

ates the the potential horror he has under control. Niemann is recognized vaguely by the burgermeister who also recognizes that he is not the same Lampini who was around last year, but Niemann explains that he is the murdered doctor's brother, and avoids any police problems. While in this town Niemann with his preoccupation with the supernatural can not avoid the temptation to remove the stake, and Dracula appears, in one of the scenes that will remain in my mind as a classic horror cinema. Dracula awakes ready to kill, but Niemann mellifies him with a promise to keep him safe and take him along to places where fresh blood donors abound.

Dracula pops up in the next scene in an expensive and tasteful coach and encounters the burgermeister and his family walking home in another touch of Gothic storm and gives them a lift to their residence. They made small-talk in the coach and Dracula presented himself as Baron Latoes from Transylvania. Good feelings and trust are apparently generated in this short time and the burgermeister invites Dracula in for some cordiality. Here the director is very true to the Dracula legend and is careful to win Dracula an invitation into the intended victims' house. Dracula envelops the burgermeister's daughter's soul in dark romance, and in a spell places a ring with his emblem on it on her finger, and she is immediately possessed. Her betrothed notices that she is in a trance-like state, but cannot remove the ring. The girl acts a good deal like the heroines in Steker's Dracula, she is pale and wan and given to swoons, but at the same time she is sold on becoming a vampire and totally caught up in Dracula's charm and romantic description of what he has in store for her. Dracula shows up the same night and kills the burgermeister in the form of a bat; this is only shown in shadows on the wall. The boyfriend is still upstairs trying to free his love from the evil trance; now hearing the burgermeister's means locks her in the room ~~to~~ ~~him~~

*Yam lift track*