Night. A street of London. Burton, an insurance bureaucrat, is wandering in the streets, when he hears a noise. A lovely well-dressed old lady suddenly appears in front of Burton, with her lips full of blood. Burton is horrified. The old lady, smiling, tells him not to be frightened. She says she's not hurt and that she's only a vampire... She turns her head and points out to the alley from which she came. Burton sees something like a body, laying down in the darkness. He runs to the alley, and see the body of a young and beautiful girl, with two marks in her neck, like a vampire bite. Burton turns his head back, but the old lady has already vanished. Burton goes to a call-box, and calls the police. The policemen arrive and ask Burton where the corpse is. Burton and the policemen walk to the alley but when they see the corpse, the head of the young girl had been smashed by an iron bar that fell from the wall. The policemen ask Burton if he saw when and how she died. Burton denies, knowing that they would not believe in his story. He says to the police that the girl was already dead when he found her.

SCENE 2

Morning. The offices of the Insurance Company. Burton, depressed, is arriving to start a new working day. Burton says "good morning" to his companions and goes straight to his desk. On the way he meets Liza, a young girl, that tells him about a police citation that arrived early in the morning. It is on his desk. Liza follows Burton to the desk and asks what the police is looking for.

Burton tells her what happened the night before and tries to end the conversation, but Liza is extremely curious about the whole matter. Liza is an old friend and Burton suddenly feels he can trust her. So he asks her what she thinks about vampires. Does she believe that they can really exist?

Liza repeats the word "vampires" in a loud voice, quite surprised with Burton's questions. She starts to act like a vampire, making noises and drawing the attention of all the staff. Burton becomes upset and begs her to stop acting like that. Liza realizes her mistake and stops. Burton takes her by the arm and they go by the corridor.

Burton explains about the old lady, the marks on the victim's neck, and later the crushed head to hide the marks. Liza laughs but feels that Burton is quite serious and she stops to laugh.

SCENE 3 : At the end of the working day, Burton says good-bye to his friends and goes home. On his way he stops at a bookshop and buys a book about vampires

SCENE 4

Burton's small one-piece flat. Burton changes his clothes, heats some food and starts to read the book. He shakes his head and smiles, as if saying that things like vampires are only legends.

SCENE 5 The insurance company. Burton is working when Liza arrives with a newspaper. Liza shows Burton a photograph on the central pages, asking him if that is the crime that he saw. Burton shakes his head. This crime, he says, is another crime. They start to check the coincidences of the two deaths: both victims are young girls, both had their heads crushed. In the second time, the girl was almost beheaded by the wheel of a car.

SCENE 8

Burton and Lisa are in the cemetery looking from a distance at the people that are carrying the coffin to the grave.

SCENE 9

Municipal Library. Burton is reading old newspapers. He has a small notebook where he writes all the accidental deaths with the same characteristics of the one he saw.

SCENE 10

A street of London. Burton and Lisa are on their way home and he is telling her what he found in the Library. Two more similar cases: a girl with the head smashed by a car, and another one who had her head placed inside an oven and burnt. Four similar crimes.

SCENE 11

They arrive at Burton's flat. Lisa looks around and notice how many changes Burton has made in his home. Instead of the dark-grey environment of a bureaucrat room, now one can see the multicolor binders of the books about vampirism, vampire posters, garlic, crucifixes, a home really haunted by vampires. Meanwhile, Burton tells Lisa that all this paraphernalia is just to help to clear his mind about vampires. He quotes Oscar Wilde, saying that the best way to win a temptation is to fall into it. Lisa goes to the bathroom and suddenly screams. She's looking at a skeleton hanging on the wall, with a stake through his heart. Burton laughs and explains to her that it is just for training his skill in putting the stake through one's heart. One's heart? Through the heart of a vampire, of course.

Burton guides Liza to the other room and shows her a cheap London map where he marked the exact site of the two deaths and at this very moment he marks the other two crimes which he read about in the library. He tells Liza that he was never able to study a subject in depth in his life but now he would try.

SCENE 12

Insurance Company. Burton is facing the manager's desk and telling him that his too nervous and would like a permission to have his holidays. The manager watches him with exscrutinizing eyes and agrees. Burton thanks him and leaves. The manager comments with his private secretary about Burton's health, saying that Burton is out of his mind since they day when he found the body of that poor girl. And to give weight to his own words the manager asked the secretary to look in Burton's desk. She does is and find several pieces of garlic inside the drawer.

