

# **The Mystery of Renfield & Dracula**

**By Andrew Loudon**

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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.*

Dr Seward's Private asylum

RENFIELD

HELP! HELP! HELP ME!!

NURSE 1

Shh! Calm down! Calm down.

RENFIELD

He wants 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  
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.

DR SEWARD  
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! I have thirty now!

DR SEWARD  
Yes, of course, 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.

*RENFIELD indicates the NURSES. 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. It's when he comes.

DR SEWARD

Who?

RENFIELD

Him. He was here again.

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

He has taken a prisoner, just as you have taken me prisoner.

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  
fiancee 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.  
Your medication will help you to  
sleep.

### **SONG - TWILIGHT**

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.*

DRACULA

Get along! Move! MOVE!  
Faster!

JONATHAN

What are those strange lights?

*RENFIELD howls.*

DRACULA

Listen to the wolves, the  
children of the night. What  
music they make.

*DRACULA silences RENFIELD's howls with a sweeping gesture.*

DRACULA (CONT'D)

SILENCE! Enough!

RENFIELD

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

DRACULA

Whoa there! Whoa!

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

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.

DRACULA

Come, and enjoy our  
Transylvanian delicacy. Goulash  
of Goat.

*JONATHAN eats politely, but chokes on the food.*

JONATHAN

Agh! Oh! It's... quite spicy!

DRACULA

Yes, that is the paprika.

*JONATHAN tries to eat, but is distracted by the sight of an  
eye on the plate.*

JONATHAN

What is that?

DRACULA

A goat's eye. Delicious.

JONATHAN

It seems to be looking at me...

DRACULA

Yes. Some say that the goulash enjoys seeing you eat it.

JONATHAN

Is that a goat's ear?

DRACULA

Yes. The goulash enjoys the sounds of being eaten...

JONATHAN

What's that?

DRACULA

A tongue.

JONATHAN

Goat's tongue?

DRACULA

Yes. The goulash enjoys tasting you as it is eaten.

JONATHAN

Thank you for your hospitality. The food was... delicious... but I really must sleep.

DRACULA

I have the recipe, if you would like.

JONATHAN

NO! No, thank you so much, I must -

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

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 sleep.*

RENFIELD

No! I fed the flies to the  
spiders.

NURSE 1

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

They're all locked! Every door  
to the outside world is locked.

*He runs to look out of a window.*

JONATHAN (CONT'D)

And the walls are so steep. A  
thousand feet or more. 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 into my library. You may go anywhere you wish in the castle, except where the doors are locked.

JONATHAN

Yes, 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

My books are my friends. I only know your language through books.

JONATHAN

You speak English perfectly.

DRACULA

Thank you, you flatter me. You see, I long to go through the crowded streets of your mighty London, to share its life, its change, its death. So, you will help me to go to England?

JONATHAN

You wish to buy a house, I understand?

DRACULA

Yes, 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.

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 our bones to lie with the common dead.

JONATHAN

*(baffled)*

I see. It is only overlooked by one property - a lunatic asylum - oh, er, but er... It is not, however, visible from the grounds.

DRACULA

Good. You shall 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 friend. No, let me warn you. 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 up to watch DRACULA from a distance, first through the doorway, then through the window.*

DR SEWARD'S PRIVATE ASYLUM/ DRACULA'S CASTLE

JONATHAN

What's that? In the window.  
It's him, Dracula, he's...

RENFIELD

He's climbing out of the window!

JONATHAN

He's crawling down the walls...

RENFIELD  
...with his cloak spreading out  
around him like great wings.

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

RENFIELD  
Like a lizard, descending  
hundreds of feet down. Then...

JONATHAN  
He's vanished! Not a sign of  
him, but...

RENFIELD  
A bat, fluttering into the  
night.

JONATHAN  
He is gone for the night. I  
must find a way out. I shall  
try every last door.

