

PENNY DREADFUL

Episode 209

"AND HELL ITSELF MY ONLY FOE"

by

John Logan

*"I lost the love of heaven above,  
I spurned the lust of earth below,  
I felt the sweets of fancied love,  
And hell itself my only foe."*

*John Clare*

WHITE SHOOTING SCRIPT 7TH JANUARY 2015  
BLUE REVISIONS 19TH JANUARY 2015  
PINK REVISIONS DATE

EXT. COTTAGE - NIGHT

The lonely cottage on the moors.

INT. COTTAGE-LOFT - NIGHT

Vanessa is asleep, curled deeply into herself.

A troubled sleep of an unhappy soul.

We float downstairs...

INT. COTTAGE - NIGHT

Ethan is asleep on the old sofa-bed.

So he does not see...

The figure sitting calmly in the darkness.

The sudden flare of a match illuminates the terrible visage of Mr. Roper. The hideous brace and bloodshot eye--

Ethan bolts awake -- instinctively reaches for his nearby guns. They aren't there.

Roper lights a cigarette and sucks on it through what's left of his mouth. He raises a gun.

ROPER

Easy, boy. I have taken the sensible precaution of tossing your firearms outside. Through the same little window wherein I gained entrance. There are times ones diminutive size bears strange fruit.

Indeed, one of the small windows is open.

ROPER

(calls)

Miss Ives! Come down here!

ETHAN

Leave her out of this.

ROPER

Oh, pishaw.

Vanessa looks down from the loft above.

ROPER

That's it, honey. Come join the merriment.

She does so.

Roper removes his Bowie knife and stabs it on the table. He enjoys his mastery of the situation.

ROPER

Light that lantern, won't you?

She lights a lantern as:

ETHAN

How did you find us?

ROPER

Not too hard tracking down a six foot American travelling with a raven-haired beauty such as this, especially when they're foolish enough to leave from Paddington on a direct line in a first class carriage. Took me some time, but, well, you know my persistence, old friend ... Did you think you could hide from me?

ETHAN

Let her go.

Roper just chuckles.

VANESSA

You are a repellent creature.

ROPER

You don't know the half of it.

Then he slowly removes his leather brace, exposing the horror of his dismembered face and ripped jaw; the glistening teeth, the raw flesh.

ROPER

Hope you don't mind. Gets awful uncomfortable ... This is what your boyfriend did, honey. When he was in one of his more obstreperous moods.

He pulls out some handcuffs and hands them to Vanessa.

ROPER

Put these on him.

Vanessa looks to Ethan. He nods. Holds out his hands.

ROPER

No, behind his back.

Ethan stands, Vanessa handcuffs his arms behind him.

ROPER

Now we have a curious dilemma, do we not? Mr. Chandler shall be returning to his home country with me. But what shall we do with Miss Ives? ... What shall we do with all that pretty hair?

ETHAN

If you lay a finger on her--

Roper suddenly rises and kicks Ethan hard--

Ethan falls back to the sofa-bed.

ROPER

You'll do what?! ... Only real question is do I scalp her before or after I fuck her.

So fast--

Vanessa strikes--

Roper is unprepared for the speed, and the brutality--

Vanessa grabs the Bowie knife from where it is embedded on the table and slashes brutally at Roper -- slicing him bloodily across the back of the neck--

Ethan instantly springs up and powers into him--

The gun goes clattering away into darkness--

Ethan and Roper fall in an ungainly heap. Ethan's hands are chained behind his back, so he's no real match for Roper--

Vanessa springs to help, going to her knees and stabbing at Roper with the knife as best she can--

She falls as well, it's a tangle of bodies--

Roper is savage, and they are savage in return. Animals.

Roper gets the knife and stabs toward Vanessa--

Ethan imposes his body and takes the blow in the shoulder--

Blood, agony--

Vanessa scratches with her nails at Roper's eyes. He batters at both of them.

It's silent. They are panting. It's horrible.

It's very difficult to kill someone without a gun.

Finally Vanessa manages to shove Roper back against a wall as Ethan pivots and kicks him--

Brutally, in the face--

As Vanessa wrenches the knife away and stabs at him repeatedly.

At last.

Finally.

The terrible man is dead.

Ethan and Vanessa both collapse in exhaustion.

[CREDITS]

EXT. COTTAGE - DAY

They have buried Roper beyond the cottage.

A small mound. Ethan leans on a shovel. Vanessa's head is bowed in prayer. Both show the bruises of the struggle.

She crosses herself. Done.

VANESSA

So now we are Homicides together.

A beat.

ETHAN

It was him or us.

VANESSA

And that excuses everything?

ETHAN

I don't know.

VANESSA

Did you do that to his face?

ETHAN

Yes.

She finally turns to him.

VANESSA

What are you?

He doesn't answer.

She takes his hands gently.

VANESSA  
Why walk in the night alone?

ETHAN  
And if it's dangerous to you?

VANESSA  
Then so be it.

ETHAN  
(shakes his head)  
Not you. Anyone but you.

They are interrupted when a large coach appears on the road heading toward the cottage.

They are so isolated this is a very unusual occurrence.

ETHAN  
Come on.

They head back to the cottage.

She stands outside by the door and watches the approach of the coach as Ethan goes inside. He returns with one of his guns at his side.

The coach pulls up before the cottage.

They are relieved when Dr. Frankenstein hops out.

FRANKENSTEIN  
You must come -- Sir Malcolm's in trouble.

INT. COACH - DAY

Vanessa, Ethan and Frankenstein are in the back of the coach as it jolts over the moors.

