

The Mystery of Mr. Renfield & Count DRACULA

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DR SEWARD and two NURSES mingle with the audience as they enter. They busy themselves taking notes and seating the audience, in the manner of keeping order in an asylum.

RENFIELD is on stage, chained in his cell. He is able to move, but his range is restricted. His cell is a surreal cross between a Victorian lunatic asylum and a contemporary hospital. Maybe RENFIELD has posters up for "Twilight", betraying his obsession with vampires, or he is watching a horror movie on television. As the audience enters, he is obsessively catching flies and adding them to his collection.

DR SEWARD'S PRIVATE ASYLUM

On the cue to begin, RENFIELD begins to scream. Through the haze we see a glimpse of a cloaked figure. The figure spins in the gloom and disappears. We hear the sound of bats' wings. DR SEWARD and the NURSES step onto the stage.

NURSE 1

Shh! Calm down! Calm down.

RENFIELD

I don't want their souls!

NURSE 2

Mr Renfield, Please!

RENFIELD

He is here!

NURSE 1

Settle down, now. Relax.

NURSE 2

Will you please be quiet!

NURSE 1

Dr Seward!

RENFIELD

He is here!

NURSE 1

Who, Dr Seward?

RENFIELD

NO! Not Dr Seward! HE is HERE!

DR SEWARD enters.

NURSE 1

Dr Seward.

DR SEWARD

Good evening, nurse.

RENFIELD

Buzz, buzz, buzz.

NURSE 2

Good evening, Dr Seward.

DR SEWARD

Good evening.

RENFIELD

Like flies around sugar.

NURSE 2

We've been trying to calm him down, but he's disturbing the whole ward.

DR SEWARD

Please be quiet, Mr Renfield. You are disturbing the other patients.

RENFIELD

I don't want to talk to you. You don't count. The master is here.

NURSE 2

Oh, charming.

RENFIELD makes a lunge for a fly on NURSE 2's leg. DR SEWARD calmly pulls NURSE 2 out of harm's way. There is a moment of closeness between them. It is broken by RENFIELD.

RENFIELD

He wants your soul!

DR SEWARD

Thank you, nurse, I'll take charge
from here.

NURSE 2
I'd better check on the other
patients.

DR SEWARD
Yes, fine, thank you.

NURSE 2
(smiling, simpering)
Thank you, doctor.

NURSE 2 exits.

NURSE 1
Now, Mr Renfield...

RENFIELD
Ssh! Don't move.

RENFIELD intensely eyes the space behind NURSE 1.
Suddenly, cat-like, he pounces and catches a fly. DR
SEWARD once again comes to the rescue, and takes hold of
NURSE 1's hand to pull her to safety, out of RENFIELD's
chained reach.

DR SEWARD
(hypnotically)
Relax, Mr Renfield. Try to relax.
Remember our relaxation
techniques. Let your arms and
legs relax and begin to feel very
heavy...

NURSE 1
Thank you, doctor.

Pleased, RENFIELD displays his catch in the palm of his
hand, before going to add it to his collection.

RENFIELD
See! A fly!

DR SEWARD
Yes, of course, your...
collection.

RENFIELD
I have thirty now!

DR SEWARD
Your collection of flies.

RENFIELD
I don't want their souls!

DR SEWARD
Do flies have souls?

RENFIELD
I want to feed them to the
spiders!

DR SEWARD
Fascinating.

RENFIELD
How many do you have? In your
collection?

DR SEWARD
I don't...

RENFIELD
I think you have two. I saw you
catch them.

An awkward pause.

DR SEWARD
Thank you, nurse. That will be
all.

NURSE 1
Yes, doctor.

DR SEWARD
Oh, and could you fetch Mr
Renfield's medication?

NURSE 1 exits.

RENFIELD
Twilight.

DR SEWARD

Twilight?

RENFIELD

Yes, Dr Seward. Twilight. The time between day and night.

DR SEWARD

I know what it means, I just -

RENFIELD

It is not day, it is not night. It's when he comes.

DR SEWARD

Who?

RENFIELD

Him. He was here again.

DR SEWARD

Who was here again?

RENFIELD

I saw him. He was here.

DR SEWARD

We have spoken about this. You must learn to know the difference between things that are real and things that are in your dreams.

RENFIELD

I wasn't dreaming, he was here.

DR SEWARD

You're seeing things again?

RENFIELD

No! I didn't just see him. I felt his presence. I smelt him. He spoke to me.

DR SEWARD

I see. And what did he say to you?

RENFIELD laughs insanely.

RENFIELD

He has taken a prisoner, just like you.

DR SEWARD

You are not a prisoner. You are here to get better. To learn to distinguish between reality and -

RENFIELD

He has summoned Jonathan Harker to his castle.

DR SEWARD

Who?

RENFIELD

Jonathan Harker.

DR SEWARD

Who's he?

RENFIELD

A young man. A solicitor. His fiancée will miss him terribly.

DR SEWARD

And how do you know this Jonathan Harker?

RENFIELD

I don't.

NURSE 1 enters and gives RENFIELD an injection.

DR SEWARD

I see. I must attend to the other patients, Mr Renfield. Try to rest peacefully tonight.

NURSE 1 helps DR SEWARD to take off his white doctor's coat, while NURSE 2 stands by with a black cape.

DR SEWARD (CONT'D)

Your medication will help you to sleep.

DR SEWARD exits the scene. The NURSES assist him, as he dons the cape and persona of DRACULA, on stage. RENFIELD laughs long and loud. During the next speech, the lights gradually fade on RENFIELD as we transition into the story of JONATHAN's journey. JONATHAN struggles across the stage, through a blizzard, and gets into DRACULA's carriage.

RENFIELD

He has summoned Jonathan to his castle. Jonathan must go. His employer has sent him. He has been journeying for many days and nights. Eastwards, ever eastwards, to Transylvania.

TRANSYLVANIA

The sound of horses hooves galloping through the snow, with howling wolves. RENFIELD howls. The two NURSES become horses, as JONATHAN sits in the carriage, next to DRACULA, who urges the horses on with a whip.

DRACULA

Get along! Move! MOVE! Faster!

RENFIELD

The icy moonlight is cut by the howling of wolves.

RENFIELD howls.

DRACULA

Listen to them - the children of the night. What music they make.

DRACULA silences RENFIELD's howls with a sweeping gesture.

DRACULA (CONT'D)

SILENCE! Enough!

RENFIELD

(awestruck)

Dracula seems to control the wolves! It is midnight when they reach their destination. Castle Dracula...

DRACULA

Whoa there! Whoa!

The "carriage" tableau dissolves.

RENFIELD

...a vast ruined castle, from
whose tall black windows comes no
ray of light.

DRACULA

Welcome to my house. Enter freely
and of your own will.

DRACULA'S CASTLE

JONATHAN gingerly enters Castle Dracula. DRACULA offers
his hand. JONATHAN winces at the strength of the
handshake.

JONATHAN

Count Dracula?

DRACULA

I am Dracula. I bid you welcome
Jonathan Harker. The night air is
chill and you must need to eat.

JONATHAN

But, are your servants not asleep
at this hour?

DRACULA

Servants? No, it is only me here.
And you, of course.

JONATHAN

Of course.

JONATHAN is struck dumb by the sight of DRACULA's sharp
teeth. NURSE 1 enters RENFIELD's cell to check on him.

DRACULA

But you must be tired. Your
bedroom is all ready. Sleep as
late as you want. I have to be
away until late. Sleep well and
dream well.

DRACULA exits. JONATHAN begins to sleep.

DR SEWARD'S PRIVATE ASYLUM

NURSE 2 enters, looking for NURSE 1.

NURSE 2
Where have you been? You're
needed on the ward.

NURSE 1
I'm just checking on him. He
seems to be sleeping peacefully.

NURSE 2
Makes a bloody change.

RENFIELD
(in his sleep)
I want their blood!

NURSE 2 gives NURSE 1 a knowing look.

NURSE 2
He gives me the creeps.

NURSE 1
He just needs a bit of attention.

RENFIELD
(in his sleep)
I want their blood!

NURSE 2
(to the sleeping
RENFIELD)
Not much blood in spiders!

NURSE 1
Spiders? I thought he was
collecting flies.

RENFIELD wakes from his (possibly pretended) sleep.

RENFIELD
No! I fed the flies to the
spiders.

NURSE 1
(recovering)
Why?

RENFIELD
I don't want their souls buzzing
round me.

NURSE 1
So now you're collecting spiders?

RENFIELD
No, birds.