SCENE 13

Travel Agency. Burton is talking with the attendant. The camera outside shows a poster: "Visit the horrid world of Dracula"

SCENE 14

Tourists visiting a castle, while a guide explains the story of Count Vlad Tepes, the former owner of the building. Old couples with photographic equipment, some bored and Burton among them. Camera shows Count Vlad Tepes dools, vampire plastic hangs with flaked blood, all the profitable industry of souvenirs around the castle. Burton is bored with the explanations, and decides to explore the castle by himself. He leaves the group and starts to walk alone through the castle's dark corridors and dungeons. Burton is a little scared by the darkness, but keeps on going. A rat crosses in

front of him, he screams but keeps on walking. Suddenly he enters a quite big hall, with spider webs, tombs and some candles burning on the wall. Burton is contemplating his discovery when a vampire jumps in front of him. Burton screams, turns around and tries to run away but there's another vampire jumping in front of him. Burton, in panic, takes a crucifix from his pocket and shows it to the vampires. Both of them laugh and pull out their fangs. They are two tourists.

SCENE 15

Tourists bus returning from the castle. The guide keeps on talking, while Burton reads a publication about vampires. He notices that the author, Mr. Wilfred Shelley, lives in London and is well-known as one of the foremost experts in vampirism.

SCENE 17

Heathrow Airport. Liza is waiting for Burton's arrival. Burton arrives. Liza and Burton take a taxi. Burton asks Liza if she got the cut-outs about the recent murders or deaths of girls. She says yes and hands to Burton a portfolio with several cut-out news. As he reads the news he sees that two more crimes happened while he was away.

SCENE 18

Burton is in front of Dr. Shelley's house. He rings the bell and a maid opens it. Burton asks for Dr. Shelley and the maid tells him that he is working at the bank. Burton asks the name of the bank, writes it down and goes to meet the expert.

SCENE 19

Burton enters the bank, going directly to the information desk and asking where Dr. Shelley works. The clerk tells him and he goes to Dr.

Shelley's secretary and tells her that he needs to see the doctor about a very important matter. When asked by the secretary about which matter he tells her that he is looking for advice about a £ 10000 investment he intends to make.

The secretary contacts Dr. Shelley and Burton is able to see him immediately. After the introductions he starts to explain to Dr. Shelley about an inheritance that he received but suddenly he interrupts himself to say to the amazed Dr. Shelley that he is there to talk about vampires. Shelley refuses to talk about the subject and ask Burton to leave. Burton insists on the importance of all that he has to say, emphasizing that a lot of lives depend on Dr. Shelley's help. Shelley, moved more by curiosity than by the idea of helping others finally agrees and invites Burton to talk about the subject in the proper place: Shelley's home. As Burton is leaving the place, Dr. Shelley's secretary asks him if he did get the advice he needed. He agrees.

SCENE 20

Burton and Liza are climbing the front stairs of Dr. Shelley's house. When he notices a crucifix laying among trash, He stops for a while, then goes on his way without caring very much.

He rings the bell and the maid takes them to a magnificent hall with a big staircase. Burton and Liza look around and notice the nice atmosphere, the sophisticated paintings, the cost and the high quality of the furniture. Burton notices on the wall an empty space where there is a mark. Liza, joking, asks if it could have been a mirror. Burton laughs. On the top of the stairs, a figure in the shadow watches the scene.

SCENE 21

Shelley's charming room, with the same atmosphere of the hall. Leather-covered books on the bookshelves, fireplace, everything that could remember a gothic horror movie. Shelley comments on Burton's investigations, pointing out that they are very interesting but nevertheless without historic basis. Shelley explains his late research about vampires emphasizing that everything he discovered had little or nothing to do with the traditional monster of Lugosi or Lee films; the legend goes back to the early times of civilization, the ancient Egypt, where the blood was a sacred liquid. The Aztecs, in pre-colombian Americas, used to drink the blood of their most fearless enemies, in order to absorb their courage. The blood, explains Shelley, was used during the whole history of mankind as a symbol of everlasting life, strength and magnetism. The alchemists, as Shelley reports, used to believe that the blood was the elixir of eternal youth. This is what vampirism means: the transmission of a specific power, and not a revenge or an indispensable meal. The vampire, contradicting the usual legends, is looking for a kind of power when he drinks someone's blood: this power could be a sex strength, a capacity for making money, anything at all. Vampires only avoid salt and garlic because they interfere chemically with the process of "learning through the blood". Shelley switches the lights off, presses a button and a screen appears in a corner of the room, and an old film of Lugosi's "Dracula" is shown. They remain silent for some time until Shelley, whispering, talks about the wrong psychoanalytic connection between the vampire and the male sexual activity. The vampire, as Shelley explains, becomes a bisexual being and can change from a man into a woman when he so desires. Shelley switches on the lights, and says he always was curious about such matters because he never could have a concrete proof of the existence of vampires. Burton,