Frankenstein is treating Ethan's wounds with his professional efficiency.

FRANKENSTEIN  
... It was a kind of enchantment or bedevilment. It shattered him rather, breaking free of it. Then he disappeared.

ETHAN  
Was he taken?

FRANKENSTEIN  
Mr. Lyle doesn't think so.

VANESSA  
And where's he gone?

He glances to her.

FRANKENSTEIN  
Into the Witch's castle.

INT. EVELYN POOLE'S MANSION-PARLOR - DAY

Peter Murray leans forward. His emaciated and bug-eaten face a horror. His voice, though, is still lovely.

PETER  
Can you imagine it? Did you imagine it? When you came across my emaciated corpse, crawling with the creatures of the earth, flesh eaten hollow ... Did you imagine my slow death? Feeling the bugs crawling over my face.

Sir Malcolm stands against a wall. Using every bit of his considerable courage to keep sane. His muscles tense. His jaw working.

Mina Murray passes by Peter. Her head showing the results of the gun shot that killed her: Sir Malcolm's gun shot.

MINA  
Oh Peter, my outrage takes pride of place. Our father left you to die from neglect and his lust for glory -- but with me, he actually looked into my eyes and pulled the trigger. Didn't you, Father mine? With my arms outstretched, defenseless before you.

Gladys Murray, her throat gashed from where she slit it, smiles nearby.

GLADYS  
Not many men can claim to have killed all their children.

SIR MALCOLM  
You are not real.

Mina laughs.

SIR MALCOLM  
You are not here!

Mina lunges toward him, very close. Pressing a finger to his head, very real. Peter close behind her.

MINA  
We're here as long as you are.

PETER

Do you think you can forget us?

Sir Malcolm pushes past them. Retreats to another wall.  
Increasingly trapped.

SIR MALCOLM

I have faced down graver threats  
then those conjured from my memory.

GLADYS

Oh, well said, Malcolm. How like  
you.

She rises and steps toward him.

GLADYS

Kiss me, darling. Like you did in  
the old days.

Blood begins to pour from her gashed throat--

Malcolm recoils--

Blood begins gushing afresh from Mina's head--

Peter laughs, a bug crawls out of this mouth--

INT. EVELYN POOLE'S MANSION-CORRIDOR - DAY

Sir Malcolm's screams echo down the long, twisting  
corridor...

INT. EVELYN POOLE'S MANSION-ENCHANTMENT ROOM - DAY

... Sir Malcolm's screams echo down the stairway to the  
Enchantment Room.

Evelyn Poole listens, smiles. The screams grow silent.

She's fussing with the Vanessa ventriloquist doll.  
Straightening its clothes and adjusting the hair. The doll's  
eyes are now closed.

We note little age wrinkles around Evelyn's eyes. Subtle, but  
there.

Hecate emerges from the darkness. Evelyn starts, didn't sense  
her.

HECATE

Mother, you look tired.

EVELYN

A temporary situation, I assure  
you.

HECATE

Mmm.

Hecate wanders about, touching this and that.

EVELYN

She's on her way. I can feel her.  
And then ... all will be well.

HECATE

And you're confident you can  
deliver her to the Master?

Evelyn looks at her.

EVELYN

What are you about, Hecate?

HECATE

Enjoying your panic, if I'm honest.  
What if you fail? What if Miss Ives  
should prove stronger than you  
think? ... What would the Master do  
to you then?

EVELYN

Caution, daughter. Children should  
walk before they run.

HECATE

And mothers should know when their  
children are ready to run.

EVELYN

And you believe you are?

HECATE

I believe what you have taught me:  
that youth is paramount, that the  
sinuous agility of the young mind  
and body will always triumph over  
the ravages of age, the slowness of  
decrepitude ... I believe the  
dinosaurs should know when the  
mammal is hunting.

Evelyn looks at her; this luminously evil daughter she has  
raised.

EVELYN

If I were of another constitution I  
would fear you.

HECATE

You know I obey you in all things,  
mother.

EVELYN  
And for how long?

HECATE  
How long did the dinosaurs last  
before the mammals discovered their  
claws, darling?

She turns and begins to go.

EVELYN  
Where are you going?

HECATE  
I've a social call to make ...  
Don't worry, I'll be back for the  
festivities.

And then she's gone.

Evelyn watches, concerned. Is she losing her mastery of this situation? And this daughter?

EXT. PUTNEY WAXWORKS - DAY

The busy street in Soho.

The "Crime Scene" banners still hanging proudly.

More patrons now, the new attraction is apparently a great hit in London.

INT. WAXWORKS-CHAMBER OF HORRORS - DAY

The public enjoys the horrors.

The Creature stands. Deep in thought.

Around him the waxen monsters of heaven and earth.

His eyes go to the Devil. Cain and Abel. The monstrous Witch.

His brethren.

Putney enters, carrying some rolled-up blueprints.

PUTNEY  
My dear Mr. Clare! You seem  
inordinately contemplative.

CREATURE  
I suppose I am.

PUTNEY

Well, at least the citizenry is enjoying my beasties now, although they prefer my crimes, god love them.

CREATURE

Congratulations. You seem to have a success.

PUTNEY

Which only emboldens me for greater ballyhoos to come!

They head off and speak privately.

PUTNEY

Do you have an especial favorite?

CREATURE

What?

Putney nods to the horror figures.

CREATURE

They're all too ugly.

PUTNEY

Isn't that rather the point?

CREATURE

It's not real. True evil is, above all things, seductive.

Putney stops, looks at him, intrigued.

