

WILLING SPIRITS

by

Richard Gibson

Episode 2

"Bat Out of Hell"

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SCENE 1. INT. KITCHEN

**FX: CLATTERING OF PLATES, ETC. THE
RADIO IS ON.**

RADIO 4: ... This is the BBC news. A fight has broken out on the set of *The Great British Bake Off*. Presenter Sandi Toksvig, after having a large pavlova removed from her face, is not thought to be in a serious condition...

FX: THE DOOR OPENS.

MILLIE: Morning, you two.

NATALIE: Day's dawning, Millie.

IAN: Safe.

MILLIE: I say, you are looking smart.
What prompted the new image?

IAN: We thought we would clothe ourselves as befits our newfound status as members of the landed gentry.

SAM: I hardly think being temporary – I repeat, temporary – lodgers in a deteriorating gothic mansion qualifies you for an entry in Debrett's.

MILLIE: Play nicely, Sam.

SAM: I must say, I've never seen plus fours and a Norfolk jacket worn

with panda eye make-up and black lipstick before. And you –

NATALIE: Who me?

SAM: Yes you, Natalie. You look like Miss Marple's been filming with Jeremy Clarkson.

NATALIE: I hope you're not going to start taking the mickey out of our clothing again. You know that's the height of ignorance.

IAN: Specially from a man in slacks.

SAM: Quite right. So I will refrain from mentioning that you, Ian, look like the love child of Alice Cooper and Basil Brush's mum.

IAN: I'm warning you, mate.

MILLIE: Now. I need everyone to shoulder the wheel this weekend. I don't want to host the village flower show any more than you do, but it's always been held here, and everyone's very excited about it, so we should just accept it with grace.

NATALIE: Who's Grace?

SAM: Not Munsters but punsters.

MILLIE: Today, I need you to be on hand to help with setting up, and

tomorrow – The Big Day – just make yourselves useful wherever you see fit. Lots of initiative please.

SAM: Oh Millie. What have they done to you?

MILLIE: We'll need someone to help Gideon with the car park.

IAN: Maybe we could put up a sign at the entrance saying: "Management accepts no responsibility for cars left here." And another one at the exit saying: "Cars for sale".

NATALIE: They can't say they weren't warned.

SAM: Millie has become quite skittish at the prospect of meeting our celebrity guest – the Count.

NATALIE: That's not very polite, Sam.

SAM: You're probably too young to be aware that the man opening our show remains, for film fans –

IAN: Did you just say, "for film fans"?

SAM: No, I did not say, "for film fans". As I was saying, for enthusiasts of motion pictures, our guest remains, for many, the definitive Dracula. We're

talking Count Konrad Volski
himself.

MILLIE: I can't wait. He was
devastatingly attractive. Women
everywhere would daydream about
being bitten by him.

SAM: Don't get carried away, Millie –
he'll be getting on a bit by
now.

MILLIE: I know, but true star quality
never quite fades, does it?

NATALIE: If he's such a lahdidah, how
come he's opening a village
flower show?

MILLIE: Well, it turns out that this
house provided some of the
locations for one of his most
popular films – *Out for the
Count*. And he happens to be an
old friend of the vicar's.

IAN: Look him up. See what Wiki's got
on him.

NATALIE: How do you spell Konrad?

IAN: K-o-n-.

NATALIE: Oh yeah, I've got it. Here we
go: Count Konrad Volski – real
name Nigel Clark. Born
Wimbledon, Surrey, 1943.

MILLIE: So, breakfast, anyone? What do

you fancy?

IAN: Blood sausage, I think it would have to be.

MILLIE: At least we've got good weather for the next couple of days.

**FX: LOUD CRASH OF THUNDER OUTSIDE,
FOLLOWED BY FLASH OF LIGHTNING.**

MILLIE: Oh no! What if it rains?

IAN: Maybe Sam could put on a puppet show for the kids. You have been police checked, I take it?

SAM: No, but I'll soon have a criminal record. For murder.

IAN: You want to start being nice to me – tenants' rights and all that.