very excite, says that in the way that Shelley explained to him, it is very possible by statistics the appearance of a vampire from time to time. If this happend, before, it will happen again, as since the time of Count Vlad Tepes, nobody reported a vampire anymore.

Burton picks up the map where he marked the deaths and shows it to Shelley. The doctor, as Burton notices, becomes worried about it. Shelley asks Burton to lend him the map, and stating that is getting late, he asks them to leave.

SCENE 22

Shelley goes upstairs, opens a drawer and looks at a handky with blood stains. He closes the drawer, and goes to his own room. Looks at the wall and call his mother.

We hear the mother answering. Shelley asks her what happened to his bedroom's crucifix. Mother's voice says that it was an old fashioned one and she decided to throw it away. She comes to say "good night" to Shelley, and she is the same old lady that Burton saw in the alley. She is the vampire.

She kisses her son. Shelley asks about the hanky that he gave her for her birthday. She begs him not to worry about such things, and says that the hanky is in a safe place. Telling him that she will go out to buy some cigarettes, she leaves the room.

SCENE 23

Night. Mother walking through the jogy streets of London. She goes to a Pub, talks with a young girl. She tells the girl that she works at night, at a hospital and that she would like to be as pretty as the girl.

SCENE 24

Mother and girl walking in the park. Mother apologizes but it's time to go back to work. They say "good night" to each other and mother leaves the girl alone.

Scene 25

The girl is crossing the park when a shadow jumps in front of her. For a moment she can see the face: is the old lady that she left minutes ago. But now it has vampire fangs. The vampire attacks.

SCENE 26

Burton is on his way to work, when he sees in the newstand that another crime has been committed. The police, he reads, is losing control of the situation, and all the citizens are claiming for the arrest of "the crusher". Burton is quite distressed and makes a phone call to Shelley at work. Burton apologizes for the interruption again, but tries to convince Shelley about the necessity to explain to the police their theories about the relationship between the decapitator and the vampire, but Shelley begs him not to do it. Shelley remarks that nobody will believe it, that they should let the police find the clues by themselves. Nevertheless, Burton is decided and makes an appointment with Shelley for 6 o'clock that evening, in a pub.

Scene 27

Burton is waiting in the pub. Shelley doesn't come. Burton leaves the place.

SCENE 28

It's already dark when Burton enters the police station. He speaks to the policeman at the front desk, explaining that all the heads of the victims are smashed and shoes on the police station map, the places where the crimes took place. The police asks how come he is so well informed about the crimes. There are some sleepy reporters around and they listen to the conversation. Burton is trying to convince the policeman that the crimes mayb have something to do with the supernatural. The policeman ironically begins to pay attention of Burton's story and call the attention of other policemen; after all, this crazy creature may bring some entertainment to the police station. Ironically, everyone in the place pay attention , while Burton explains his theory that all the heads were smashed because a vampire is trying to hide marks of fangs. Burton finishes his theory telling the policemen that he did see the vampire one night, alleging that they can check the files where his name appears as a witness of the first crime.

There is a general silence followed by an equally general laughter. Burton looks at the people, astonished, and walks out of the Police Station.

It's raining. Burton wanders angrily in the rain, not caring about getting wet. Suddenly someone holds his arm. Burton becomes frightened. When he looks back, he see the photographer of an newspaper, who was at the Police Station, and decided to consider seriously Burton's story. Burton asks about the photographer intentions, and he answers saying that he believes in Burton and that he wants to write a report about Burton's theory. Burton is confused, the photo-

grapher takes him to a Pub.

SCENE 29

Inside the Pub. Burton is a little drunk, telling the photographer that everybody laughs at him, making fun of his story. The photographer tells him that they can turn the story into the biggest happening of the year, if Burton agrees to make an exclusive statement to his newspaper.