CREATURE

When the Devil knocks at your door, he doesn't have cloven hooves. He is beautiful and offers you your heart's desire in whispered airs... Like a Siren, beckoning you to her ruinous shore.

PUTNEY

And what do you do, when that Siren sings?

CREATURE

You save your soul -- or you give it to her.

PUTNEY

But then you are damned.

CREATURE

But you're not alone.

Beat.

PUTNEY

Interestingly, I thought about putting Pandora and her wicked box in this exhibit. But in the end I didn't -- I mean how could you show what the box contained?

CREATURE

I could tell you ... A mirror. Nothing but a mirror.

Putney looks at him, seemingly touched.

PUTNEY

Mr. Clare, would you join the family for supper this evening? I know Lavinia's taken a shine to you.

CREATURE

Thank you, sir, but I'm not made for company this evening.

PUTNEY

Another time then, my friend ... As you know, Lavinia has no need of a mirror .

They go.

EXT. SIR MALCOLM'S MANSION - EVENING

Still day, but evening coming on.

A carriage pulls up in front of the mansion.

We immediately notice one thing: there are three policemen on duty nearby.

Vanessa, Ethan and Frankenstein emerge from the carriage.

ETHAN

(re the police)  
What's going on?

FRANKENSTEIN

There've been policemen about. I don't know why. Comforting to have them here though.

A familiar voice:

RUSK

Mr. Chandler.

Inspector Rusk steps forward. His careful eyes taking in Vanessa and Frankenstein.

ETHAN  
Inspector.

RUSK  
Might I have a word?

ETHAN  
Shall we walk?

RUSK  
Mightn't we be more comfortable inside?

ETHAN  
No.

Rusk tips his hat to Vanessa, nods to Frankenstein.

RUSK  
Ma'am, sir ... My name is Inspector Bartholomew Rusk. And you are--?

ETHAN  
(cutting short introductions)  
This way.

He goes. The Inspector goes with him.

They walk away as Vanessa and Frankenstein unload their bags from the carriage and enter the house.

ETHAN  
Why all the police?

RUSK  
Sir Malcolm reports there has been thievery in the neighborhood, although our records don't support the claim. But Westminster must be protected.

Ethan shakes his head.

ETHAN  
You don't give up.

RUSK  
That I do not. So this is where you live?

ETHAN  
Is it?

RUSK

Disguise it as he might try, Sir Malcolm recognized your picture.

ETHAN

Perhaps he's just a fan from my theatrical days?

Rusk smiles. Beat as they walk.

RUSK

Do you know of the medical neurosis called "the phantom limb?" It's not uncommon when people lose arms or legs or such. When I lost my arm I was constantly reaching for things with it. It seemed so real, but it wasn't ... More and more I think this is all some sort of phantom limb.

Rusk stops. Looks at him with even more penetration than usual.

RUSK

There is something going on here that is not an actual arm or leg. Something not quite real -- but completely true.

ETHAN

You mean otherworldly?

RUSK

That's precisely what I mean. I couldn't codify it in a report log, nor could I capture it in a crime scene photograph. But this place -- those people -- and you -- are a phantom limb.

ETHAN

Are you a superstitious man?

RUSK

Not by nature. But I'm learning to be ... And the things I have seen over the years, Mr. Chandler, have made me a bit mad I think.

Ethan looks at him.

Rusk smiles.

RUSK

Set a thief to catch a thief.

ETHAN

And set a monster to catch a monster?

RUSK

Very like.

They continue strolling.

RUSK

My less monstrous colleagues will be on duty night and day, you can be assured. You will not take one step from this house when you will not be observed. Your peace of mind, such as it is, will cease to exist and a length of hemp will seem a cheap price to be free of the burden.

ETHAN

I'm sure you're right. Now if you'll excuse me?

RUSK

Of course.

ETHAN

Good evening, Inspector.

He starts to go.

RUSK

Good evening, Mr. Talbot.

Ethan stops suddenly.

RUSK

Oh yes. I have penetrated your fanciful stage name. Ethan Lawrence Talbot. Born Year of our Lord 1857 in the New Mexico Territory. Enlisted in the United States Cavalry on March 2 of 1882 ... Your complete War Department dossier is currently being ferreted out from thick ledgers in various departmental agencies in Washington. When it arrives, I'm sure it will make fascinating reading.

Rusk gazes at him pleasantly.

RUSK

Really, you would do well to make a clean breast of it.

(MORE)

RUSK (CONT'D)

The quarry has been run to his hole, he has lost his anonymity and his freedom of movement. He should know when he is captured.

ETHAN

Cornered animals are the most dangerous.

RUSK

But they are cornered nonetheless.

ETHAN

Not until there's evidence that will stand up in court of law.

RUSK

(smiles)

True enough. But I'm about it, you can be sure ... Enjoy your evening, Ethan. I stand at the ready to be of assistance and liberate you from your burdens, one way or another.

Ethan goes.

Rusk watches.

INT. SIR MALCOLM'S MANSION-ENTRY - EVENING

Sembene opens the door for Ethan and locks it behind him.

They talk quietly.

SEMBENE

The moon is full tonight.

ETHAN

I know. You'll help me later?

Sembene nods as they move into the Great Room...

INT. SIR MALCOLM'S MANSION-GREAT ROOM - EVENING

... Ethan is understandably tense. The full moon coming.

He immediately notes the wrecked library table, the shattered relics, from Episode 208.

Lyle is emotional, in conversation with Vanessa and Frankenstein.

LYLE

... Good evening, Mr. Chandler.

ETHAN

Mr. Lyle.

FRANKENSTEIN

Mr. Lyle was explaining his treachery to us.