SAM: Bastard.

IAN: Health inspectors would have a field day in this place... I'd be surprised if the rats don't report you to the council.

SAM: Have you done your will yet?

IAN: No.

SAM: Well do it soon.

SCENE 2. EXT. OAK COURT GARDENS

**FX: GENERAL SOUNDS OF SETTING UP —
POSTS BEING BANGED INTO THE
GROUND, CALLS OF "THROW ME THAT
HAMMER, MATE", ETC.**

VILLAGER 1: Gideon, would you mind guiding
me in through the gate there?

GIDEON: Certainly, sir. Ok, back a
bit... left hand down. Now
back... back... keep going...

FX: LOUD CRASH.

VILLAGER 2: Whose idea was it to get him to
supervise putting up the
marquee?

VILLAGER 3: Same person who's sending all
the kids from the village to
help, I should think.

VILLAGER 2: Lord help us...

KID 1: Mister Gideon, sir. Are you a
virgin, sir?

GIDEON: I don't think so. Not yet
anyway.

KID 2: Mr Gideon, sir, how are babies
made, sir?

GIDEON: Well, they're not made exactly.
They're born. I think. How's
that marquee coming along?

KID 1: Come and see. (FADE)

SCENE 3. EXT. OAK COURT LAWN

GIDEON: Come on, kids. Doesn't look like you've done anything since I was away. Now make sure you tighten those guy ropes. We don't want the marquee falling down with all the people inside, do we?

KIDS: No, Mr Gideon, sir. Definitely not, sir. (FITS OF GIGGLES)

SCENE 4. INT. KITCHEN

FX: KITCHEN CLATTERING. DOOR OPENS AND SAM ENTERS.

SAM: What exactly are you two doing, apart from making a mess in the kitchen?

NATALIE: We're making some effects for the ghost walk. And some refreshments – want to taste the blood punch?

SAM: I'll pass on that one if you don't mind. And what are those, exactly?

NATALIE: Frightening fairy cakes.

IAN: We call 'em the Scary Fairies.

SAM: I was wondering about the green slime...

MILLIE: So how does the ghost walk work?

IAN: Oh, we've got a load of stuff set up. So it starts in the morning room.

NATALIE: Only we've renamed it The Mourning Room.

SAM: But it's called that already...

NATALIE: Yeah, well we've stuck a "u" in "morning" – makes it that bit more creepy.

IAN: Then we draw the heavy curtains, and it becomes The Dark Room. We're gonna scare the living daylights out of them with attractions like the Dead Eye.

MILLIE: Don't think I like the sound of that.

NATALIE: I know, it's gross, isn't it? They squish a grape thinking it's an eyeball, then they stick their finger in a melon thinking it's the eye socket. That kind of stuff. And lots of groaning and sighing and beast noises.

IAN: So basically, right, we get a few kids to do the walk first, then all the screaming and that will attract more punters.

SAM: How are you going to guarantee screaming? Suppose they're not as scared as you hope?

IAN: Oh believe me, mate. They will be. This is going to make 'em faint.

MILLIE: Are you sure that's a good idea?

NATALIE: We've bribed a couple of them to go around acting all spooked –

IAN: And we've blackmailed some of the others.

SAM: How do you blackmail a small child?

NATALIE: That's the clever bit. We pretend we know about stuff they've done –

IAN: Without too much in the way of specifics –

NATALIE: Then we threaten to grass them up.

IAN: Sweet.

MILLIE: Sounds a bit unethical to me.

IAN: It is. That's the beauty of it.

SAM: So what actually happens on this ghost walk?

NATALIE: Right, so we take them on a tour of some of the house, right? And obviously we tell them about stuff that happened to people there and they died, right?

IAN: Then we have sound effects like
 creaky floorboards and flashing
 lights and faces appearing in
 windows.

NATALIE: That will really freak them out.

IAN: Be great to get that zombie
 Dunnit to put in an appearance.
 That would make their hair stand
 on end.

SAM: Except everyone in the village
 knows who he is.