*JONATHAN frantically searches for an open door or window.*

JONATHAN (CONT'D)  
No! Locked! Locked! No! AH!  
This one - it's heavy - but it's  
not locked.

*JONATHAN opens the door and enters the room. Creaking  
hinges and magnified door sounds.*

JONATHAN (CONT'D)  
A lady's bedroom...

RENFIELD  
...long-forgotten, and covered  
with spiders' webs.

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!

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

VAMPIRE LADY 1  
You never love!

DRACULA  
Yes, I can love. You know that.  
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.*



RENFIELD

The next morning, Jonathan awoke  
in his own bed. Was it all a  
dream?

JONATHAN

I must escape! If only I could  
get into his room. I have never  
seen him in daylight. So...if I  
can just climb in through his  
window...

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"*

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 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

Do you hear them?

JONATHAN

Who?

DRACULA

The gypsies.

JONATHAN

I saw them earlier. But they  
left some time ago.

DRACULA

They are seven miles away now.

JONATHAN

How do you know?

DRACULA

I hear them.

JONATHAN

How?

DRACULA

I am... of the ancient people,  
descended from Attila and the  
Huns. We are superior.

JONATHAN

I saw them taking coffins.  
Fifty of them.

DRACULA

They are here to do my bidding.

JONATHAN

Why?

DRACULA  
They are my cargo.

JONATHAN  
Your cargo?

DRACULA  
Enough! Tomorrow, my friend, we must part. In the morning, I shall already be gone, but 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  
And your baggage?

JONATHAN  
I do not care about it.

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  
until morning.

DRACULA

Very well, my friend. 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

The walls are too steep. You  
would certainly fall to your  
death. 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. Have patience! Tonight  
is mine. Tomorrow night, he is  
yours!

VAMPIRE LADIES' laughter.

#### WHITBY - MAYDAY FAIR

RENFIELD erects a May Pole. MINA and LUCY, masked, dance  
around it, singing traditional English song.

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 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, thank you and  
goodbye.

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

LUCY  
Oh, if I were free, I would  
worship the ground he treads on.

MINA  
What about number two?

LUCY  
Well, 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 sorry...

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.

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 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.

*A skeleton swings into view, lit by UV.*

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 harbour workers unloaded the  
ship's cargo - fifty coffins, to  
be delivered to Carfax Abbey,  
London. And night fell.

*Darkness falls. DRACULA emerges from the ship/coffin.*

DRACULA

Ah! To be free again. 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! She  
cannot be far. She is only in  
her night dress. But where can  
she have gone? Lucy! LUCY!

*In 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! 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

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  
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

*(resisting)*

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

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

LUCY

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.

*NURSE 2 enters the auditorium to patrol for the next 3 scenes.*

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. Be  
humble, and ask what you can do  
for others.

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

#### LUCY'S HOUSE

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

LUCY  
Dr Seward!

DR SEWARD  
Hello, Lucy.

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 blood sample.

*DR SEWARD begins to take a blood sample.*

ARTHUR



The trouble is, Doctor, my father is very ill. Dying. So 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

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

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, from Amsterdam. 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.

LONDON STREET

*Wedding bells. MINA and JONATHAN enter, hand in hand,  
through the auditorium, as if walking down the aisle.*

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

I wrote everything down.  
Please, take it.

MINA

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. Jonathan?! What's  
the matter?

JONATHAN

Do you see who it is?

MINA

No. Who is it?

JONATHAN

It is the man himself!

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?

MINA

My poor darling. I fear I must  
read your story. (Reads) "He  
can transform. He can appear as  
a wolf... as mist" !?!

*MINA exits through the auditorium, with the journal.*

#### 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 lose. She  
will die for want of blood.

There must be a blood  
transfusion 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. NURSE 2 watches from  
the auditorium.*

DR SEWARD  
What do you make of that mark on  
her throat? Two punctures.  
Just over the jugular vein.  
Could that be the cause ?

VAN HELSING  
No, the whole bed would have  
been drenched scarlet.