NURSE 1
Birds?

RENFIELD
I fed the spiders to the birds.

NURSE 2
So let me guess, now you're
collecting birds.

RENFIELD
Yes. What's the use of spiders?
There isn't anything in them to
eat or...

NURSE 1
Drink?

NURSE 2
Lovely.

NURSE 1
Please... I'll deal with him.

NURSE 2
Well hurry up. Dr Seward needs
you on the ward.

NURSE 2 exits.

RENFIELD
Run along. He needs you.

NURSE 1 exits, shaking her head.

RENFIELD (CONT'D)
Jonathan did sleep very well and
very late. He decided to explore
the castle, but so many doors are
locked.

JONATHAN explores the castle but cannot find a way out.

JONATHAN
(desperate)
They're all locked! Every door
that leads to the outside world is
locked.

He runs to look out of a window.

JONATHAN (CONT'D)
And the walls are so steep. A
stone falling from this window
would fall a thousand feet without
touching anything. There's no way
out. I may as well be a prisoner.

RENFIELD
Count Dracula did not return until
darkness fell.

DRACULA'S CASTLE

JONATHAN sits dejected, reading. DRACULA enters.

DRACULA
I am glad you found your way in
here. You may go anywhere you
wish in the castle, except where
the doors are locked.

JONATHAN
Yes, but...

DRACULA
There is a reason why things are
as they are. If you saw what my

eyes saw, and knew what I knew,
you would understand.

JONATHAN

Yes, I'm sure but...

DRACULA

We are in Transylvania, and
Transylvania is not England. Our
ways are not your ways. Do you
find our ways strange?

JONATHAN

No, well yes. I don't really
know, there seems to be nobody
else here.

DRACULA

Do you like my library?

JONATHAN

Yes.

DRACULA

My books have been good friends to
me, ever since I had the idea of
going to London. I long to go
through the crowded streets of
your mighty London, to share its
life, its change, its death. But,
I only know your language through
books.

JONATHAN

You speak English perfectly.

DRACULA

Thank you, you flatter me. So,
you will help me to go to England?

JONATHAN

You wish to buy a house, I
understand?

DRACULA

You will help me with the
paperwork.

JONATHAN

Yes, of course.

DRACULA

I wish to find a house with a history. I am from an old family.

JONATHAN

I have details of some properties that suit your requests.

JONATHAN produces some paperwork, which DRACULA studies.

DRACULA

I love the shade and the shadow.

JONATHAN

Carfax Abbey. It is one of our more unusual properties. A ruin...

DRACULA

Yes.

JONATHAN

In a secluded spot, as you desired.

DRACULA

Perfect! It's old and big. It would suit my needs.

JONATHAN

It would need some work...

DRACULA

A house cannot be made habitable in a day. After all, how few days go to make up a century? We Transylvanian nobles love not to think that our bones may lie amongst the common dead.

JONATHAN has picked up the paperwork and is in full sales mode, as he reads the property details.

JONATHAN

It is only overlooked by one property - a private lunatic asylum...

(backtracking)

It is not, however, visible from the grounds.

DRACULA

Good. You shall, I trust, stay here with me a while. I wish to learn all about England. Do you have a family there?

JONATHAN

Not yet, though I am engaged to be married.

DRACULA

Ah! And what is the name of your fiancée, my young friend?

JONATHAN

Mina.

DRACULA

Mina. A pretty name. You must write to her. Tell her that you intend to stay another month here.

JONATHAN

Do you wish me to stay so long?

DRACULA

I desire it much. I shall take no refusal. Your employer promised me that he would send me a man who would help me complete my work.

JONATHAN

Yes, of course.

DRACULA

I have to leave now. But let me advise you, my dear young friend.

No, let me warn you with all seriousness. Should you leave these rooms, DO NOT go to sleep in any other part of the castle. It is old, and has many memories, and there are bad dreams for those who sleep unwisely. Be warned!

DRACULA exits. As soon as he has left the room, JONATHAN jumps out of his chair to watch DRACULA from a distance, first through the doorway, then through the window.

DR SEWARD'S PRIVATE ASYLUM/ DRACULA'S CASTLE

RENFIELD

As Jonathan watched from his window, he saw something moving. He watched with terror, as Dracula emerged from the window below and crawled down the castle wall, face down, with his cloak spreading out around him like great wings.

DRACULA performs a movement sequence, scaling the walls. Possibly a projection here, of DRACULA descending, then bats.

JONATHAN

What manner of man is this, or what manner of creature, is it, in the shape of a man?

RENFIELD

His fingers and toes grasped the wall, like a lizard. He descended some hundreds of feet down. Then he vanished. The silence was broken by only one sound - a bat, fluttering away into the night.

JONATHAN

He is gone for the night. I must find a way out of this place. I shall try every door in the castle.

JONATHAN frantically searches for an open door or window.

RENFIELD

At last, at the top of the
stairway, Jonathan found a heavy
door, which seemed locked, but
gave way under pressure.

Creaking hinges and magnified door sounds. JONATHAN opens
the door and plays out the scene as described.

RENFIELD (CONT'D)

He pushed open the door. And
entered... a lady's bedroom, long-
forgotten, and covered with
spiders' webs. Moonlight flooded
in through the window.

JONATHAN

Bats. Everywhere. Bats.

RENFIELD

Bats. Everywhere. Flickering in
the moonlight. Round and round.

JONATHAN

Round and round.

RENFIELD

Round and round.

JONATHAN

(yawning)

I feel so heavy.

RENFIELD

Round and round.

JONATHAN

So tired.

RENFIELD

Round and round.

JONATHAN

I must lie down.

RENFIELD

Bats. Everywhere. Bats.

Two giggling VAMPIRE LADIES float in, licking their lips.

VAMPIRE LADY 1

Go on! You are first, I shall follow. It is your right to begin.

VAMPIRE LADY 2

He is young and strong. There are kisses for both of us.

JONATHAN

Who? Are you? I'm so tired.

VAMPIRE LADY 1 tantalises JONATHAN. She licks her fangs and breathes on his neck. VAMPIRE LADY 2 dances hypnotically.

VAMPIRE LADY 2

Do you feel sweet hot breath on your perfect skin?

JONATHAN

Cannot move...

VAMPIRE LADY 2

Honey-sweet breath on your throat.

JONATHAN

Bitter...

VAMPIRE LADY 2

Ahh, the moisture shining on those scarlet lips.

VAMPIRE LADY 1

The skin on your throat, tingling

-

VAMPIRE LADY 2

Tingling, as the flesh does, when the hand that is to tickle it approaches nearer, nearer.

VAMPIRE 1 kneels over him, gloating. Unseen by them, DRACULA enters, and silently watches. He carries a bag.

VAMPIRE LADY 1
Soft, shivering touch of lips,

VAMPIRE LADY 2
on the super sensitive skin of
your throat, two sharp teeth, just
touching and waiting in ecstasy.

VAMPIRE 1 is poised to bite. VAMPIRE 2 watches in delight.
DRACULA drops his bag and grabs VAMPIRE 1 by the throat.

DRACULA
Get back! This man belongs to me!
How dare you touch him? How dare
you look on him, when I have
forbidden it? Keep away from him,
or you'll have to deal with me.

VAMPIRE LADY 2
You don't understand. You never
loved.

VAMPIRE LADY 1
You never love!

The VAMPIRE LADIES emit "soulless laughter." DRACULA
throws VAMPIRE LADY 1 off. He studies JONATHAN's paralysed
face.

DRACULA
Yes, I can love. You know that,
from the past. I promise you,
when I am done with him, you shall
kiss him at your will. Now go!

VAMPIRE LADY 2
Are we to have nothing tonight?

VAMPIRE LADY 1
What's in the bag?

DRACULA
Take it.

VAMPIRE LADY 1 picks up the bag and takes out a fleshy object, dripping with blood. The VAMPIRE LADIES feast on the flesh. JONATHAN faints. The VAMPIRES disappear. Bat sounds. DRACULA carries the sleeping JONATHAN to his bed.

DR SEWARD'S PRIVATE ASYLUM/ DRACULA'S CASTLE

RENFIELD

The next morning, Jonathan awoke in his own bed. Was it all a dream? Or did Dracula carry him there?

JONATHAN

I must escape! If only I could get into his room! His door is always locked. But I have never seen the Count in the daylight. If he can climb down the walls, so can I!

JONATHAN performs a movement sequence to enact the scene.

RENFIELD

Jonathan crawled from his window.

JONATHAN

If I can get down to his window...