LYLE

I don't for a moment deny my complicity with that evil woman -- but you must believe me when I say that's done and I am willing to suffer the consequences of my disloyalty to her, which are ruinous. When this began I had little idea of the consequences.

FRANKENSTEIN

And now we're to trust you?

LYLE

I hope I've demonstrated my allegiance to the people in this room. My shame is my own to live with, and I shall.

VANESSA

No one here is above guilt, Mr. Lyle. We need every ally for the night ahead.

ETHAN

(alarmed)

What do you mean?

VANESSA

Sir Malcolm needs our help. We will go to him.

ETHAN

No.

VANESSA

Ethan, we have to help--

ETHAN

No. We can't go tonight. Or any night.

LYLE

He's right. Their power is multiplied many times over by night. And in any event, Miss Ives, you cannot go into that house.

VANESSA

Sir Malcolm needs me. There will be no discussion on the point.

LYLE

But that's exactly what she wants!

VANESSA

(severe)

I will not let him suffer alone.

ETHAN

Vanessa, listen. I understand you want to help Sir Malcolm, and we will, but you know what those things are capable of.

VANESSA

(ice)

And you -- Mr. Chandler -- know exactly what I'm capable of.

A tense beat.

VANESSA

This is my work now, for it is not a battle of fisticuffs and firearms. It is a battle of faith. And yours is not strong enough.

ETHAN

There's no goddamn way you're walking in there alone -- and certainly not at night.

LYLE

Mr. Chandler's right.

FRANKENSTEIN

I don't lay claim to faith ... But if one is going to die this is as good a reason as any. Probably better than some. What does it matter, really?

Frankenstein's bleak nihilism strikes Vanessa.

SEMBENE

We go tomorrow. In the day. All of us. We save that man. We kill that woman and all her like. It will be ... unholy slaughter.

Ethan looks to Vanessa.

She nods.

INT. SIR MALCOLM'S MANSION-KITCHEN - EVENING

Later.

Ethan is at the window, watching the fading light. Sembene sits, sharpening his battle knives.

ETHAN  
We have a few hours yet.

SEMBENE  
The cellar again?

ETHAN  
Yes.

Beat.

SEMBENE  
You should tell Miss Ives.

ETHAN  
I think she knows in her way. Not everything, but enough.

SEMBENE  
You should tell her all.

ETHAN  
Why?

SEMBENE  
She will take your pain and make it hers. That is what she does.

ETHAN  
You don't think she has enough to worry about?

SEMBENE  
She is without limits.

ETHAN  
And your limits?

SEMBENE  
Ah ... I have been much feared and hated in my life. By my people, by yours ... (he points to his facial scarring) ... These marks mean I was a slave trader. This is my sin to live with ... But in this house I have found kindness among the unkind. So have you.

Ethan looks at him.

ETHAN  
I've not had many friends in my time. I'm proud to count you among them.

Sembene is touched.

SEMBENE

Get some rest, Ethan Chandler.  
Tomorrow we see none.

Ethan touches his shoulder on the way out, goes.

Sembene leans back, sharpening his knives, his face unreadable.

INT. SIR MALCOLM'S MANSION-CORRIDOR - EVENING

Ethan leaves the kitchen and passes by the closed parlor door. Heads upstairs.

INT. SIR MALCOLM'S MANSION-PARLOR - EVENING

Vanessa sits with Frankenstein. His medical bag is here, along with blankets and pillows on the sofa.

He is preparing an injection.

FRANKENSTEIN

... I've been staying here. Thought it was best until we've sorted all this out.

VANESSA

You mean you haven't seen your cousin?

He doesn't answer.

She watches, concerned, as he tries to find a fresh vein to inject.

He catches her look.

FRANKENSTEIN

You don't approve.

VANESSA

I know the attraction of narcotics on occasion but...

FRANKENSTEIN

Yes, yes, but. Of course.

He injects himself.

FRANKENSTEIN

Scientifically speaking life is nothing but a series of chemical reactions -- I know of whence I speak.

(MORE)

FRANKENSTEIN (CONT'D)

So to accelerate or decelerate the processes is no great matter. It gives us that illusion of power in a life with little, does it not? And, yes, it becomes an addiction, this seeking transcendence. Much like your addiction to God.

Vanessa ignores all of this and goes to the heart of the matter.

VANESSA

I'm sorry she hurt you.

Frankenstein looks at her.

VANESSA

I'm sorry you feel so unloved ... You are a beautiful monster. And there are those who could love you, and shall.

She stands and goes to him, touches his face gently.

VANESSA

Life awaits you.

She goes, shutting the door behind her.

He sits.

INT. SIR MALCOLM'S MANSION-GUEST ROOM - EVENING

Ethan is, understandably, restless.

He paces. Goes to the window. Glances up. No moon yet.

He paces back.

And we are shocked to see someone is now standing in a corner of the room!

He spins.

It's Hecate.

Beautifully dressed.

He lunges for one of his guns, pulls it on her.

HECATE

There, there, Ethan, calm yourself. You're in no danger from me.

ETHAN

How did you get in?

HECATE

Oh, your ingenious spells and charms and such? I'm sure those little totems are very comforting to you, but they've no real power to those who don't believe in them.

ETHAN

And you don't?

HECATE

I like to think of myself as a modern woman. My mother, on the other hand, is quite taken with the old ways.

ETHAN

What do you want?

HECATE

I think the more appertain question is what do you want, Mr. Chandler?

She moves around the room comfortably. He is wary.

HECATE

Such a grim little room really. Do your ambitions not exceed this?

ETHAN

I have no ambition.

HECATE

Everyone has ambition.