NATALIE: Well I know who he is and my
 hair stands on end every time
 I see him.

FX: THERE IS A KNOCK AT THE DOOR.

SAM: Come in.

FX: DOOR OPENS WITH A CREAK.

SAM: Ah, Dunnit. A pleasure to see
 you.

IAN: We were just talking about you –

MILLIE: How lovely that you're here, Mr
 Dunnit. Looking forward to the
 flower show tomorrow?

DUNNIT: Not exactly, madam.

MILLIE: How can we help you today?

DUNNIT: I would like to recommend that
 members of the public be kept

well away from the house, madam.
No admittance under any
circumstances.

IAN: No can do, I'm afraid, old chap.
We'd have to cancel the ghost
walk.

DUNNIT: Ghost walk, sir?

NATALIE: Yeah. It's going to go all
around different bits of the
rat.

DUNNIT: The rat?

IAN: Rat and mouse – house.

NATALIE: We wondered if you'd like to get
involved, Mr Dunnit. Freak out
the kids and that.

DUNNIT: Even without knowing what
“freaking out” the kids might
entail, one is certain not be
best suited to the task, madam.

SAM: Oh I don't know –

MILLIE: Sam! Do you ever get involved in
the event, Mr Dunnit?

DUNNIT: One has, on occasion, been
invited to judge the knobbly
knees contest. Quite what the
purpose of this tournament might
be has never been made clear.
And one must confess that one
knee looks much like another –

knobbly or otherwise.

NATALIE: Have you ever been asked to enter yourself? I should think your biscuits are well knobbly.

DUNNIT: Biscuits?

IAN: Biscuits and cheese – knees.

DUNNIT: Biscuits... cheese...

MILLIE: I'm so sorry, Mr Dunnit.

IAN: Might be better to stick to the wellie wanging, Mr Dunnit.

SCENE 5. EXT. OAK COURT GARDENS

**FX: MILLIE, SAM, NATALIE AND IAN
WALKING ACROSS THE GRASS.**

MILLIE: Careful with those French fancies, Sam. We don't want them all over the grass.

SAM: Wouldn't want your fancies to drop, would we?

MILLIE: Stop it, Sam. Oh I just know this is going to be the most perfect day ever. The sun is shining, our star guest is arriving any minute. What a pity Natalie and Ian didn't come out to meet him.

FX: DISTANT RUMBLING

SAM: That sounded like thunder to me.

MILLIE: It was probably just a car backfiring.

SAM: Do cars backfire these days?

**FX: A VERY LARGE, VERY OLD CAR
RATTLES AND CLANKS TO A HALT,
LEAVING A NOISY ENGINE RUNNING,
WHICH THEY HAVE TO SHOUT OVER.**

SAM: Look at the state of that. Looks like it might blow up at any moment.

MILLIE: What an alarming looking man.

FX: THE ENGINE COUGHS AND CUTS OUT.

KONRAD: Good day to you, honest passers-by. Would you happen to know where I might find one Millie Waters?

MILLIE: Er, yes. I'm Millie. How can I help you?

**FX: CREAKING OF RUSTY DOOR AS KONRAD
CLIMBS OUT.**

KONRAD: Aha! The new chatelaine of Five Oak Court. Entrancing to be sure. Your hand, madame?

FX: NOISILY KISSES HER HAND.

MILLIE: And you are?

KONRAD: Volski — Count Konrad Volski.

Your humble servant.

MILLIE: Oh my goodness, of course. Um...
is someone taking care of you?

KONRAD: Yes yes, dear lady. I'm staying
at the vicarage, where they
always take excellent care of
me. The vicar and I go back a
long way. And as for his naughty
wife – she goes back all the
way... But I digress, Princess.
Must not detain you from
comporting those enticing trays
of provender.

MILLIE: Yes, I'm just taking my fancies
over to the tea tent.

KONRAD: Fancies, indeed? Dear lady, I
await with relish to sample
those.

MILLIE: Count Volski –

KONRAD: Konrad – if you please.