RENFIELD

The stones were rough, and time had washed away the mortar between them. At last, Jonathan slid his feet in through Dracula's window.

JONATHAN frantically checks to see if the coast is clear.

JONATHAN

Thank God! There's no sign of him!

RENFIELD

A stone passage led to a circular stairway, which went steeply down.

JONATHAN

So dark. And that sickly smell...

RENFIELD

At the bottom, was a dark
tunnel...

JONATHAN

It smells like...

RENFIELD

At last, he reached the end.

JONATHAN

Death!

RENFIELD

Jonathan found himself in an old
ruined chapel.

JONATHAN

A chapel...

RENFIELD

With a graveyard.

JONATHAN

With a graveyard...

JONATHAN discovers a "coffin" - DRACULA covered by fabric.

JONATHAN (CONT'D)

And a coffin.

JONATHAN slowly opens the coffin, to reveal DRACULA, still.
JONATHAN leaps back in horror.

JONATHAN (CONT'D)

Aaah! Is he dead, or asleep?

DRACULA is motionless. JONATHAN creeps back to
investigate.

RENFIELD

His eyes, though dead, are full of
hate. His lips are as red as
ever.

JONATHAN

But no breath, no heartbeat. I
must rid the world of this
monster!

JONATHAN looks round for a weapon and finds a shovel.

JONATHAN (CONT'D)
I must destroy him!

DRACULA suddenly sits up, staring hatefully. JONATHAN
screams, drops the shovel and runs. DRACULA watches him
go.

DR SEWARD'S PRIVATE ASYLUM/ DRACULA'S CASTLE

RENFIELD
Jonathan waited for night to fall.
He watched, curiously, as a band
of Gypsies arrived.

JONATHAN
Help! Help! You down there!

RENFIELD
They just ignored him.

JONATHAN
Hey! Help! What are you doing?

RENFIELD
They packed a cargo of fifty
coffins, filled with Transylvanian
soil, onto Dracula's carriages,
and left.

JONATHAN slumps, forlorn. DRACULA enters.

DRACULA
Good evening, my friend.

JONATHAN
Good... evening.

DRACULA
Tomorrow, my friend, we must part.
I shall already be gone, but in

the morning, all will be ready for you.

JONATHAN
Why may I not go tonight?

DRACULA
Because, dear sir, my coachman and horses are away on a mission.

JONATHAN
But I can walk. I want to get away at once.

DRACULA
(smiling)
And your baggage?

JONATHAN
I do not care about it.

DRACULA stands.

DRACULA
Come with me, my dear young friend. I am sad at your sudden desire to leave, but... Come!

DRACULA leads JONATHAN to the door and opens it. The sound of a large door opening into a whistling wind. RENFIELD howls like a wolf and VAMPIRE LADIES laugh, off stage.

DRACULA (CONT'D)
Listen!

VAMPIRE LADY 1 (O.S.)
Let me kiss him!

VAMPIRE LADY 2 (O.S.)
It is my turn to kiss him.

VAMPIRE LADY 1 (O.S.)
NO! It is mine.

DRACULA
Not an hour shall you be in my house against your will.

JONATHAN

Shut the door! I shall wait till morning.

DRACULA
Very well, my friend.

The magnified sounds of a door closing, permanently.

DRACULA (CONT'D)
I hope I shall see you at Castle Dracula again, sometime.

JONATHAN
How shall I be able to leave tomorrow, if you will be gone? The doors are locked. There is no way out. Must I climb down the walls?

DRACULA
Good night, my friend. Sleep well.

DRACULA kisses his hand to JONATHAN, smiling. As JONATHAN exits, he hears DRACULA talking to the wolves and Vampires.

DRACULA (CONT'D)
Back! Your time is not yet come. Wait! Have patience! Tonight is mine. Tomorrow night, he is yours!

VAMPIRE LADIES' laughter.

WHITBY HOTEL ROOM

MINA enters with LUCY, giggling.

LUCY
My dearest Mina, it is a blessing to see you. It has been too long.

MINA
Lucy, there is no-one in this world with whom I would rather spend a holiday.

LUCY

No-one?

MINA

Except my beloved Jonathan.

LUCY

Tell me, what news of Jonathan?
When are you to be married?

MINA

Lucy, I have not heard a word from
him.

LUCY

But Jonathan dotes on you.

MINA

I know, that's why I am so
worried. He has been in
Transylvania for weeks, and still
no word.

LUCY

Try not to worry. All will be
well, I am sure.

MINA

I fear for his very life.
Something is wrong. I know it.

LUCY

Oh Mina. I shall distract you
from your woes, by telling you of
mine.

MINA

Yes, do.

LUCY

Here am I, nearly twenty, and yet
I never had a proposal till today,
and today I had three. Just
fancy! Three proposals in one
day! Isn't it awful! I feel
sorry, really and truly sorry, for
two of the poor fellows. Oh,
Mina, I am so happy that I don't

know what to do with myself. And three proposals!

MINA

Lucy, who are all these men?

LUCY

Well, the first was an American, Quincey Morris. So handsome. Look, he left his hat! Put it on!

She produces his hat. MINA puts on Quincey Morris's cowboy hat and impersonates a swaggering American walk.

LUCY (CONT'D)

Ha ha! That's it! Very good.

MINA (AS QUINCEY MORRIS)

Miss Lucy, I know I ain't good enough to ask...

MINA takes off the hat.

LUCY

Don't stop! My dearest Mina, it's so good, it's as if he were here.

MINA (AS QUINCEY MORRIS)

Why, thank you, ma'am.

LUCY

How did he propose? You kneel here and tell me.

MINA laughs and kneels to propose.

MINA (AS QUINCEY MORRIS)

Lucy. Won't you just hitch up alongside of me and let us go down the long road together, driving in double harness?

LUCY

I am so sorry, but there is some one else I love, though he has not told yet me that he loves me.

MINA (AS QUINCEY MORRIS)

My dear, I'm going to have a
pretty lonely walk through this
life. Won't you give me one kiss?
It'll be something happy to
remember.

LUCY
Mr. Morris!

MINA (AS QUINCEY MORRIS)
You can, if you like. That other
fellow hasn't spoken up yet.

LUCY
That was brave and sweet of him,
wasn't it? And he was so sad, so
I leant over and I kissed him.

MINA (AS QUINCEY MORRIS)
Little girl, if these things don't
make us friends nothing ever will.
Thank you, and goodbye.

MINA leaves as Quincey, then returns, as herself, laughing.

LUCY
Oh, there are lots of girls who
would worship the ground he treads
on. I know I would if I were
free.

MINA
What about number two?

LUCY
Well, my dear, number two came
just before lunch. I told you
about him, Dr. Seward, the lunatic
asylum man.

MINA
Ah, yes.

LUCY
He told me how dear I was to
him...

DR SEWARD enters to propose. MINA looks on.

DR SEWARD

Lucy, though I have known you so little, my life would be so much better with you to help and cheer me up. I don't know what I'd do if you did not care for me...

LUCY

(crying)

I... I am so...

DR SEWARD

I am a brute. I understand it is not simple for you. But could you love me, in time?

LUCY shakes her head. DR SEWARD is visibly shaken.

LUCY

There is someone else. I am sorry.

Being strong, DR SEWARD stands, taking LUCY's hands in his.

DR SEWARD

I only hope that you will be happy. If you ever want a friend, count on me. Please, let me show you out.

They pass RENFIELD on their way out.

RENFIELD

Good evening, Doctor Seward.

DR SEWARD

Good evening, Mr Renfield.

RENFIELD

Good evening, Miss Lucy.

LUCY

How do you know my name?

RENFIELD

Let me look at you, Lucy. Come here. Let me touch your hand.

LUCY seems unable to resist his summons.

DR SEWARD

Be careful, he may be dangerous.

LUCY

He's not dangerous.

RENFIELD

You want her soul.

DR SEWARD

No.

RENFIELD

You want her blood.

DR SEWARD

NO!

RENFIELD

What is it you want, then?!

LUCY

Dr Seward, please, I have to go.

DR SEWARD

Yes, of course, Lucy. Don't worry about him. He's an unusual case. Please, call me if you need me.

DR SEWARD exits.

MINA

Poor Doctor Seward. Come, Lucy, tell me about the third proposal?

LUCY

Oh, I don't need to tell you about number three, do I?

MINA

Yes!

LUCY

It was Arthur.

MINA

Arthur Holmwood - the nobleman?

ARTHUR enters, and bends down on one knee.

LUCY
(to Mina)
Oh, yes! My beloved Arthur.