ETHAN

And yours?

HECATE

To join your great enterprise. I don't mean Miss Ives and the rest of this weebegone bunch -- I mean yours.

She looks at him.

HECATE

The Wolf of God.

He doesn't respond, but the words shake him.

HECATE

You have been chosen. You are unlike all others and you have a profound destiny. Will you seize it?

ETHAN

And what's that destiny?

She moves closer, seductive.

HECATE

To strike with impunity. To feed at will. To serve not the emaciated Galilean God but to stand alongside the great winged Lucifer as he reconquers that bloody throne ... Will you crawl with the insects, or will you rise over them?

She's very close now.

ETHAN

Say I put a bullet in you?

HECATE

Do it. That won't change what's going to happen.

ETHAN

Will it kill you?

HECATE

Oh yes. Doesn't take a silver bullet to kill us.

He cocks the gun.

HECATE

But pull the trigger and you deny yourself the person who could be your greatest ally in the future that awaits you.

He hesitates.

HECATE

You have been given a great power. One day you will use it and take your foretold place over these mortal animals. They will open their throats to you and serve you, as they were meant to do ... You know in your heart I'm speaking the truth. Admit it.

ETHAN

Yes.

HECATE

You are what you are.

ETHAN

Yes...

HECATE

And when you're ready. I will serve  
you best of all.

She leans close.

He allows her to kiss him. A long kiss, during which...

She begins to transform, her skin filled with the terrible  
scars and brands, her dress dissolving.

They separate from the kiss and she sinks back to a mirror  
and disappears into it.

Ethan is left standing alone, gazing at his own reflection.

EXT. SIR MALCOLM'S MANSION - EVENING

The policemen stroll casually.

Inspector Rusk waits.

Casually lights a cigarette with his left hand, his eyes  
never leaving the mansion. His Junior Inspector stands with  
him.

JUNIOR INSPECTOR

Why don't you go home, sir?

RUSK

Why would I do that?

He continues to watch the house.

INT. SIR MALCOLM'S MANSION-PARLOR - EVENING

Frankenstein sits. Gazing into the fire.

INT. SIR MALCOLM'S MANSION-GREAT ROOM - EVENING

Lyle and Sembene are at the relics, talking quietly.

INT. SIR MALCOLM'S MANSION-VANESSA'S ROOM - EVENING

Vanessa, though, is changing to go out.

She has clothes laid out on the bed.

She removes her bodice and catches a glimpse of the terrible  
cross-shaped scar on her back. The result of her branding.

She looks at it in the mirror for a moment.

Her face set and dark.

INT. SIR MALCOLM'S MANSION-CORRIDOR - EVENING

Vanessa quietly leaves her room.

Goes down the hallway.

Stops at the top of the stairs. All is quiet.

She goes down...

INT. SIR MALCOLM'S MANSION-ENTRY - EVENING

She quietly goes down the stairs to the entry hall. Listens.

Voices from the Great Room. Sembene and Lyle.

She slips down the corridor toward the kitchen and disappears.

INT. DORIAN'S GALLERY - EVENING

Dorian sits, entranced.

Lily strolls around the room, taking in the many portraits. She is walking the razor's edge now between her faux innocent persona and her genuine, ferociously dominant personality.

LILY

What things you must do here ... So much empty space to fill up with your ... adventures.

DORIAN

But you like adventures.

LILY

Who doesn't? ... You're a very interesting man, Dorian. You can't be as pure as your face suggests.

DORIAN

And are you?

She smiles, but doesn't answer.

DORIAN

As for the room, I find diversions to fill it. I've held balls, as you know. And the occasional gathering of like-minded friends. Photography sessions.

LILY

What do you photograph?

DORIAN  
All manner of life.

LILY  
Mm.

DORIAN  
I've even held Theosophical Society  
meetings here.

LILY  
What's that?

He rises and moves toward her.

DORIAN  
A sort of religion, seeking a  
personal connection to the divine  
truths, to that hidden knowledge.

LILY  
You must like hidden things, for  
you hide things very well.

DORIAN  
As do you.

LILY  
I don't know what you mean.

DORIAN  
Don't you, Brona?

She stops. Looks at him.

LILY  
Or is it Lily now? Or is it some  
divine admixture of both?

He stands directly in front of her.

DORIAN  
This room is made for secrets.

LILY  
Then tell me yours.

He kisses her.

DORIAN  
In time.

He kisses her again. She responds.

Then.

LILY  
Tell me now.

He leans to kiss her again.

She stops him.

LILY

Now, boy.

There is steel in her voice.

LILY

Kneel.

He looks at her.

Her eyes are hard as diamonds.

LILY

Kneel, boy.

He kneels before her.

LILY

Tell me your secrets and I'll tell  
you mine.

EXT. EVELYN POOLE'S MANSION - EVENING

Vanessa stands alone.

Gazing up at the terrible house.

She prepares herself and walks toward it.

INT. EVELYN POOLE'S MANSION-ENTRY HALL - EVENING

The great, dark, curving entry hall. The staircase up.

Candles sputter.

Silence.

The front door creaks open. Of course it's not locked.

Vanessa enters.

Looks around.

Closes the door.

Crosses herself.

Stops--

As Evelyn Poole appears at the top of the stairway.

EVELYN

Welcome to my home, Miss Ives.

VANESSA

Where is he?

EVELYN

Cowering in a corner, a silk thread  
away from madness by now I should  
think.

She slowly descends the stairs.

VANESSA

Let him go.

EVELYN

I shall in time. He has lost his  
power to entertain me. When men  
become mad they quite lose their  
dignity. And without that, well,  
what are they but throbbing vermin  
made to procreate and expire?