SAM: (ASIDE) Or Nigel, if you prefer.

MILLIE: Er yes, Konrad. This is my
husband, Sam.

KONRAD: (COLDLY) A delight to meet you.
Now, must press on. Pip pip! See
you at the grand opening.

**FX: NOISY KISSING OF HER HAND, THEN
THE CAR CHOKES BACK TO LIFE AND
RATTLES OFF.**

MILLIE: See what I mean? The old glamour still shines out.

SAM: Really? Personally, I thought he was one of the most odious men I've ever seen. If I were you, I'd give my hand a thorough wash.

MILLIE: Oh, Sammy. I do believe you're jealous.

SCENE 6. INT. MARQUEE

**FX: GENERAL BUSTLING AND SETTING UP.
GIDEON TESTING THE MIKE, TO
PLENTIFUL POPPING AND FEEDBACK.**

GIDEON: One two three testing testing.
Come in number three, your time is up. London calling, etc.

KONRAD: Here we are — the arena.

**FX: MIKE TESTING STOPS AND THERE
IS A CRASH.**

VILLAGER 1: Careful, Gideon. Don't go falling off the stage there.

VILLAGER 2: You're far too useful to us!

FX: GENERAL LAUGHTER.

KONRAD: Good citizens!

VILLAGER 1: Blimey! What the hell is that?

VILLAGER 2: Sorry, mate. Show's not open yet. You'll have to come back later.

KONRAD: Gentlemen, I am Count Konrad Volski. I am here to open today's show of flowers.

VILLAGER 2: Like I said, clear off. Come back when we're open.

KONRAD: Far from being offended by your rough tone, hardworking person of the village, I do instead admire your bucolic plain speaking. Here, give me your paw.

VILLAGER 2: Oof! He's a loony. He nearly crushed my hand.

VILLAGER 1: Look you, hoppit.

VILLAGER 2: Yeah, get back under the arches.

KONRAD: Perhaps you misunderstand. I am Count Konrad Volski, at your service. I shall be opening the show today.

GIDEON: Oh, no. I'm so sorry, Mr Volski. I'm Gideon, technical manager.

FX: LOUD LAUGHTER FROM THE VILLAGERS —
"TECHNICAL MANAGER!" ETC.

GIDEON: I'm just testing the equipment. Perhaps you'd like to step up and try it out.

KONRAD: I should be honoured.

GIDEON: (AS THEY GO) If you'd like to come this way, sir. Might want to watch the step.

KONRAD: Some doggerel from the Bard, perhaps?

**FX: (TAPS THE MIKE, THEN LOUDLY
CLEARS HIS THROAT.)**

KONRAD: Or better still, *Maud*, by the great Lord Tennyson. Very nearly his finest... "Come into the garden, Maud, For the black bat, night, has flown."

GIDEON: Yep. That seems to be working, Mr Dracula.

KONRAD: "Black bat, night." I like that, don't you? (INTO THE MIKE) "Come into the garden, Maud..."

GIDEON: (RAISES HIS VOICE) Yeah, that's all fine. If you'd like to just hand me the mike.

KONRAD: "I am here at the gate alone;
And the woodbine spices are
wafted abroad."

GIDEON: Look, Your Highness, I need to get on.

KONRAD: "And the musk of the rose is
blown."

GIDEON: So if you'd just give me the
blinking mike –

KONRAD: Tut tut! Not done yet.

GIDEON: Give us it here.

KONRAD: You'll have to wring it from me,
Philistine. "For a breeze of
morning moves – "

**FX: GRUNTING AND SHUFFLING AS THEY
FIGHT OVER THE MIKE, TO HIDEOUS
FEEDBACK.**

**SCENE 7. EXT. ENTRANCE TO THE
MARQUEE**

MILLIE: Here we are. And not a fancy
fallen. Hold the flap open for
me, would you, Sam?

SCENE 8. INT. MARQUEE

**FX: MORE FIERCE WRESTLING AND
GRUNTING.**

KONRAD: Unhand me, you foul churl!