ARTHUR
Lucy, will you marry me?

LUCY
Yes! Arthur, I don't know what I
have done to deserve you.

They embrace and kiss. MINA exits.

ARTHUR
Oh Lucy! I love you.

LUCY
I am grateful to God for sending
me such a husband, and such a
friend.

ARTHUR
I shall see you on your return
from Whitby. Enjoy your holiday,
my darling.

WHITBY

A thunderclap. Lightning. The company perform a movement
sequence to represent the ship and the storm, using
fabrics.

RENFIELD
A great storm broke over Whitby,
the following day.

MINA
Lucy, quick, we must find shelter.

LUCY
Oh, Mina, look! See! There's a
ship out there.

MINA

Where? I can't see anything
through this fog.

LUCY

There! They shall surely perish
in this tempest.

RENFIELD

The whole of nature convulsed.
The waves rose in growing fury,
till the sea was like a roaring
and devouring monster.

MINA

No, look! It's a miracle, the
ship - it's blowing into the
harbour!

LUCY

They're saved.

MINA

Who?

LUCY

All those men on board.

MINA

But Lucy, look! There is nobody
on board! Except...

LUCY

Oh, Mina.

MINA

Oh, Lord have mercy!

RENFIELD

Tied to the ship's wheel was a
corpse. It's drooping head swung
horribly with each motion of the
ship. There was no other sign of
life.

MINA

That ship was steered by the hand
of a dead man.

LUCY

Oh!

MINA

Come, Lucy, it is late. Let us go
home and sleep. You will feel
better in the morning.

LUCY and MINA comfort each other as they exit.

RENFIELD

The workers in the harbour
unloaded the ship's cargo - fifty
coffins, filled with Transylvanian
soil, to be delivered to Carfax
Abbey, London.

Darkness falls. DRACULA emerges from the ship/coffin.

RENFIELD (CONT'D)

Night fell.

DRACULA

Ah! To be free again. And on
English soil at last. Now come to
me, sleeping one. No need to
wake. Just come.

Dead Blackout. Pause. In the dark, we suddenly hear a
scream and a commotion.

MINA

LUCY! Lucy! Lucy, where are you?
Oh dear God. Lucy! Stay calm,
Mina, she cannot be far. She is
only in her nightdress. But where
can she have gone? Lucy! LUCY!

Silence. In a low ghostly moonlight, LUCY glides across
the stage, sleepwalking, in her nightdress towards the
waiting DRACULA. They meet and stare into each others
eyes.

Dead Blackout. Bat noises. DRACULA exits.

MINA (CONT'D)

LUCY!

Lights fade up to reveal MINA, over LUCY's slumped body.

MINA (CONT'D)

Lucy, what are you doing out here?
Wake up! What are you doing out
here on the cliffs?

Lucy moans and begins to wake.

LUCY

His red eyes...

MINA

Lucy, you've been walking in your
sleep. Do you remember anything?
I thought I saw - somebody else...

LUCY

Mina.

MINA

Yes.

LUCY

Please don't tell anybody that
I've been sleepwalking.

MINA

Of course not, if you don't want
me to. Oh, look, you're bleeding.

LUCY tries to conceal her throat.

LUCY

It's nothing. I cannot even feel
it.

MINA

Two little cuts in your neck.
Just here, more like two tiny
holes.

LUCY

It was a dream, but it was real.

MINA

Come on, you must be cold.

MINA helps LUCY, as they exit.

DR SEWARD'S PRIVATE ASYLUM

RENFIELD is straining at his chains, trying to break free.

RENFIELD

The Master is at hand! I am here
to do your bidding, Master. I am
your slave, and you will reward
me, for I shall be faithful. I
have worshipped you so long.

RENFIELD breaks free from his chains, and gleefully exits
(possibly through the audience).

WHITBY

MINA

Lucy, wake up! Oh, such a
wonderful morning! And such
wonderful news! Jonathan is
alive. I must go to him at once.

LUCY

Yes, oh, how wonderful, of course
you must go to him.

MINA

But I don't want to leave you.

LUCY

Mina, you must.

MINA

Do you feel stronger this morning?

LUCY

I must confess, I feel weaker.
But Arthur is coming to look after
me. So you must go to Jonathan.

MINA

Let me look at your neck.

LUCY resists.

LUCY

It's nothing!

MINA

Strange. Still there. Two fresh wounds. Tiny little wounds.

LUCY

How is Jonathan?

MINA

I fear he has some sort of brain fever. Or some terrible shock. He does not remember anything that happened in Transylvania.

LUCY

I'm so sorry.

MINA

Fear not. He shall recover. I shall nurse him back to health.

LUCY

Mina...

MINA

Yes.

LUCY

I cannot remember last night.

MINA

Nothing at all?

LUCY

I have a vague memory of something tall and dark with red eyes, and something very sweet and very bitter all around me. And then I seemed to be sinking into deep green water, and there was a singing in my ears, as I have heard there is to drowning men. My soul seemed to go out from my body, and there was an agonizing feeling, as if I were in an earthquake. I came back and found

you shaking my body. I saw you do
it before I felt you.

MINA comforts LUCY.

MINA
Arthur will be here soon. Rest
now. Rest, and you will feel
stronger. I must go to Jonathan.

LUCY
Good bye, Mina.

MINA
Good bye.

DR SEWARD'S PRIVATE ASYLUM

RENFIELD is chained and put back in his cell by DR SEWARD.

RENFIELD
I shall be patient, Master. It is
coming, coming, coming!

DR SEWARD
Why did you try to escape?

RENFIELD
I don't want to talk to you. You
don't count now.

DR SEWARD
What were you doing in the grounds
of Carfax Abbey?

RENFIELD
The Master is at hand. You cannot
keep me here.

DR SEWARD
You are here for your own good.

RENFIELD
Master, do not pass me by, in your
distribution of good things!

DR SEWARD
Selfish behaviour, Mr Renfield!

RENFIELD
How so?

DR SEWARD
You demand "good things" from the
Lord God himself! This is
selfish. Self-interested
behaviour. Be humble, and ask
what you can do for others.

RENFIELD laughs long and loud. DR SEWARD exits, disgusted.

RENFIELD
What's the matter? Still pining
for Lucy?!

LUCY'S HOUSE

ARTHUR is by LUCY's bedside. DR SEWARD enters and joins
him.

ARTHUR
Lucy, my dearest, my good friend
Dr Seward is here to see you.

LUCY
Dr Seward!

DR SEWARD
Hello, Lucy. Arthur, you do know
that...

LUCY
Dr Seward, Arthur and I have no
secrets between us.

DR SEWARD
Good. I am pleased to hear it.

DR SEWARD prepares his medical equipment.

ARTHUR
Doctor, Lucy gets weaker every
day. She has no disease, but she

is losing a lot of blood in the night.

DR SEWARD
May I? This won't hurt a bit.

LUCY
What are you doing?

DR SEWARD
I'm just taking a small sample of your blood.

DR SEWARD begins to take a blood sample.

ARTHUR
The trouble is, Doctor, my father is very ill. Dying. And I am torn. I want to be with him, and yet, I am anxious about leaving her alone.

LUCY
Arthur, you must go.

DR SEWARD
My friend, go to your father. I promise you I will take good care of her.

ARTHUR
Lucy?

LUCY
Go, Arthur, with my blessing.

ARTHUR
Thank you. I love you. Good bye.

ARTHUR exits. DR SEWARD examines the blood sample.

DR SEWARD
Well, Lucy, how are you feeling?

LUCY

I loathe talking about myself.

DR SEWARD

I am a professional doctor.
Everything you say is in
confidence.

LUCY

I do not care for myself, but I'm
worried for Arthur. Tell him
everything, if you think it best.

DR SEWARD

You look very pale.

LUCY

Yes, I confess, I feel weaker
every day. And at night, I have
such terrible dreams.

DR SEWARD

Your blood test seems normal. You
just seem to be rather -
bloodless. I see you have a cut
on your neck.

LUCY is unhappy and draws back.

LUCY

I have such dreams, but in the
morning I can remember nothing.

DR SEWARD

Lucy, our special friendship makes
this a little difficult. I have
an old friend, Professor Van
Helsing, coming over from
Amsterdam to help me with another
case. He is an expert in obscure
diseases. Maybe he can help.

LUCY

Very well. Thank you, Dr Seward.

DR SEWARD

John.

LUCY

Thank you, John.