Vanessa's eyes burn into her.

Evelyn stands across from her.

EVELYN

You are painfully beautiful ...  
Come this way, won't you?

She graciously leads Vanessa off, the polite hostess.

Vanessa's eyes take in the place. Trying to find some order  
in the madness of it.

INT. SIR MALCOLM'S MANSION-GUEST ROOM - EVENING

Ethan sits, reading the Bible.

Sembene opens the door:

SEMBENE

She's gone.

ETHAN

(bolts up)  
Oh for fuck's sake -- get the  
others!

SEMBENE

Ethan -- you can't go tonight.

ETHAN

Get the others.

He grabs his gun belt as Sembene goes.

INT. WAXWORKS-CELLAR - EVENING

Lavinia is working on a waxen head, chatting with the Creature as he gathers his belongings for the night.

We see the new area under construction at a distance. Saw horses and tarps concealing it.

LAVINIA

... Do you know what he's doing?

CREATURE

No, miss.

LAVINIA

I'm so curious. For months now those workers have been coming and going over there. Pounding away with hammers.

CREATURE

Another attraction I'm sure.

LAVINIA

(sighs)

Father and his ballyhoos. As if those hideous crime scenes weren't bad enough ... But he hasn't asked me to work on any new figures. That's odd, don't you think?

CREATURE

I couldn't say. Good night, Miss Lavinia. I'll see you tomorrow.

LAVINIA

Mr. Clare -- I have a wicked sort of idea. Let's go explore what father's been building! I shouldn't tether you to my intrigues, but I'm so damnably curious! I can't very well adventuring on my own. Shall you be my gun-bearer and guide?

CREATURE

I really don't think--

LAVINIA

Oh, please. Some things I can't do by myself, as much as that galls me ... And you are my true friend.

She stands and offers her hand:

LAVINIA

Please ... No one will know, I  
promise.

He smiles and takes her hand.

CREATURE

This way then. But let's be quick.

He takes a lantern and leads her toward the new area.

INT. SIR MALCOLM'S MANSION-GREAT ROOM - EVENING

They are assembled, preparing. Ethan is checking his guns.  
Sembene has his knives. An urgent meeting:

LYLE

... She should have known better!

Frankenstein takes one of Sir Malcolm's guns from his desk:

FRANKENSTEIN

That doesn't matter now. We have to  
help her.

LYLE

You have no idea what Hell you're  
stepping into.

ETHAN

She's there now. That's all that  
matters.

He hands a larger revolver to Lyle. Lyle looks at it.

LYLE

Surely you jest.

Ethan takes that gun back and gives Lyle a double-shot  
Derringer from his vest. Yes, that's more it. Lyle tucks it  
in his pocket.

ETHAN

Come on, we'll have to go out the  
back. We don't want to be followed.

SEMBENE

There's a way out through the  
cellar.

They hurry out...

INT. SIR MALCOLM'S MANSION-ENTRY - EVENING

They head down the hallway toward the kitchen and through the  
doorway down into the cellar...

INT. SIR MALCOLM'S MANSION-CELLAR - EVENING

They move through the cellar and head out a side passage, Ethan and Sembene following the others.

Sembene stops Ethan.

SEMBENE

You should not go. You know what's going to happen.

ETHAN

Let it.

They go.

INT. WAXWORKS-CELLAR-CELLS - EVENING

The Creature leads Lavinia by the hand.

They pass the construction and tarps to emerge into the new area of the cellar.

It's large, cavernous. Frightening and disorienting in the darkness.

A series of cramped cells line the walls.

LAVINIA

Tell me what you see!

CREATURE

Cells ... Like prison cells. With heavy iron doors.

LAVINIA

I don't understand. Are they for animals?

CREATURE

I believe so ... Watch your step here.

He leads her past some construction equipment, they walk past the cells.

LAVINIA

My god. He's not opening a zoo now!

CREATURE

I'm afraid so.

LAVINIA

Are they empty? Tell me what you see.

CREATURE

They all appear to be empty ... No,  
there's something in one of them. A  
book.

LAVINIA

What book?

CREATURE

Stay here.

He drops her hand and goes into the cell to retrieve the  
book.

CLANG.

The cell door slams closed.

He spins.

She stands outside the door.

LAVINIA

I'll tell you. It's a book of  
poetry. You should enjoy that.

He stands, shocked.

INT. DORIAN'S GALLERY - EVENING

Lily and Dorian are lying on the great expanse of the black  
marble floor, kissing passionately. Clothes undone.

The candelabras glow.

She rolls on top of him.

Grabs him by the neck tightly.

He is shocked by her strength.

She squeezes. Smiles.

The madness in her eyes clear in the flicking candle light.

LILY

How old are you?

DORIAN

Ancient.

LILY

Can you die?

DORIAN

Find out.

LILY

When we could do so much together?  
No ... This sad little world is  
ours.

She slowly leans down and kisses him.

He moans in pleasure.

She kisses down to his neck. Up to his ear.

Then she bites down on his ear savagely.

And rips part of it off.

Blood. He screams in agony.

She spits the ear out disdainfully.

LILY

Now. Let me see your power. Go heal  
yourself ... My beloved immortal.

INT. EVELYN POOLE'S MANSION-CORRIDOR - EVENING

Evelyn and Vanessa walk through the twisted, disorienting  
black hallways. Turning this way and that. Vanessa has no  
idea where she is in the labyrinth.