SAM: What the hell is going on?

KONRAD: Ah, the lord of the manor. A
timely entrance.

MILLIE: Gideon, stop that. This is our
celebrity guest.

KONRAD: No cause for concern, dear lady.
My declamation from Lord Alfred
appears to have moved him very
greatly. Isn't that right,
rustic fellow?

MILLIE: Oh, Konrad. I can't apologise
enough.

KONRAD: Not a bit of it – small
skirmish. Here, old soldier,
friends once again.

GIDEON: Ow!

KONRAD: Well, we know the equipment
works anyway.

FADE

SCENE 9 INT. MARQUEE

**FX: PEOPLE MILLING AROUND AND
CHATting EXCITEDLY.**

MILLIE: And now, ladies and gentlemen,
to celebrate the return of that
great icon of the cinema,
revisiting the very spot where
one of his more memorable films,
Out for the Count, was made, I
present to you our very special
guest, the Prince of Darkness
himself – Count Konrad Volski.

**FX: CURTAIN BEING SWEEPt ASIDE. GASPS FROM
THE CROWD AND SCREAMS FROM THE CHILDREN.**

KONRAD: (IN HIS SPECIAL SILKY DRACULA VOICE) Friends. I come from afar to welcome you to the Fair oak Flower Show. My spies inform me that the sun shines down on this special day.

VILLAGERESS 1: His cape's looking a bit tatty.

VILLAGERESS 2: Are you sure it's him?

KONRAD: However, In the shadows is where I must remain until nightfall.
(DOES SIGNATURE SINISTER LAUGH)

VILLAGERESS 1: He's been drinking.

SAM: (SOTTO) Let's hope he's back in his box by then.

MILLIE: Stop it, Sam. He's doing a wonderful job.

KONRAD: So, good folk, make merry, spend generously, have your pictures taken with me. But please – no mirrors! (SIGNATURE LAUGH) I now declare the Flower Show open!

GIDEON: If you're done with that mike, Mr Dracula –

KONRAD: Have it with pleasure, young chuff. My work is done. (AS HE GOES) Millicent, my charming hostess, can I interest you in a spot of Pimms?

DUNNIT: Gideon, a word please.

GIDEON: Ah. Mr Dunnit. Didn't think you were coming down here.

DUNNIT: Necessity drives me. When you have a moment, would you come and see me in the old cellar kitchen? There are matters that must be discussed.

GIDEON: Sure, Mr Dunnit. I could come with you now.

SCENE 10. EXT. OAK COURT GARDENS

FX: CRUNCHING OF GRAVEL AS THEY WALK TOWARDS THE HOUSE.

DUNNIT: So far, Gideon, we have managed to conceal the existence of the wine cellar from the newcomers. Until such a time as they scrutinise the inventory, it will remain our secret.

GIDEON: Yes, Mr Dunnit.

DUNNIT: But that wretched ghoul girl is becoming a touch too exploratory.

GIDEON: That was a good idea to cover the cellar doors with bookcases, Mr Dunnit.

DUNNIT: Yes. But it won't work for ever. We must find a way to dampen her curiosity. Discourage her wanderings.

SCENE 11. INT. MARQUEE

**FX: PEOPLE MILLING AROUND THE
MARQUEE.**

YOUNG MOTHER: Mr Count, would it be all right
for my little girl to have a
selfie with you?

KONRAD: It would be an honour, sweet
child.

YOUNG MOTHER: Go on, Mia. He won't bite you.

YOUNG FATHER: He might.

KONRAD: I was thinking. How much more
fitting a backdrop the house
would make for our pictures.
I could take you to the very
cellar where some of those
now-classic scenes were made.

SCENE 12. EXT. OAK COURT GARDENS

SAM: Shall we go, Mill? I think we've
done our bit.

MILLIE: Yes, everything's running like a
Swiss clock. Let's go back –
I've made a special apricot cake
just for you.

SAM: That makes this whole thing
worth it, as far as I'm
concerned.

MILLIE: And I've got an extra special

treat. I sent off for a DVD of
Out for the Count.