DR SEWARD'S PRIVATE ASYLUM

During the previous scene, RENFIELD either exits or quietly transforms into VAN HELSING. VAN HELSING enters/is discovered in RENFIELD's cell. DR SEWARD joins him.

VAN HELSING

My dear John, it is always a pleasure to help an old friend!

DR SEWARD

Thank you, Professor Van Helsing.
I trust you had a good journey?

VAN HELSING

Yes. Now, tell me more about this Mr Renfield.

DR SEWARD

A fascinating case. I decided to let him have his freedom.

VAN HELSING

You let him escape? Why?

DR SEWARD

To see where he goes.

VAN HELSING

He has escaped before?

DR SEWARD

Yes. To Carfax Abbey. I want to know why.

VAN HELSING

I see.

DR SEWARD

He will be watched, of course.

VAN HELSING

Very wise, my good friend.

DR SEWARD

I have another favour to ask.

VAN HELSING

Then, ask...

DR SEWARD

A special friend is very ill. She seems to be losing blood, but I cannot tell how or why. Her only obvious symptom is a small puncture in her neck.

VAN HELSING

John, my friend. We must waste no time. Take me to her immediately!

DR SEWARD

Yes, of course.

VAN HELSING

When did you last see her?

DR SEWARD

Yesterday. She seems to have night-

VAN HELSING

Quick! Tell me it all on the way!

VAN HELSING and DR SEWARD exit with urgency.

LONDON STREET

Wedding bells. MINA and JONATHAN walk hand in hand.

JONATHAN

Mina.

MINA

Yes, my dear husband.

JONATHAN

Now we are married, we must have no secrets.

MINA

Of course. No secrets.

JONATHAN

In Transylvania, I had a great shock. When I try to think of what happened, I feel my head spin round. I do not know if it was real or the dreaming of a madman.

MINA

Oh, my poor Jonathan. You have not been well.

JONATHAN produces his journal and hands it to MINA.

JONATHAN

I wrote everything down. Please, take it.

MINA accepts the journal.

MINA

(dubiously)

Thank you.

JONATHAN

Was it brain fever? Was I mad? The secret is here, in this book, and I do not want to know it.

MINA

Shall I read it?

JONATHAN

No! You must not read it. Except in an emergency. Promise me!

MINA

I promise.

They kiss. The outline of a figure wearing DRACULA's cape sweeps past JONATHAN. He panics. Bat noises.

MINA (CONT'D)

Jonathan! What's the matter?

JONATHAN

Do you see who it is?

MINA

No. Who is it?

JONATHAN
It is the man himself!

DRACULA exits.

MINA
Who?

JONATHAN
Count Dracula, but he has grown
young. Oh, my God! My God!

MINA
Come, darling. You are feverish.

JONATHAN
What is he doing here, in London?

JONATHAN exits in a panic.

MINA
My poor darling. I fear I must
read your story.

MINA exits, with the journal in hand.

LUCY'S HOUSE

DR SEWARD shows VAN HELSING in. LUCY is unconscious.

DR SEWARD
Lucy, I have brought Professor Van
Helsing to see you.

VAN HELSING rushes to LUCY and prepares for a transfusion.

VAN HELSING
My God! This is dreadful. There
is no time to be lost. She will
die for want of blood. There must
be a transfusion of blood at once.
Is it you or me?

DR SEWARD
I am younger and stronger,
Professor. It must be me.

VAN HELSING

Then get ready at once.

DR SEWARD rolls up his sleeve. VAN HELSING connects a tube to his arm and starts the transfusion.

DR SEWARD

Ah!

VAN HELSING

How do you feel?

DR SEWARD

Proud. I want to see the colour in her cheeks again.

VAN HELSING

No man knows, till he experiences it, what it is to feel his own lifeblood drawn away into the veins of the woman he is saving.

DR SEWARD

What do you make of that mark on her throat?

VAN HELSING

What do you make of it?

DR SEWARD

I have not examined it yet.

They examine LUCY's neck.

VAN HELSING

Well?

DR SEWARD

I can make nothing of it.

VAN HELSING

Two punctures.

DR SEWARD

Just over the jugular vein. Could it be the cause?

VAN HELSING

No, the whole bed would have been
drenched scarlet, if she had lost
that much blood. That will do.

DR SEWARD

Already?

VAN HELSING takes the tube from DR SEWARD and connects a
new tube to his own arm, to continue the transfusion.

VAN HELSING

It is my turn now. Rest. You
have work to do. You must stay
strong.

DR SEWARD lies down to recover.

DR SEWARD

Yes.

VAN HELSING

Nothing must be said of this. If
her young lover, Arthur, should
turn up unexpectedly, don't say a
word to him. It may frighten him.

DR SEWARD

Of course.

LUCY slowly wakes up. VAN HELSING finishes the
transfusion.

VAN HELSING

Quick, help me, she is waking.

DR SEWARD helps VAN HELSING clear up after the transfusion.

LUCY

Who..?

DR SEWARD

Lucy, this is Professor Van
Helsing, the doctor I told you
about. He is here to help you.

VAN HELSING

Pleased to meet you, Miss Lucy.

LUCY
And you, Professor.

VAN HELSING produces some garlic flowers.

VAN HELSING
These are for you.

LUCY
For me? Oh, thank you!

VAN HELSING
Yes, my dear, but these are
medicines. I put them in your
window and hang them round your
neck, so you sleep well. Oh, yes!

LUCY
Oh, you are joking with me. These
flowers are only common garlic.

LUCY laughs, pulls a face and throws the garlic away.

VAN HELSING
I never joke! There is a reason
for what I do. I warn you. Do
not disobey me, for the sake of
others and your own. There is
much virtue to you in these common
flowers.

VAN HELSING distributes garlic around the room.

LUCY
They stink!

VAN HELSING
See, I place them in your room. I
make the wreath that you must
wear. But hush, no questions.
John...

DR SEWARD
Professor?

VAN HELSING
We must close up all the windows
and lock them securely.

DR SEWARD

Very well.

VAN HELSING

We must cover every door and window with the garlic smell.

DR SEWARD

I know you have your reasons, but this looks like some sort of spell to keep out an evil spirit.

VAN HELSING

Perhaps! You must go. Fetch Arthur! We must have him here by tomorrow morning.

DR SEWARD

Yes, Professor. Good night.
Goodbye, Lucy.

DR SEWARD exits. Bat noises, flapping against the window.

VAN HELSING

What's that noise?

LUCY

The noise I hear, every night.

VAN HELSING

A bat, flapping against the window.

LUCY

Every night.

VAN HELSING

You see these bats, every night?

LUCY

In my dreams, they...

VAN HELSING

Yes?

LUCY

I... I cannot remember. It is all a blur. But I fear to fall asleep.

VAN HELSING places a wreath of garlic around Lucy's neck.

VAN HELSING

Take care you do not disturb this
garlic, and do not open the window
or the door!

LUCY

I promise.

VAN HELSING

I must go back to Amsterdam
tonight. I must consult my books.

LUCY

Thank you for all your kindness.

VAN HELSING

And here, take this.

VAN HELSING gives her a crucifix.

LUCY

The Holy Cross.

VAN HELSING

It will protect you.

LUCY

Thank you.

VAN HELSING

I must go now. I need my books,
to learn more about your
condition. You must stay in here
all night. If you leave here, you
shall not sleep easy hereafter!

LUCY

Good night, Professor.

VAN HELSING

Good night, my young friend.

VAN HELSING exits. LUCY tries to sleep. Bat noises.
Silence. Loud screeching bat noises. LUCY wakes suddenly
and sits bolt upright.

LUCY

Urgh! What? Who's there?

Silence. LUCY tries to settle down again.

LUCY (CONT'D)

Oh, I cannot sleep with this
suffocating smell. If I cannot
open the windows, then I cannot
wear garlic round my neck.

LUCY throws off the garlic wreath, and tries again to
sleep. She begins to nod off. Silence. Suddenly, a wolf
howls and glass shatters. LUCY awakens instantly, and her
crucifix falls to the floor. She runs to open her door to
look out,

LUCY (CONT'D)

Who's there? What..? Who..?

(yawning)

Oh, still that bat, flapping at my
window. Won't you let me sleep?
So tired. Heavy. Must sleep...

She lies down to sleep. DRACULA enters through the door.

DRACULA

Yes, sleep, sleep, so heavy, while
I drink, and drink, a deep, deep
draught from your veins.

LUCY, sleeping, sits up and stares into his eyes. She
pulls her collar down and invites him to drink blood from
her neck.

DRACULA (CONT'D)

I helped my friend, the wolf, to
escape from the zoo, and he has
helped me to break through your
defences.