*Lucy wakes up.*

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  
Good morning, Professor. Oh that  
sunlight is so bright.

*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.

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 warn you! Do not disobey me.  
There is much virtue in these  
common flowers.

*VAN HELSING distributes garlic around the room.*

LUCY  
They stink!

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! 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 hear 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! Promise me.

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

Good night, my young friend.

LUCY

Good night, Professor.

*VAN HELSING exits. LUCY tries to sleep. Bat noises. LUCY  
wakes suddenly and sits bolt upright.*

LUCY (CONT'D)

Urgh! What? Who's there? Who  
is 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, and tries again to sleep. She  
begins to nod off. Silence. Suddenly, a wolf howls and  
glass shatters. She runs to open her door to look out*

LUCY (CONT'D)

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

LUCY'S HOUSE - the NEXT DAY

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

How is she?

ARTHUR

I don't know yet! I've only  
just arrived. But look. There  
is a broken window.

VAN HELSING

Then I fear we are too late.

ARTHUR

I came as soon as I could.

VAN HELSING

We must hurry. 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

Stand back. See how sharp her  
teeth are.

ARTHUR

Dear God! What's happening to  
her?

VAN HELSING

You shall understand all in good  
time.

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

VAN HELSING

Ah! Look, 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!

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

ARTHUR takes her hand and kneels beside her.

LUCY  
Arthur! Oh, my love! Kiss me!

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!

#### LUCY'S GRAVESIDE

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.  
It is good to meet you at last.

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

ARTHUR  
Poor Lucy. Come and look at  
her.

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

DR SEWARD  
How beautiful she is. Was.

ARTHUR

My poor girl, there is peace for  
her at last. It is the end.

VAN HELSING  
Not so! It is only the  
beginning!

ARTHUR  
What do you mean?

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?

VAN HELSING  
Exorcizo te, omnis spiritus  
immunde, in nomine Dei Patris  
omnipotentis, et in noimine Jesu  
Christi Filii ejus, Domini et  
Judicis nostri, et in virtute  
Spiritus Sancti, ut descedas ab  
hoc plasmate Dei Lucy.

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".

DR SEWARD

A vampire! Like the bat? A  
blood-sucker?

VAN HELSING

She will rise from the dead  
every night, for eternity. She  
will drink the blood of  
innocents!

ARTHUR

Enough! Stop it!

MINA

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 is the connection!

MINA

It's all in here, in his  
journal!

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

VAN HELSING

Thank you, this will help us in  
our quest.

ARTHUR

Our quest?

MINA

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

DR SEWARD

Why?

VAN HELSING

To stop the contagion. If we  
can destroy the original

vampire, then all his victims  
may rest in peace.

DR SEWARD  
I can't believe what I'm  
hearing.

VAN HELSING  
No need. Look, it's getting  
dark. We must hide. And  
observe.

MINA hustles the others into hiding places.

ARTHUR  
What are we looking for?

MINA  
You'll know. 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. MINA prevents him.

ARTHUR  
Lucy.

MINA  
No!

ARTHUR  
Lucy. She's alive!

MINA  
No! She's 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.

ARTHUR  
My poor Lucy.

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

ARTHUR  
No!

VAN HELSING

We must drive a wooden stake  
through her heart while she  
sleeps -

ARTHUR  
Oh dear God!

VAN HELSING  
And cut off her head. 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.

MINA  
We must all 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. I am  
hungry for you. Come, and we  
can be together.

ARTHUR  
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. From the bottom of my  
broken heart I thank you. You  
have given my dear one her soul  
again.

LUCY writhes and screams for a few moments. Then she is still.

dr seward's Private asylum

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

MINA

Poor Lucy.

VAN HELSING

Thank you for sharing Jonathan's book with us.

MINA

He is on his way here now. He knows our plan.

VAN HELSING

Good. Then we may begin.

DR SEWARD

Plan? Could somebody please - ?