SAM: I can hardly wait...

SCENE 13. INT. OLD CELLAR KITCHEN

GIDEON: So why don't we just take the
bottles out of here, Mr Dunnit?

DUNNIT: Good wine must be kept under
certain conditions – and nowhere
is as good as these ancient
vaults. Besides, one would not
wish to be found with a cache of
valuable wines in one's
possession...

GIDEON: Good point, sir.

DUNNIT: We must devise a strategy to
keep the public at bay, and
those ghouls away from the
cellar.

GIDEON: Maybe we should do a ghost walk
of our own, sir.

DUNNIT: Is that possible, Gideon? And
can you come up with one quickly
enough to put a stop to their
ramblings?

GIDEON: Leave it with me, Mr Dunnit.
I'll spook 'em for you – good
and proper.

SCENE 14. INT. BEDROOM

FX: SOUNDTRACK OF *OUT FOR THE COUNT*
IS PLAYING IN THE BACKGROUND.

SAM: Stone the crows. This film is
even worse than I remember.

MILLIE: I know. Isn't it great?

SCENE 15. INT. MARQUEE

KONRAD: For those of you who wish to
follow me, I will take you to
the very spot where I uttered
the now immortal line:

SCENE 16. INT. BEDROOM

FX: KONRAD'S VOICE ON THE TV. SLIGHT
REVERB, TO DENOTE CELLAR AND
FOOTSTEPS ON STONE AS THE COUNT
PACES UP AND DOWN.

KONRAD: *I must say, that plunging
neckline really does suit you.*

CAROLINE MUNRO: *Don't bite me, Count, till you
have told me where I am.*

KONRAD: *No, dear madam — I never
speak...*

SCENE 17. INT. MARQUEE

KONRAD: ...with my mouth full! Now, to the cellar. Oh dear, only children? Well, no matter – Follow me, hobgoblins.

SCENE 18. INT. MORNING ROOM

NATALIE: Right, Ian, The Mourning Room is nearly ready to go. Check: eyeballs, sockets, dangling corpse, crawly spider feather duster... Can you see the luminous face paint under my veil?

IAN: To be honest, Nat, I can't see much out of this mummy mask. Now, final check the sound effects – three, two, one...

FX: TERRIFYING HORROR FILM SOUNDS –
EG: THE EXORCIST:
"YAMUTHASUXCOXINHELL!" ETC.

NATALIE: Blimey! Frightened the life out of me.

IAN: I beg your paaaaaaaardon!

NATALIE: Stop!

SCENE 19 INT. CELLAR KITCHEN

GIDEON: I've got this Halloween app on

my phone. I can get sighing,
screaming, oozing, squelching –
the Beast even.

DUNNIT: To work, Gideon. We don't have
long.

GIDEON: Some people put their phone in a
beer glass.

DUNNIT: Why ever would they do that?

GIDEON: It's supposed to make a nice
echo.

DUNNIT: Does it work?

GIDEON: Dunno. When my friend tried it,
he didn't know the glass had to
be empty. Wrecked his phone.

DUNNIT: I imagine it would.

GIDEON: I think we'll start with some
sighing and moaning.

**FX: STARTS THE EFFECTS TRACK, WHICH
ECHOES AROUND THE ROOM.**

GIDEON: And slowly bring up the
volume...

SCENE 20. INT. MORNING ROOM

**FX: GIDEON'S SOUND EFFECTS AS HEARD
FROM ABOVE.**

NATALIE: What was that? Did you hear that, Ian?

IAN: Too right I did.

NATALIE: It's coming from under the ground!

SCENE 21. INT. BEDROOM

MILLIE: Oh, I can't get this bottle open, Sam. Can you do it?

SAM: I'll have a go.

**FX: THE FLOORBOARDS CREAK AS HE
CROSSES THE ROOM.**

**SCENE 22. INT. GROUND FLOOR
GROUND FLOOR ABOVE THE CELLAR
KITCHEN**

**FX: SAM'S CREAKING FOOTSTEPS HEARD
OVERHEAD.**

NATALIE: Oh my god! Did you hear those footsteps? Up above.