DRACULA laughs and leans over LUCY. Bat noises.

LUCY'S HOUSE - THE NEXT DAY

ARTHUR and VAN HELSING enter separately.

VAN HELSING

You must be Arthur.

ARTHUR

Yes.

VAN HELSING

I am Professor Van Helsing.

ARTHUR

Yes, Dr Seward told me all about you. Thank you for your help.

VAN HELSING

Have you only just arrived?

ARTHUR

I couldn't get in. I had to break in. There was a broken window.

VAN HELSING

How is she?

ARTHUR

I don't know yet!

VAN HELSING

Did you not get my telegram?

ARTHUR

No. Not until this morning.

VAN HELSING

Then I fear we are too late.
God's will be done!

ARTHUR

Professor, I came as soon as I could. My father passed away last night.

VAN HELSING

I am sorry to hear it, my young friend, we must save your Lucy from a fate worse than death!

ARTHUR

Oh dear God.

VAN HELSING finds LUCY lying unconscious and feels her pulse.

VAN HELSING
It is not yet too late! Quick!
Quick! Come here!

ARTHUR
Oh, Lucy.

ARTHUR tries to kiss LUCY. VAN HELSING prevents him.

VAN HELSING
Back, my friend. Look! See how
sharp her teeth are.

ARTHUR
Dear God! What's happening to
her?

VAN HELSING
Do not trouble about it now.
Forget it for the present.

ARTHUR
How can I forget it?

VAN HELSING prepares for another blood transfusion.

VAN HELSING
You shall understand it all in
good time. Now, you are to help
her.

ARTHUR
What can I do? Tell me. My life
is hers, and I would give the last
drop of blood in my body for her.

VAN HELSING
I do not ask so much as that, not
the last drop! Give me your arm.

VAN HELSING attaches a tube to ARTHUR and starts
transfusing.

ARTHUR
Will she live, Professor?

VAN HELSING

Young miss is very bad. She must have blood or die. I am performing what we call a transfusion, to put blood back into her body.

ARTHUR

But what took it out?

VAN HELSING spies the Cross and garlic wreath on the floor.

VAN HELSING

Ah! Look! See, she has dropped her protection.

He picks up the Cross and the garlic.

ARTHUR

What, that cross?

VAN HELSING

Yes. And the garlic.

ARTHUR

Garlic?

ARTHUR sniffs the garlic, doubtfully. LUCY begins to wake.

VAN HELSING

She's waking up! It is enough. Do not stir an instant.

VAN HELSING concludes the transfusion.

LUCY

My love, I'm so glad you have come!

ARTHUR

Oh, Lucy.

ARTHUR goes to kiss her. VAN HELSING motions him back.

VAN HELSING

No, not yet! Hold her hand, it will comfort her more.

ARTHUR takes her hand and kneels beside her.

LUCY

Arthur! Oh, my love! Kiss me!

ARTHUR bends over to kiss her. VAN HELSING drags him back "with a fury of strength" and hurls him across the room.

VAN HELSING

Not on your life! Not for your living soul and hers!

LUCY sits up with a sudden energy, snarling with her fangs. Then she flops back exhausted. VAN HELSING holds her hand.

LUCY

My true friend, and his! Oh, guard him, and give me peace!

VAN HELSING

I swear it!
(to Arthur)
Take her hand in yours, and kiss her on the forehead, and only once.

ARTHUR kisses her forehead, as her eyes close in death.

ARTHUR

It is all over. She is dead!

VAN HELSING

Come, my child. You are weak. You have had much sorrow and much mental pain. You must not be alone, even though we do not speak, and even if we sleep.

LUCY'S GRAVESIDE

A bell tolls. LUCY is shrouded with a piece of fabric representing her coffin. VAN HELSING, DR SEWARD, ARTHUR and MINA stand round her grave.

MINA

God, rest her soul. It was a good service.

ARTHUR

Yes, thank you for coming, Mina.
Lucy always spoke so warmly of
you. It is good to meet you at
last.

MINA

And you, Arthur. It must be a
very difficult time for you.

ARTHUR

Poor Lucy. No friend had a closer
place in her heart than you. Come
and look at her.

ARTHUR pulls back the fabric to reveal LUCY's face.

DR SEWARD

How beautiful she is. Was.

ARTHUR

Is she really dead?

VAN HELSING

We thought her dying whilst she
slept, and sleeping when she died.

DR SEWARD

Ah well, poor girl, there is peace
for her at last. It is the end!

VAN HELSING

Not so, alas! Not so. It is only
the beginning!

ARTHUR

What do you mean?

VAN HELSING

Wait and see.

VAN HELSING begins to smother LUCY's body with garlic.

ARTHUR

What are you doing?

VAN HELSING

We must smother her with garlic.

DR SEWARD

Professor, let her rest in peace.
She is dead!

VAN HELSING
No! She is not dead. She is
undead!

ARTHUR
UnDead! What do you mean? Is
this all a nightmare?

DR SEWARD
You're hysterical!

VAN HELSING
NO! I have studied my books in
Amsterdam.

DR SEWARD
I have never seen the word
"undead" in any medical book.

VAN HELSING
Not in medical books. In folk
stories from the East. From
Transylvania.

DR SEWARD
Stories. Fiction.

VAN HELSING
NO! Look! You have seen it with
your very eyes. She has been
bitten by a "vampire". A creature
of the night.

DR SEWARD
Professor, this not the time or
the place..

VAN HELSING
It must be! We have no time.
Lucy is now one of them. A
vampire. She will rise from the
dead every night, for eternity.
She will seek out her innocent

victims and drink their blood!
Then they, like Lucy, will become
vampires themselves!

ARTHUR
Enough! Stop it!

VAN HELSING
They transform themselves into
other creatures. Bats!

ARTHUR
Bats! I can hear no more of this!

MINA
Gentlemen, he speaks true! I was
Lucy's best friend, and I saw what
happened to her in Whitby! It's
all true!

VAN HELSING
Thank you, Madam Mina.

MINA
And my beloved Jonathan! He was
in Transylvania, and he saw such
terrible things! Bats, vampires -

VAN HELSING
Aha! This may be the connection!

MINA
He wrote it all down. It's all in
here!

MINA produces Jonathan's journal and gives it to VAN
HELSING.

VAN HELSING
Ah, Mina, thank you! This may
help us in our quest.

ARTHUR
Our quest?

VAN HELSING
We must find the vampire that bit
Lucy, and destroy him!

DR SEWARD

Why?

VAN HELSING

Why? Why? To stop the contagion.
If we can find and destroy the
original vampire, then the souls
of all his victims may rest in
peace.

DR SEWARD

I can't believe what I'm hearing.

VAN HELSING

No need. See, it is getting dark.
We must hide. And observe.

VAN HELSING hussles the others into hiding places.

ARTHUR

What are we looking for?

VAN HELSING

You will know. But don't make a
sound. Any of you!

Night falls. Slowly, LUCY rises from her grave. She walks
serenely across the stage, snarls with her fangs, and
exits. ARTHUR tries to follow her. VAN HELSING prevents
him.

ARTHUR

Lucy.

VAN HELSING

No, my friend!

ARTHUR

Lucy. She's alive!

VAN HELSING

No! She is not alive! And she is
not Lucy! Not any more.

DR SEWARD

It is incredible! If I had not
seen it with my own eyes.

MINA

Poor Arthur. Poor Lucy.

VAN HELSING

Poor Lucy indeed! Her soul will
never rest in peace until we
destroy her undead body.

ARTHUR

No!

VAN HELSING

Yes, my dear young friend, we must
drive a wooden stake through her
heart while she sleeps -

ARTHUR

Oh dear God!

VAN HELSING

And then we must cut off her head.

MINA

Hush! She's coming back!

They rush back to their hiding places. LUCY returns,
covered in blood. She blows a kiss to her offstage victim.

LUCY

Thank you, dear child, for your
kiss. For now, I am satisfied.

LUCY climbs into her (fabric) coffin and sleeps/dies. The
others emerge, horrified.

ARTHUR

This monster... has stolen my
Lucy's body. We must destroy it.

VAN HELSING

We must meet here in daylight. It
is not safe now. Come.

They exit. LUCY wakes to watch them go.

LUCY

Come to me, Arthur. Leave these
others and come to me. My arms

are hungry for you. Come, and we
can rest together.

LUCY sleeps/dies once more. Bat noises fade into bird
song.