Burton looks at the photographer a little confused and tells him that he doesn't want any publicity involved. He doesn't want everybody calling him a crazy man, and that he has had enough of this from the policemen. The photographer assures him that nobody is going to say he's crazy, and asks him to come to the newspaper right away. The photographer tells Burton that the publicity might be a wonderful weapon to make people believe him, and reminds him that hundreds of criminals cases were solved through publicity, like the one of the "Son of Sam". He orders another drink for Burton and goes to the telephone.

SCENE 30

Photographer on the telephone speaking to the editor. He tells the editor that he has found a way to save the newspaper from bankruptcy. He says this story of decapitator is already too much used, and too human for a world full of monotonous realities. He gives the suggestion: what about a vampire ?

SCENE 31

Photographer returns to the table and tells Burton that he has found a friend who is willing to help him. He wants to see Burton right away and that he believes in vampires.

SCENE 32

Burton and photographer entering in a very old building, badly kept probably a bankrupted newspaper.

SCENE 33

Burton is waiting in an empty room, while the photographer and the editor are discussing in a glass-window office. Finally the two men go to Burton, and the photographer, after introducing Burton to the editor, sits in front of a typewriter and starts typing something. Meanwhile, the editor convinces Burton that he believes in his story and assures Burton that the only way they can make people believe is through publicity. The photographer comes back with a typed sheet of paper, Burton is a little dizzy with the drinks. The photographer asks him to read the paper before signing and tells him that with that paper he commits himself to tell anything he discovers to this newspaper only. Burton thinks for a couple of minutes, looks to both the photographer and the editor.

SCENE 34

Someone knocks on the table with violence and over a newspaper that shows on the headline the story of the vampire of London. It's Burton's boss that while knocking on the table, shouts: "You're fired." He asks Burton if he doesn't have sense of ridiculous, and tells him that if he wants to expose himself this way then he should not involve his colleagues. Burton says he can't just be fired like that but the boss shouts at him to leave the place immediately. Burton is furious, walks to his room to pick up his things and finds on his table a doll of Count Vlad Tepes with a stake through his heart, a joke

from the office's staff. They laugh at Burton's anger. Burton throws the doll on the floor and leaves the office. Liza watches everything and runs to catch Burton.

SCENE 35

Burton and Liza walking together. Liza tries to comfort Burton, who, obsessed by his theory says that one day, everybody will regret and feel sorry for not listening to him. They pass by a news kiosk and see the story of the vampire on the headlines of a newspaper. Through the glass-window of a store one can see the mother, the vampire, trying to wig on, but Burton and Liza don't notice. The mother sees the two of them pass by.

SCENE 36

Burton and Liza arriving at his house when they see a crowd of reporters and photographers by the door. Burton pulls Liza by her arm and they escape without being noticed. Burton calls Shelley's house and implores to see him that night. Shelley is quite upset about the publicity, but he finally agrees when Burton says it is very urgent.

SCENE 37

Shelley is angry with Burton, who hears everything in silence. Shelley accuses him of seeking publicity, based on facts totally obscure. Burton interrupts Shelley to tell him that he's sure that what was before only a suspicion, is now a reality: he is sure about what he saw with his own eyes on that very first night, and he is also sure that all the crimes were committed by vampires. The existence of vampires is much more probable than one imagines, reminds Burton. Liza, watching everything in silence, asks Burton if the matter is becoming an obsession. Burton is surprised at Liza's words, feeling betrayed even by her.

SCENE 40

Burton is walking through the fog, furious, as he left Shelley's house. Looks, stops and notices a figure following him. When he stops the person behind him stops. When he walks, the person walks. Burton walks quicker, and so does the person. Burton starts running, so does the person. He climbs the stairs of his house and locks himself in. He switches the lights off and looks at the door. Through the space on the floor he can see the lights on the corridor. He hears footsteps and sees the shadow on the corridor. Someone knocks the door. Burton is sweating, terrified, and decides not to open the door. The hand knocks harder now. Burton gets a stake in the bathroom, a crucifix and opens the door at once. Outside, an old man is staring at him.