SCENE 23. INT. THE CELLAR

GIDEON: Nice, eh?

**FX: ANOTHER EFFECT, PERHAPS ONE WITH
NEIGHING AND HORSES HOOVES, ETC.**

GIDEON: Now hear what happens when I stick it up the chimney...

**FX: HE WALKS OVER TO THE CHIMNEY AND
THE SOUND CHANGES DRAMATICALLY.**

SCENE 24. INT. MORNING ROOM

IAN: Now it's coming from the
fireplace! Come on, Nat. Let's
get out of here.

FX: THEY START TO RUN.

SCENE 25. INT. THE CELLAR

GIDEON: Or this...

**FX: BEAST EFFECT, SUCH AS SLOWED-
DOWN ROARING.**

**SCENE 26. INT. HALLWAY OUTSIDE
THE MORNING ROOM.**

**FX: CREAKY FOOTSTEPS AND SUPPRESSED
GIGGLING OF CHILDREN.**

KONRAD: (WHISPERS) Hush, pygmies. Not a
sound.

**FX: THE KIDS GO QUIET FOR A BRIEF
MOMENT, THEN BURST OUT GIGGLING
AGAIN.**

NATALIE: Oh no, there's someone outside
the door.

IAN: Quick! Behind the curtains.

**FX: FOOTSTEPS AS THEY CROSS THE
ROOM. SWISH OF THE CURTAIN.**

IAN: Keep dead still, ok?

**FX: MORNING ROOM DOOR OPENS AND
KONRAD AND THE KIDS ENTER, STILL
GIGGLING.**

NATALIE: They're coming in!

IAN: Nooooo!

**FX: RUSTLING AS IAN PEERS THROUGH
THE CURTAIN.**

IAN: Oh my – you won't believe this,
Nat. It's a vampire. A fat one.

NATALIE: (SHE GASPS)

IAN: Stop, Natalie.

NATALIE: I can't help it.

IAN: Gasp quietly then.

KONRAD: (STILL IN A WHISPER) What's
this, what's this? Voices over
by the window – panicky ones.
Shall we have some fun,
children?

KID 1: (STAGE WHISPER) Come out, come
out. We know you're in there.

KID 2: We're coming in!

KID 1: Wooooo! Waaaaah! (etc)

KONRAD: Haha! That should do it. Follow

me, children.

**FX: CREAKING FOOTSTEPS AS THEY
LEAVE.**

NATALIE: Come on, Ian, let's scotch egg
it.

IAN: Eh?

NATALIE: Out the window and leg it!

**SCENE 27. INT. PASSAGEWAY NEAR
THE CELLAR**

KONRAD: Come on, imps. Keep up... hello,
what's this? A curious place to
keep a bookcase — so near to a
library groaning with tomes.
Come on, help me move it and
we'll see what's hiding behind.

DUNNIT: Can I help you, sir?

**FX: THE KIDS SCREAM, AMID SHOUTS OF
"IT'S A ZOMBIE!", ETC.**

KONRAD: My goodness! Are you real?

DUNNIT: Indeed, sir. Dunnit is my name.
I am the former butler of this
once-grand house.

KONRAD: Heavens. Delighted to meet you,
Mr Dunnit. I am the Count.

DUNNIT: Indeed, my Lord.

KONRAD: I was just remarking on what a rum place this is to keep a bookcase. And if my memory serves me correctly, somewhere very near here should be an entrance to that system of underground vaults – which, you may or may not be aware, provided the location for one of the more prominent scenes from my – if I may say – modest carreeh.

DUNNIT: Indeed, my Lord. I remember it well.

KONRAD: You do? I'm honoured, to be sure.

DUNNIT: It was in the early days of my service here. I was, in those days, a mere footman.

KONRAD: Slay me alive! Can you remember the time the film was made?

DUNNIT: Indeed, sir. I was invited to offer my services as what I believe is referred to as an extra. For some reason, I was engaged to represent a sinister footman.