LUCY'S GRAVESIDE - THE NEXT DAY

VAN HELSING leads on ARTHUR and DR SEWARD.

VAN HELSING

It will be a blessed hand that
sets her free. I am willing, but
it is your right.

ARTHUR

From the bottom of my broken heart
I thank you. Tell me what I am to
do, and I shall not falter.

VAN HELSING

Brave lad! This stake must be
driven through her heart.

VAN HELSING produces the stake and a hammer for ARTHUR.

ARTHUR

Go on.

VAN HELSING

Take this stake in your left hand,
ready to place the point over the
heart, and the hammer in your
right. Strike in God's name, so
all may be well with the dead that
we love and the UnDead pass away.

ARTHUR takes the stake and the hammer, and positions
himself to strike the fatal blow.

VAN HELSING (CONT'D)

Our Father, which art in heaven,
hallowed be thy name, thy kingdom
come...

ALL

Thy will be done!

ARTHUR strikes the stake through LUCY's heart. LUCY writhes and screams for a few moments. Then she is still.

VAN HELSING

And now, my child, you may kiss her. She is no longer the devil's UnDead. She is God's true dead!

ARTHUR

God bless you. You have given my dear one her soul again

VAN HELSING

And now we must cut off her head and fill her mouth with garlic.

DR SEWARD

Yes, Professor.

DR SEWARD drags off LUCY's body. ARTHUR cries on VAN HELSING's shoulder.

VAN HELSING

Arthur. You must go home and recover. You have played your part, my friend.

ARTHUR

Thank you, Professor. Good luck!

ARTHUR exits. DR SEWARD re-enters with a bloody knife.

DR SEWARD

It is done.

VAN HELSING

Good! And now we must destroy the vampire that bit Lucy.

DR SEWARD

Yes, but how?

VAN HELSING

We drive a stake through his heart and chop his head off.

DR SEWARD

Yes, but how do we find him?

VAN HELSING

The book that Mina gave me, her husband Jonathan's story...

DR SEWARD

Yes.

VAN HELSING

That book gives us all the clues we need. Come, let us go to your asylum. It is the best place to explain it all.

They exit.

DR SEWARD'S PRIVATE ASYLUM

MINA and DR SEWARD are joined by VAN HELSING, who is waving JONATHAN's journal in his hand.

VAN HELSING

Mina, thank you so much for sharing Jonathan's book with us.

MINA

He is on his way to join us here.

VAN HELSING

Good. In Transylvania, Jonathan was held prisoner by the vampire, Count Dracula. Dracula is now here, in London, at Carfax Abbey.

DR SEWARD

Carfax Abbey! But that's just next door to the asylum.

VAN HELSING

Indeed! That is why I propose we use this place as our base.

DR SEWARD

Carfax Abbey. Mr Renfield keeps trying to escape there.

VAN HELSING

I believe that Dracula was the vampire that attacked Lucy.

MINA

Then we must avenge her. We must go to Carfax Abbey and destroy him.

VAN HELSING

Yes. We must go there immediately.

DR SEWARD

I see Jonathan is arriving. Meet me outside. Jonathan!

DR SEWARD exits to greet JONATHAN off stage.

JONATHAN (O.S.)

Dr Seward! Is my Mina in there?

VAN HELSING

Bring garlic, and a crucifix. I shall bring some Holy host.

MINA

Wait for me!

VAN HELSING

Mina, this is not women's work.

MINA

What do you mean?

VAN HELSING

We men are not in so much danger.

MINA

But Lucy was my best friend.

VAN HELSING

Yes, but I think it would be safer if you were to stay here.

MINA

Very well.

JONATHAN enters, shakes VAN HELSING's hand and kisses MINA.

JONATHAN
Professor Van Helsing, it is a
pleasure to meet you at last.

VAN HELSING
The pleasure is mine, Jonathan.

JONATHAN
I shall meet you outside in a
minute, Professor. Dr Seward has
explained it all.

VAN HELSING
Good! Go to bed, Mina. Make sure
all the windows and doors are shut
and do NOT leave the asylum.

MINA
Yes, professor.

VAN HELSING
Good night, Mina.

MINA
Good luck, Professor!

VAN HELSING kisses her hand and exits. JONATHAN kisses
her.

JONATHAN
Darling, I came as soon as I
could.

MINA
You will be careful, won't you?

JONATHAN
Yes, my darling. God willing, we
can end his evil existence
tonight.

MINA
I am sorry that I showed your
journal to the Professor, but -

JONATHAN

Sorry?! Mina, you have saved the day! Dracula has his fifty coffins in Carfax Abbey, I know it, and we shall sterilize every last one of them with garlic and Holy host.

MINA

Go then, darling! But be careful!

JONATHAN

Good bye, my love.

They embrace. JONATHAN exits. Bat noises.

MINA

What is that infernal flapping noise at the window? It's so foggy out there, I can't see a thing.

(yawning)

Oh, I feel so tired. So tired.
My arms feel so heavy. So heavy.
My legs feel so heavy. So heavy.

MINA lies down. DRACULA enters. They stare at each other.

DRACULA

Do not make a sound!

MINA

Oh God, pity me!

DRACULA

Silence! I need refreshment.
Your veins shall satisfy my
thirst!

MINA flops dreamily into DRACULA's arms. He bites her neck.

DRACULA (CONT'D)

So you would help these men to hunt me and frustrate me! They dared to play their wits against me! And you, their beloved Mina, you are now flesh of my flesh,

blood of my blood, my bountiful
wine-press for a while. You shall
be my companion and helper. But
first you must be punished for
what you have done. You have
fought against me - now you must
do my bidding.

DRACULA uses his sharp nail to open a vein in his neck. As
the blood pours out, he forces the helpless MINA to drink.

DRACULA (CONT'D)
Now, drink. Drink deep. Enjoy!

RENFIELD'S CELL

RENFIELD is back in his cell, badly injured. JONATHAN
enters.

RENFIELD
Help! Help me!

JONATHAN
What's wrong? Are you hurt?

RENFIELD
Yes.

JONATHAN
I'll get the doctor!

RENFIELD
NO! I have something that I must
say before I die.

JONATHAN
Before you die?!

RENFIELD
It was all a dream.

JONATHAN
A dream?

RENFIELD
In my dream, I saw you three
vampire-hunters go to Carfax

Abbey. You were looking for
Dracula!

JONATHAN

Yes!

RENFIELD

But you didn't find him.

JONATHAN

No.

RENFIELD

You found rats! Thousands of
them!

JONATHAN

Yes, rats everywhere.

RENFIELD

You were looking for fifty
coffins.

JONATHAN

Yes, but -

RENFIELD

You found forty-nine coffins, and
you sterilised them with garlic
and host! But there's still one
coffin you could not find.

JONATHAN

Yes, but how do you know all this?

RENFIELD

Because He was here!

JONATHAN

Dracula?

RENFIELD

Yes! He came up to the window in
the mist. He was laughing, his
teeth glinting in the moonlight.

JONATHAN

What did you do? Tell me!

RENFIELD

He raised his hands, and I could see that there were thousands of rats with their eyes blazing red, like His only smaller. He said, 'All these lives will I give you, yes, and more, if you fall down and worship me!' Before I knew what I was doing, I was opening the window. Come in, Lord and Master!

JONATHAN

You let Dracula in here! MINA!

JONATHAN runs off to find MINA.

RENFIELD

I tried to stop him. Then I saw His eyes. They burned into me, and my strength became like water. He flung me down on the floor. There was a red cloud before me, and a noise like thunder.

RENFIELD collapses and dies.

JONATHAN (O.S.)

MINA! MINA!

MINA'S BEDROOM

MINA is prostrate. JONATHAN enters, frantic.

JONATHAN

In God's name, what does this mean?
What does that blood mean? What has happened? Tell me!

DR SEWARD enters, alarmed by the commotion.

DR SEWARD

Jonathan? What's wrong?

JONATHAN

Dracula's been here. He has gorged himself on my Mina. Do

something to save her. It cannot have gone too far yet. I must find him!

MINA

No! Jonathan, you must not leave me. I have suffered enough tonight, without the dread of his harming you. Stay with me.

MINA holds JONATHAN close. DR SEWARD pulls out a crucifix.

DR SEWARD

Do not fear. Whilst this is close to you, no foul thing can approach. I have some Holy host. Here.

DR SEWARD touches Mina's forehead with the host. It makes a very visible scar on her forehead. She screams.

MINA

AH! It burns! I am unclean, unclean!

JONATHAN

No, Mina. I shall not hear such a word from you. May God judge me, if anything ever come between us!