EVELYN

... My sister was always a bit of  
an embarrassment to me. Very head-  
strong, wasn't she? She could have  
had the world and all its riches,  
but instead she chose that  
grotesque little hovel and her  
abortionist knives.

VANESSA

Did you enjoy watching her burn?

EVELYN

Not near as much as I enjoyed  
watching you branded. Still stings  
doesn't it?

VANESSA

That flesh is dead.

EVELYN

We'll see.

VANESSA

What does he promise you?

EVELYN

Only what every woman desires. To retain that seductive twinkle for one day more.

VANESSA

Some women desire more than that.

EVELYN

Please. You're not immune. I see you did your evening makeup before you went out.

VANESSA

I wanted to look my best to meet your Master.

EVELYN

Oh, darling, he's your Master as well.

They round a corner. Hecate is standing there. Evelyn starts -  
- surprised at her sudden appearance.

HECATE

Miss Ives, what a distinct pleasure.

Vanessa instantly, and correctly, sizes up this new and even greater threat.

HECATE

Welcome to my home.

The "my" home strikes Evelyn.

EVELYN

Not quite yet, dear girl. Now prepare the others. They'll be here soon.

VANESSA

Who?

EVELYN

Your friends of course.

HECATE

We'll be ready. And I've a singular welcome in mind for Mr. Chandler ... (to Vanessa) ... Who I saw earlier this evening by the way. I kissed his lips.

She leans in and kisses Vanessa's lips.

Vanessa stiffens.

HECATE  
I still taste him.

And then she's gone, down the corridor into darkness.

EVELYN  
This way, Miss Ives.

VANESSA  
I need to see Sir Malcolm  
immediately.

EVELYN  
You need to see someone else first.

She leads Vanessa to the secret door that leads down to the Enchantment Room. Unlocks it with a piece of her special jewelry and they descend.

INT. WAXWORKS-CELLAR-CELLS - EVENING

The Creature sits.

Lavinia outside the bars, almost playfully.

LAVINIA  
... It was ever-so suspenseful.  
Would you question all the new  
construction? Would you creep in  
and take a look? But I told my  
parents you're a man of honor.

CREATURE  
You were mistaken.

LAVINIA  
Then why are you in that cell, Mr.  
Clare? ... In truth I'm rather glad  
it was I who got to entrap you so  
artfully. God, all those tedious  
discussions we had. You are  
certainly a unique individual, but  
not everyone shares your mania for  
poetry!

They are joined by Oscar Putney and his wife.

PUTNEY  
Hello, Mr. Clare.

CREATURE  
Why am I here?

PUTNEY  
It's your new home. Albeit a bit on  
the wee side, but you'll soon have  
compatriots to ease the boredom.

OCTAVIA

Where he belongs. Animals are right  
in cages.

PUTNEY

There, there, Mrs. Putney ... Have  
you puzzled it out?

CREATURE

You're to put me on display.

PUTNEY

Not just you, pet. More of your  
like. What can the carnival  
escapologist or fortune teller  
compare to living, breathing  
freaks?

CREATURE

You can't keep me here.

PUTNEY

But of course we can! That's the  
point, Sonny Jim. Scream your lungs  
out if you like. No one will hear.  
And even if they could who would  
care? You know Londoners. What care  
they for the suffering of malformed  
brutes? They will look and they  
will point -- and they will pay.

He leans in, his eyes ablaze with mercenary glee.

PUTNEY

I've tasted success, sir, and it is  
a meal I now wish to devour ...  
Hope you're not scared of the dark.

He takes Lavinia's hand and leads her out. Taking the lantern  
with him.

As the light goes we see the Creature's face.

Dangerous fury.

Building.

INT. DORIAN'S GALLERY - EVENING

Lily reclines lazily on the floor, waiting.

Dorian emerges from the secret passage that leads to his  
painting.

The bruises from her hands on his neck are gone. His ear has  
healed.

He goes to her.

She smiles and pulls up her skirts.

He lowers himself on her.

EXT. EVELYN POOLE'S MANSION - NIGHT

Damn if the full moon isn't glowing on the horizon now, on the cusp of rising.

Ethan, Sembene, Lyle and Frankenstein stand taking in front of the dreadful mansion.

ETHAN

You and Mr. Lyle take the front.  
We'll find another way in.

FRANKENSTEIN

And then what do we do?

ETHAN

Kill everyone you don't recognize.

He strides off quickly with Sembene.

Frankenstein exchanges a glance with Lyle.

FRANKENSTEIN

All right then.

LYLE

Wait. If you would.

He lowers his head and recites the traditional Jewish shema in Hebrew:

LYLE

*Sh'ma Ys'ra'eil Adonai Eloheinu  
Adonai echad. Barukh sheim k'vod  
malkhuto l'olam va'ed. [Hear,  
Israel, the Lord is our God, the  
Lord is One. Blessed be the name of  
His glorious kingdom for ever and  
ever.]*

He glances to Frankenstein. Does he disapprove?

FRANKENSTEIN

Far be it from me.

They head toward the mansion.

EXT. EVELYN POOLE'S MANSION-SIDE - NIGHT

Ethan and Sembene are at a side entrance.

Ethan removes his guns. Sembene is ready with his knives.

Ethan glances up to the night sky. The full moon so close now.

ETHAN

Don't let me hurt our friends.

Promise me that. On your life.

Sembene nods.

Ethan tries the door. Unlocked.

A glance to Sembene. Ready?

They enter.

INT. EVELYN POOLE'S MANSION-ENTRY HALL - NIGHT

The front door creaks open.

Frankenstein and Lyle enter.

Frankenstein takes in the terrible place.

FRANKENSTEIN

My God...