MINA

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

DR SEWARD

But that's just next door.

MINA

Indeed!

DR SEWARD

Carfax Abbey. Mr Renfield is obsessed with the place.

MINA

I believe that the same vampire - Dracula - attacked Lucy. We must go to Carfax Abbey and destroy him. I will wait for Jonathan.

VAN HELSING and DR SEWARD exit, as JONATHAN enters.

JONATHAN

Darling, I came as soon as I could.

They kiss.

MINA

Come on, there's no time to lose.

JONATHAN

Mina, this is not women's work.

MINA

What do you mean?

JONATHAN

We men are not in so much danger.

MINA

But Lucy was my best friend.

JONATHAN

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

MINA

Very well.

JONATHAN

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

MINA

Yes, darling.

JONATHAN

Good night, Mina.

JONATHAN kisses her.

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! Good luck!

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! 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. Mina 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! 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 for fifty coffins.

JONATHAN  
Yes, but we only found forty-nine. We sterilised them with garlic and host!

RENFIELD  
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. Stay with me.

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

DR SEWARD  
Do not fear. You are safe if  
this is close to you. 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.

DR SEWARD  
You must survive until Dracula  
is destroyed.

MINA  
I will hang on to life with all  
my strength, for your sake,  
Jonathan.

DR SEWARD  
Get some sleep now.

MINA

Please tell the Professor I want to see him at dawn. I have an idea.

DR SEWARD

Very well.

VAN HELSING

You wanted to see me?

MINA

What time is it?

VAN HELSING

It is just before dawn. Neither day nor night.

MINA

Good! I want you to hypnotize me! I feel a psychic connection with Dracula. Do it before the dawn, and then I shall be able to speak. Quick, the time is getting close.

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

Relax and look into my eyes. Your arms are feeling very heavy...so heavy, as all the tension leaves your body and sets your mind free. 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.

JONATHAN  
Then you are on a ship?

MINA  
Yes.

JONATHAN  
What else do you hear?

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

JONATHAN  
What are you doing?

MINA  
I am still. It is like death!  
(waking)  
Have I been talking in my sleep?

JONATHAN  
You have told us where Dracula is!

MINA  
Where?

JONATHAN  
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.

JONATHAN  
He is running away from us!

DR SEWARD  
Where to?

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

MINA  
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.

DR SEWARD

We must split up. If one of our  
groups is delayed, the others  
may still be in time.

VAN HELSING

I shall travel with Mina, so I  
may see into Dracula's mind.

DR SEWARD

Then I shall travel with  
Jonathan!

JONATHAN

Come then, there's not a moment  
to lose! Mina, I shall see you  
in Transylvania, freed from this  
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 protective circle with this  
host.

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  
Ahah you & I - we are family  
now.

VAN HELSING  
It is for you that I fear Mina!

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. Wolves' howls.

#### TRANSYLVANIA - DRACULA'S JOURNEY

The sound of horses hooves, thundering. DRACULA is revealed  
on stage, whipping his horses furiously, his cape billowing  
behind him.

DRACULA  
Faster! Faster! And if you  
dare to fall, then I will drink

your blood! Ha, they will never  
catch me! Whoa! I am hungry.

SOUND OF A LITTLE GIRL SAYING HER PRAYERS.

Dracula pounces on her. When he turns to us, he  
has blood pouring down his face.

TRANSYLVANIA - THE NEXT DAY

Bird song. 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  
carriage drives 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! A carriage! And it's -

MINA  
Carrying 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!

Mina screams.

Lights up on stage to reveal DRACULA, snarling viciously.

DRACULA

MINA YOU BETRAYED ME !

VAN HELSING

Quick! In the name of god!

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

DRACULA

Mina ! Mina help me.

JONATHAN

I send you back to Hell!

JONATHAN strikes the blow through DRACULA's heart. DRACULA lets out a scream. VAN HELSING pursues him off stage, to chop his head off.

JONATHAN (CONT'D)

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!

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.