MINA

I must touch you or kiss you no more.

DR SEWARD

She is one of the undead. We have to face that fact.

MINA

I am to suffer the same fate as poor Lucy?

JONATHAN

We have a few days. We must destroy Dracula before the transition is complete.

MINA

Or I shall be damned as a vampire
for eternity.

JONATHAN

Come, we have no time to waste!
Where's Van Helsing?

JONATHAN exits.

DR SEWARD

You must survive until Dracula is
destroyed.

MINA

I will hang on to life with all my
strength, for Jonathan's sake.

DR SEWARD

Get some sleep now.

MINA lies down and tries to sleep. DR SEWARD exits.

DR SEWARD'S PRIVATE ASYLUM - DAWN

MINA is asleep as VAN HELSING enters.

VAN HELSING

Mina, wake up.

MINA

Uh. What time is it?

VAN HELSING

It is just before dawn. The time
when it is not quite night and not
quite day. I have an idea.

MINA

Yes?

VAN HELSING

You now have a psychic connection
with Dracula. If you will allow
me to hypnotise you, we may be
able to read his mind through you.

MINA

Hypnotize me before the dawn, and
then I shall be able to speak.
Neither day nor night. Quick, the
time is getting close.

VAN HELSING

Relax and look into my eyes...

VAN HELSING stares at her, and with each hand, "makes
passes in front of her, from over the top of her head
downward."

VAN HELSING (CONT'D)

Your arms are feeling very heavy.
You are far away, so relaxed,
relaxed. All of your muscles,
your arms, your legs are feeling
so heavy, as all the tension
leaves your body and sets your
mind free.

MINA closes her eyes in a trance. VAN HELSING beckons
JONATHAN and DR SEWARD in. They enter quietly to observe.

VAN HELSING (CONT'D)

Where are you?

MINA

(in a Dracula-like voice)
I do not know. It is strange to
me!

VAN HELSING

What do you see?

MINA

I can see nothing. It is all
dark.

VAN HELSING

What do you hear?

MINA

The lapping of water. It is
gurgling by, and little waves
leap. I can hear them on the
outside.

VAN HELSING

Then you are on a ship?

MINA

Yes.

VAN HELSING

What else do you hear?

MINA

The sound of men stamping
overhead. There is the creaking
of a chain.

VAN HELSING

What are you doing?

MINA

I am still. It is like death!

MINA wakes.

MINA (CONT'D)

Have I been talking in my sleep?

VAN HELSING

You have told us where Dracula is!

MINA

Where?

VAN HELSING

On a ship. He is lying in his
coffin in the hold of a ship.

DR SEWARD

If he is on a ship, he may be
trying to leave the country.

MINA

Then there is not a moment to
lose.

JONATHAN

He is running away from us!

DR SEWARD

Where to?

JONATHAN

Home! To Transylvania! He is trying to get home to his castle.

VAN HELSING

Then we must pursue him and destroy him before he gets there.

JONATHAN

If he is travelling by sea, we must travel by rail. It will be quicker

VAN HELSING

We must split up. If one of our groups is delayed, the others may still be in time. I shall travel with Mina, so I may see into Dracula's mind.

DR SEWARD

Then I shall travel with Jonathan!

MINA

How will we find it?

VAN HELSING

I know the way!

MINA

How?

VAN HELSING

It is all in Jonathan's journal.

JONATHAN

Come then! There is not a moment to lose! Goodbye, Mina. I hope to see you in Transylvania, freed from this vampire curse!

JONATHAN and DR SEWARD exit.

VAN HELSING

We shall see them on the road to Castle Dracula in three days'

time, if all goes well. Come, we
have a train to catch.

MINA and VAN HELSING exit. A train whistle, fading into...

TRANSYLVANIA

Wolves howling, wind. VAN HELSING and MINA enter, frozen.
VAN HELSING makes a protective circle of host. MINA sits.

VAN HELSING
Night is falling. I shall make a
circle with this host. It will
protect us from the forces of
evil.

MINA
How far are we from the castle?

VAN HELSING
We are very close now, but we
cannot continue until day break.

MINA
I fear I do not have much life
left in me. And it is so cold.

VAN HELSING
Hang on to life! One more night.
For Dracula will surely be
travelling up this road tomorrow.

VAMPIRE LADY enters. She circles, snarls, but cannot
attack.

VAMPIRE LADY 1
Come to me, come to me...

VAN HELSING
Fascinating.

VAMPIRE LADY 1
Come to me and feel my kiss.

VAN HELSING is drawn towards her, but MINA holds him back.

MINA

Do not leave the circle! Here you
are safe!

VAMPIRE LADY 1

Come, sister. Come to me.

VAN HELSING

It is for you that I fear!

MINA

Why fear for me? None safer in
all the world from them than I am.

VAN HELSING threatens VAMPIRE LADY 1 with Holy host.

VAN HELSING

You cannot break our Holy circle.
And when day breaks, I shall
destroy you.

VAMPIRE LADY 1 laughs, bitterly and crawls provocatively
into a (fabric) coffin. Wolf howls give way to bird song.

TRANSYLVANIA - THE NEXT DAY

VAN HELSING helps an exhausted MINA to her feet.

VAN HELSING

Wake up, Mina. The time is near
now when you shall be free again.

MINA

I cannot go on much longer. That
was the darkest night of my life.

VAN HELSING

Yes, but today, Dracula's coffin
will be driven down this road, and
I shall end all this. Wait here.
I have a small matter to attend
to.

VAN HELSING takes a stake, a hammer and a knife from his
bag.

MINA

What are you doing?

VAN HELSING

Look away, I must destroy them
all.

VAN HELSING hammers the stake into the VAMPIRE WOMAN's
heart.

VAMPIRE LADY 1

Aaaaaaaargh!

VAN HELSING drags the body off stage to cut its head off.
He re-enters running, excited, pointing.

VAN HELSING

Look! Madam Mina, look! Look!

MINA

What is it? Where?

VAN HELSING

There! Do you see it? A horse
drawn cart, and on the cart...

MINA

Is a coffin!

VAN HELSING

They are galloping, those horses.
They are running from something!

We hear galloping horses.

MINA

Look! There's Jonathan giving
chase.

VAN HELSING

Jonathan! JONATHAN!

He waves frantically to attract JONATHAN's attention.

MINA

Jonathan!

VAN HELSING

He has seen us!

MINA

Oh, my brave husband.

VAN HELSING
(shouting to Jonathan)
We shall block the road! Then you
must break open the coffin!

VAN HELSING stands defiantly facing the oncoming charging horses. He holds a large crucifix in front of him. The sound of the galloping climaxes with sudden whinnying.

Blackout. As JONATHAN runs, shouting, through the audience, DRACULA subtly enters into position.

JONATHAN
STOP! Whoa there! Stop in the
name of the Lord God and all that
is holy! STOP!

Lights up on stage to reveal DRACULA, snarling viciously.

VAN HELSING
Quick! Take the stake and hammer
it through his heart!

VAN HELSING keeps DRACULA at bay with the crucifix, whilst MINA hands JONATHAN the stake and hammer.

JONATHAN
I send you back to Hell!

JONATHAN strikes the blow through DRACULA's heart. DRACULA lets out a scream. Hideous amplified bat noises. DRACULA performs a movement sequence, as he spins into oblivion. VAN HELSING pursues him off stage, to chop his head off.

JONATHAN (CONT'D)
(watching off stage)
Amen. The Professor has chopped
off the vampire's head, and filled
his hellish mouth with garlic.

MINA has subtly wiped the scar from her forehead.

MINA
Praise God! I feel strong again.

JONATHAN
My darling, your scar has gone.
The curse has passed away! Your
forehead is as clear as snow!

They kiss, happily.

MINA
Come on, we must thank the
Professor for freeing us.

They exit, hand in hand.

RENFIELD'S CELL

NURSE 1 is writing on a clipboard. RENFIELD enters.

NURSE 1
Hello, Mr Renfield. Are you
feeling better?

RENFIELD
Yes. Yes, I am.

NURSE 1
Did you enjoy your hypnotherapy
session with Dr Seward.

RENFIELD
Yes. Very... liberating.

NURSE 1
Good. It's new here. Quite
exciting, really, getting all
these fancy new treatments here.

RENFIELD
Yes. Very exciting. And the
funny thing is, I can still smell
garlic.

NURSE 1
Yes. Yes, I think I can too.

She winks at him and exits. RENFIELD laughs heartily.
Crescendo of bat noises. Silence. Blackout.