SCENE 41

The old man asks Burton to come in. Burton, holding the cross and the stake, feels a little ridiculous, and asks what the old man wants. He says he needs to talk to him about vampires. Burton asks what guarantee he has that the old man is not a vampire. The old man, smiling, touches the cross. Burton is holding , and makes his way in. The old man looks around and says Burton is well protected and that he came to prove the existence of vampires. Burton is surprised. Old man begins to tell a story. When he was a little boy, his father died, and during the funeral everybody noticed that his father's body wasn't rigid like a corpse should be. The whole village raised rumours about his father being a vampire, based on the legends. The old man said he was very young, but remembered when somebody pulled him out from the room where a man was holding a stake. He released himself from the people and was able to see the man driving the stake through his father's heart. The old man says that he had dreamed about this scene for years

and he was always afraid that his father would raise from his grave. Now, hearing all these stories about vampires he wished to join the hunt for this one, to check if it is his father. Burton says that what he saw was a woman, but the old man replies that the sex of the vampire doesn't make any difference and that it can change very easily. The telephone rings. Both of them look. Burton answers. It is Shelley, calling him to his house, because something very sad had happened. Burton tells the old man about the telephone call and rushes out. The old man follows Burton, picking up on his way out a certain amount of garlic.

SCENE 42

When Burton and the old man arrive at Shelley's house, they notice the crowd at the door and the lights of a police car. A person tells him that a girl jumped from the window and completely smashed her head. Burton pushes the crowd, trying to get closer to the body. When he sees it, covered by a sheet, he sees by the dress that it is Liza. Shelley is watching the scene from the door. Burton turns to the police officer and starts to shout at them, saying it was the vampire. The policemen look at him with strangeness, the old man confirms and Shelley tries to calm Burton. Burton asks Shelley to tell them it was the vampire, but Shelley nods negatively. Burton starts to shout, telling everybody that because of their disbelief Liza is now dead, and that the vampire is going to kill everybody. Meanwhile, the old man starts pulling Burton out of the crowd. But Burton is furious and tells everybody about the curses, that people deny to see the truth and that people don't believe in magic. The old man pushes Burton, and the two of them leave.

SCENE 43

Burton is walking and crying, with the old man, through Piccadilly Circus. It is raining. Burton complains because he doesn't have the only proof: the mark of the two teeth on the necks of the victims, and that the vampire is bright enough to avoid the marks. The old man keeps silent. A girl addicted to heroin, comes in their direction, asking for drugs. Burton pushes her. He walks a little further when suddenly he stops and looks back. The girl is already asking other people. Burton, with his eyes fixed on the girl, tells the old man that Britain started to believe that Hitler was starting a war when he invaded Poland. A little far from them, the girl is asking other persons. Burton, with a distant glance, asks the old man if he would do a minor harm in order to end up a major harm.

SCENE 44

Shelley enters his mother's bedroom. The mother is seated on the bed, combing her hair. Shelley keeps looking and finally asks: "So it was you?" The mother smiles with tenderness at her son and says yes, asking if Shelley is surprised. He says he isn't and that he was already expecting. He tells her he's very tired and asks her if she knows that the police, sooner or later, will discover the whole truth. The mother says she's sure that it will never happen. Shelley asks how it all began. Mother asks if it is really important. Shelley says it is. Mother tells him that one day she was sleeping, while Shelley was experimenting with his magic...

SCENE 45

Scenes of Shelley, in flash-back, doing experiments and invoking the Count Vlad Tepes. It is windy, the lights go off. On her bed, the mother

sleeps in anguish. The cross over her bed falls on the floor and she wakes frightened. She notices a shadow on the window and asks who is it. The shadow answers is eternal life and eternal youth. The mother keeps looking. The figure asks her if she wants eternal life. The mother, semi-hypnotized, says she wants. The figure asks her to embrace him. She does so, feels the bite and then smiles. The figure says it will remain in her. She looks to the night, through the window.

SCENE 46

Scene again at the mother's bedroom. Shelley says that this is a proof that his experiment didn't fail. The mother smiles, agreeing. Shelley harassed leaves the room, closing the door.

SCENE 47

Burton's house. The addicted girl is there, still asking for drugs, and telling Burton that he promised the drug and now doesn't want to give it. She looks at the anti-vampire objects, throws everything on the floor, laughing. She says she is in a mad house, that everything is a trick and that she's going away. Burton looks at her. She spits on his face and walks to the door, opens it but the old man hits her head with a candlestick covered by a blanket, so it wouldn't leave any marks. The girl falls on the floor. The two men look at her with cold eyes. Burton opens a drawer and takes a screw driver. The old man is frightened, and Burton asks him to go and get the syringe. The old man doesn't move and Burton repeats the order, saying that after all, it's a minor harm to stop the death of hundreds of persons. The old man goes to the bathroom and gets the syringe. Burton fixes two holes on the girl's neck with the screw driver. He orders the old man to start extracting the blood of the girl. The old man starts doing so. Burton asks him to be quick, in order to prevent coagulation. The old man asks him if the

syringe mark will not raise suspicions. Burton smiles and shows the girl's arm, full of syringe pricks. While the old man is extracting the blood, Burton tells him that the girl was almost already dead; that there was no salvation for her, and that her life was going to be worth now.