KONRAD: Bless my soul. I remember you well, now you mention it. And you have hardly changed one jot.

DUNNIT: Shall I take that as a

compliment, sir?

KONRAD: Hmm... So then tell me, Mr
Dunnit. What have you in the
cellar that you are at such
pains to conceal?

DUNNIT: Well...

KONRAD: Come on, out with it, you old
rascal. You can count on the
Count's discretion. (HEARTY
LAUGH)

DUNNIT: Were one to offer some modest
inducement, would that seal your
bond, sir?

KONRAD: Now you're talking, yer
scoundrel. So what is it the
butler done?

DUNNIT: The butler is – shall we say –
“curating” a collection of some
reasonable wines that would risk
being under-appreciated by the
untrained palate, so to speak.

KONRAD: Understood, old chap. So, one
might “decurate” a bot or two,
correct?

DUNNIT: Correct, sir. Please wait a
moment. I shall return.

KONRAD: Pip pip! Don't be gone long.

SCENE 28. INT. BEDROOM

**FX: OUT FOR THE COUNT IS STILL
PLAYING ON THE TV.**

SAM: Millie, look at this. I'll just
rewind a bit...

MILLIE: Why?

SAM: You'll see.

FX: REWINDING SOUNDS, ETC.

SAM: There. D'you recognise that man?

MILLIE: Oh my god! Dunnit. A young Dunnit.

SAM: Only he doesn't look any
different. They must have got
him in as an extra.

SCENE 29. EXT. OAK COURT

**FX: CRUNCHING FOOTSTEPS ON GRAVEL.
IN THE NEAR DISTANCE, THE DISCO
IN THE MARQUEE IS STARTING UP,
WITH JUMPING JACK FLASH, ETC.**

NATALIE: I just want to get out of here.
I've had enough of this place.

IAN: We could just go to our room and
keep out of the way.

NATALIE: What, with all that creaking
going on up there? No way, mate.
Let's go down to the marquee. At

least there are people there.

IAN: Yeah. Live ones.

NATALIE: Ian, look through the window there. It's that fat vampire. Looks like he's talking to Dunnit.

IAN: So he is. Could those be bottles of blood Dunnit's giving him?

NATALIE: I'm really glad we're out here and they're in there.

**SCENE 30. INT. PASSAGEWAY NEAR
THE CELLAR**

KONRAD: Fine stuff. Fine stuff.
Eternally grateful, old chap.
What are you looking at?

DUNNIT: Faces at the window, sir. You never quite know what you will see in this place. For a moment, I thought I had caught sight of a young woman with a ghostly glow, accompanied by – would you believe it – an Egyptian mummy.

KONRAD: Perhaps you've been in this place too long, good sir – oh dear sweet saints!

**FX: HEAVY FOOTSTEPS AS HE STARTS TO
RUN.**

KONRAD: (AS HE RETREATS) Been a pleasure meeting you, but I really must be off. Oh dear god, got to get away from here, etc, etc.

GIDEON: Everything all right, sir?

DUNNIT: More than all right, I think, Gideon. Well and truly routed. Well done to you. Time for a small glass of something, I think.

GIDEON: Sure. What can I get you?

SCENE 31. INT. BEDROOM

FX: THE VAMPIRE DVD IS STILL PLAYING. FROM OUTSIDE ARE THE SOUNDS OF THE DISCO IN THE NEAR DISTANCE. ABOVE THIS CAN BE HEARD KONRAD CALLING OUT IN PANIC AS HE RUNS.

MILLIE: What on earth is going on out there?

IAN: The Count is running across the grass at some speed, cape flying behind him.

MILLIE: He seems to be fleeing from Ian and Natalie in their horror costumes.

SAM: Funny that – you'd think he'd be used to that sort of thing.

MILLIE: He appears to be clutching a
 bottle of wine in each hand.
 Lucky chap – must have won the
 tombola.

END MUSIC: MEATLOAF'S "BAT OUT OF HELL".