They proceed into the House of Horrors.

INT. EVELYN POOLE'S MANSION-CORRIDOR - NIGHT

Ethan and Sembene creep silently through the dark, disorienting hallways. Weapons ready. Wary.

As they pass we see a pair of eyes snap open as the contours of a face emerge.

Watching them.

A hidden Witch.

INT. EVELYN POOLE'S MANSION-ANOTHER CORRIDOR - NIGHT

Frankenstein and Lyle head down a different corridor. It's all so disorienting they have no idea where they are.

Then a sound.

They stop.

It is moaning? Weeping?

They exchange a glance and then follow the sound.

As they pass another face emerges.

Another Witch.

INT. EVELYN POOLE'S MANSION-CORRIDOR - NIGHT

Ethan and Sembene have reached the hidden doorway to the stairs down to the Enchantment Chamber.

It's open.

They exchange a look and then descend...

INT. EVELYN POOLE'S MANSION-STAIRS - NIGHT

The vertiginous, tight stairs down to the Enchantment Chamber.

They are just heading down when--

The door above slams closed behind them--

They spin--

But almost instantly an iron door swings into place below them.

Ethan pushes at the iron door below them. No good.

Sembene meanwhile is at the door above. Also no good. Iron.

They are trapped on the stairs. A claustrophobic space.

Ethan spins to Sembene.

The growing realization on their faces.

Ethan is about to transform.

INT. EVELYN POOLE'S MANSION-STAIRS/BELOW - NIGHT

We see that Hecate is behind the iron door below them on the stairs leading down to the Enchantment Room.

She has trapped them there.

This was her plan all along, her ultimate motive to soon be revealed.

She smiles and waits for the inevitable outcome.

INT. EVELYN POOLE'S MANSION-PARLOR CORRIDOR - NIGHT

Frankenstein and Lyle have reached the door to the Parlor.

They see Sir Malcolm's Mauser casually discarded on the floor.

And they hear the moaning more clearly now from behind the door. It's Sir Malcolm.

Frankenstein glances to Lyle and then prepares to unlock the door.

He turns the key in the lock, opens the door and enters--

Suddenly--

A Witch appears and slams the door behind Frankenstein, trapping him--

Turns on Lyle and slams him to the wall--

INT. EVELYN POOLE'S MANSION-PARLOR - NIGHT

Frankenstein spins to the door behind him -- it's locked now--

And then turns to the room.

Sir Malcolm is cowering in a corner, folded in on himself like a mad, feral animal.

He does not see the apparitions which so terrify Malcolm. To Frankenstein the room appears empty aside from the few pieces of furniture.

He hurries to Sir Malcolm--

Sir Malcolm recoils and screams, sinking further into the wall--

FRANKENSTEIN

Sir Malcolm -- do you recognize me?! It's Doctor Frankenstein.

Sir Malcolm thinks he sees something over Frankenstein's shoulder. Screams.

Frankenstein spins. There's nothing there.

But Sir Malcolm sees them. Mina, Peter, Gladys. Terrible furies in the corners of the room. Glaring at him.

Frankenstein doesn't quite know what to do.

Then. A familiar voice:

CREATURE

Father.

He spins.

The Creature is there.

Then Lily steps from the shadows as well.

And finally, PROTEUS.

Frankenstein gapes in horror.

PROTEUS  
Your children have returned.

INT. EVELYN POOLE'S MANSION-STAIRS - NIGHT

It's agonizing.

Ethan fights the beast within. But it is happening.

Sembene watches.

Ethan's fists coil. He shivers into himself in agony.

He glances up at Sembene.

ETHAN  
I can't stop it.

SEMBENE  
I know.

Ethan suddenly pulls one of this guns, intending to kill himself.

Sembene grabs both guns from him.

ETHAN  
You must. I beg you.

Ethan tenses in pain. The bones shifting under his skin.

SEMBENE  
I will not.

Ethan looks at him. Not comprehending.

SEMBENE  
I am just a man. You have been  
chosen by God.

ETHAN  
Please, no.

SEMBENE  
My friend. Ethan Chandler.

INT. EVELYN POOLE'S MANSION-ENCHANTMENT ROOM - NIGHT

Below, the hundred of ventriloquist dolls gaze down.

The countless glass eyes.

Vanessa stands before Vanessa.

The ventriloquist doll sits at eye level. Its eyes are closed.

Evelyn stands at her work table ... We note a savage sacrificial knife on the table.

Vanessa finally turns to Evelyn.

VANESSA

And these are your works?

EVELYN

Mmm. From over the years. They facilitate my singular occupation. Handsome bits of the craft aren't they?

Then...

Behind Vanessa...

The doll's eyes slowly open.

It stares at Vanessa.

Evelyn stops working, stunned. Stares at the doll.

Vanessa very slowly turns.

Gasps as the doll stares at her.

The doll slowly opens its mouth. As if testing its powers. Stretching its jaw wide and then shutting it.

Vanessa stares in horror.

Then the doll speaks.

Entirely in Vanessa's voice.

It says one word:

VANESSA DOLL:

Murderess.

INT. EVELYN POOLE'S MANSION-STAIRS - NIGHT

Sembene watches.

He is not frightened.

Ethan hunches into himself. His breath coming in rasps.

The bones stretching under his skin.

Sembene drops Ethan's guns.

Removes his battle knives and also drops them.

He waits.

Suddenly.

Ethan's head rears up.

Werewolf.

The crazed lupine eyes. The jaws.

Sembene's face.

And then Ethan--

Lunges--

Biting Sembene's throat savagely and tearing--

Snap to black.

End of Episode 209.