SCENE 48

Classical scene showing somebody trying to get a corpse out of the house. Burton and the old man are going down with the girl, when a neighbor appears. The girl has her face hidden on the old man's shoulder while Burton explains that the girl is the old man's daughter, and that she's not well. The neighbor looks very distrustful. The two men walk out with the body. On the street, they pretend they are drunk, and call a taxi. They talk with the girl while the driver comments she's really in bad shape.

SCENE 49

In the morning, a couple walking on the streets see a leg and discover the dead girl.

SCENE 50

On the TV news, watched by Shelley, the speaker says it is beginning to be considered the possibility of a psychopath that believes he is a vampire. Scenes show the police examining the corpse, while the speaker says there was no blood in the corpse. There's also an interview with Burton, who the speaker comments, was the first person to call the attention to the fact: Burton says he's already on the track of the vampire, in cooperation with the police. He says it took a long time for people to believe, but now everybody can see the proof: a corpse with vampire marks.

Shelley switches off the TV set angrily and goes to his mother's room. She's reading a gardening magazine. The mother calmly says it wasn't her who killed the girl. Shelley doesn't believe, shouts and affirms it was her, that he knows everything and that he's going to the police. He tells his mother she'll have to stop her crimes because he is going to prevent. He leaves the room, slamming the door. On the corridor, he sees a tray with a cup of tea and some pieces of cake, already served. He gets the cream and draw a cross on the door of the mother's room. He is going down the stairs when he remembers he has left the window opened. He goes up again but the mother is not in her room anymore.

SCENE 51

The mother is ringing the bell at Burton's flat. The old man opens the door and asks what does she want. She looks inside and sees all the anti-vampire objects. She asks the old man to come to the corridor. She says she has to speak urgently with Burton. The old man tells her that Burton must be arriving and asks her if what she has to say is about vampires. She says it is. The old man tells her that Burton has been at the police station the whole afternoon, demonstrating his theories, but that he must be arriving soon.

SCENE 52

Burton is running up the stairs to his flat, when he sees the old man on the corridor. Burton tells him to get dressed quickly because they have to go back to the police station. The telephone inside is ringing and Burton is getting closer to the old man, asking him why doesn't he answer the telephone. He gets closer now and sees that the old man is dead with two vampire marks on his neck. Telephone ringing, Burton staring at the corpse. Telephone stops ringing. Burton touches the body, which falls on the floor. Over the wall the old man was leaning

on, it is written "Shel...". Burton looks and suddenly understands. The same neighbor appears, stares at the scene and shouts.

SCENE 53

The corridor of Burton's building is crowded with policemen and curious people. Burton is inside his flat, when one of the inspectors comes inside and asks if he has any idea of the meaning of the letters SHEL. Burton says he knows and that he will show to the police. He goes to the bathroom and puts a stake inside his clothes.

SCENE 54

Burton and policemen in the car, going to Shelley's house.

SCENE 55

They ring the bell. Shelley opens the door, says he was sleeping on an arm-chair, waiting for his mother. When he opens the door, the police inspector identifies himself. Shelley asks the policemen to come in when suddenly, from behind the policemen, Burton enters running with a stake and drives it through Shelley's heart, at once, with a dry noise. Shelley waddles a little, moves his head, trying to say "no" and falls on the floor. The policemen hold Burton, who, completely disturbed, shouts saying that the vampire will decompose in a few seconds, and that there would be no use arresting Shelley because he could turn into a bat and easily run away. And he keeps shouting that now he will decompose. A crowd is being formed, everybody looking. Shelley is laid on the floor, and does not decompose. The policemen arrest Burton, who is astonished. They are going out when they hear a desperate scream: "My son". The mother runs inside the house and embraces her son exactly in the position of the "Pieta". Burton and policemen look back and Burton discovers that she was the same

person he had seen on that very first night, that she is the vampire. Burton tries to release himself from the policemen who are now holding him strongly. They carry Burton out of the place. The mother cries, embraced with her son.

The crowd also leave the place, remaining only Shelley and his mother. The mother tenderly caresses her son's face and says: "Thank you, my son, for one more favour you've done for me."