

# Plays for Young Audiences

A PARTNERSHIP OF SEATTLE CHILDREN'S THEATRE AND CHILDREN'S THEATRE COMPANY-MINNEAPOLIS

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## *Dracula*

Story by  
**Bram Stoker**

Adaptation by  
**Don Fleming**

*Dracula* was first presented by Seattle Children's Theatre for the Summer Season.  
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## *Dracula*

### **Note:**

This is the second of two one-act Dracula plays. This script is a faithful, fast-moving adaptation of Bram Stoker's novel. The first part—"The Creation of Dracula" is a sort of semi-historical creation myth that explains how Dracula became a vampire. The plays could be done separately or together, with one cast or two.

This script can be done with between eleven and twenty-two actors. There are nine female and eleven male parts. You could double down to nine actors, but that would require some complex inter-gender quick changing.

### **One possible doubling scheme:**

#### Male

Dracula

Jonathon Harker

Innkeeper/Lord Arthur Godalming

Renfield/Goftul Szekely

Quincey Morris/Child in Sack

Dr. James Seward/Ivar Szekely/Ship Captain

Abraham Van Helsing/Jitar Szekely

#### Female

Innkeeper's wife/Mina/Bereft Mother

Preema/Lucy

Satkana/B'ooiful Lady Child

Tairsha

### **Production Notes:**

I divided this play into scenes chiefly for casting purposes; it should all flow together, with uninterrupted action.

Cast List:

DRACULA - a vampire  
JONATHON HARKER - an English estate agent

INNKEEPER - a Transylvanian  
INNKEEPER'S WIFE - a Transylvanian

PREEMA - a female vampire  
SATKANA - a female vampire  
TAIRSHA - a female vampire

BEREFT MOTHER  
CHILD IN SACK

JITAR SZEKELYA - a tough Transylvanian tribesman  
GOFTUL SZEKELYA - a tough Transylvanian tribesman  
IVAR SZEKELYA - a tough Transylvanian tribesman

RENFIELD - a madman

DR. JAMES SEWARD - a psychiatrist  
QUINCEY MORRIS - a Texan  
LORD ARTHUR GODALMING - an English Lord

SHIP CAPTAIN

MINA HARKER - Jonathon Harker's wife  
LUCY WESTENRA - Lord Godalming's fiancée, later, a vampire

DR. ABRAHAM VAN HELSING - a vampire hunter

B'OOFUL LADY CHILD - a victim of the vampire Lucy

**SCENE ONE: TRANSYLVANIA, DRACULA'S CASTLE AND THE  
GOLDEN KRONE INN**

*THE LIGHTS COME UP SLOWLY ON DRACULA. HE STANDS FOR A  
LONG TIME, AND THEN RAISES HIS ARM.*

DRACULA

Welcome!

*THE LIGHTS COME UP ON JONATHON HARKER, TRYING TO MAKE  
HIMSELF UNDERSTOOD TO THE INNKEEPER.*

HARKER

My good man, I require transportation to the Borgo Pass.

INNKEEPER

Kass vallgaraida set Borgo. Chater da Chronos Aureala.  
(You are already in Borgo. This is the Golden Krone Inn.)

HARKER

The Borgo *pass*. I need to take a coach, I believe . . .

*THE INNKEEPER'S WIFE ENTERS, AND GREET'S HARKER*

INNKEEPER'S WIFE

Gottagda.

HARKER

What? ah, yes, good day to you.

INNKEEPER'S WIFE (ASIDE TO  
INNKEEPER)

What does the Englishman want?

INNKEEPER

How should I know? You think I speak English? I think he's  
trying to figure out how to avoid the Borgo Pass.

INNKEEPER'S WIFE

Smart man.

HARKER

Look, perhaps this will explain.

*HARKER HANDS THE INNKEEPER A LETTER. THE INNKEEPER  
STARES AT IT UNCOMPREHENDINGLY. DRACULA, FROM A  
DIFFERENT PART OF THE STAGE, READS THE WORDS OF THE  
LETTER.*

DRACULA

My friend. Welcome to Transylvania. I am anxiously expecting you. Take a coach from the town of Borgo to the Borgo Pass, where my carriage shall await you. I hope that your journey from London has been pleasant, and that you will enjoy your stay in my beautiful land. Your friend, Count Dracula.

HARKER

Oh, I'm sorry, I forgot. It's written in English, which you obviously don't under . . .

*HARKER TRIES TO TAKE BACK THE NOTE, BUT THE INNKEEPER SNATCHES IT AWAY, AND SHOWS IT TO HIS WIFE.*

INNKEEPER

Marga! Marga, look at the crest. It is from . . . No!

*HARKER MOVES CLOSER TO THEM, SO THAT THEIR LINES SWITCH BACK TO MOCK-TRANSYLVANIAN*

HARKER

Is something wrong?

INNKEEPER'S WIFE

Des Ordog! Desta stregoica michtal! Des vrolok della Pokol!  
(The evil being! The warlock lord! The monster of the castle!)

*SHE THRUSTS THE LETTER BACK AT HARKER*

INNKEEPER

Kender des Drakul  
(Dracula)

HARKER

Drakul? Dracula? You have heard of him? Yes, that is why I am trying to reach the Borgo Pass. Count Dracula will have a carriage waiting for me there this evening.

*THE INNKEEPER PULLS HER HUSBAND AWAY FROM HARKER*

INNKEEPER'S WIFE

We cannot let him go.

INNKEEPER

Do you want the wrath of Dracula to descend on us? We have no choice.

INNKEEPER'S WIFE

God help him.

*THE INNKEEPER'S WIFE MOVES TO HARKER*

Harker Dominaran. Set ballada, acraballan desta. Javil? (Englishman Harker. If you must go, take these with you. You will, yes?)

*THE INNKEEPER'S WIFE TRIES TO PRESS A ROSARY ON HIM*

HARKER

Really, I'm Church of England, you know. Appreciate the gesture, but I really can't. Just put me on the coach to the Borgo Pass!

**SCENE TWO: DRACULA'S CASTLE**

*THE SCENE SHIFTS AROUND HARKER. HE IS NOW STANDING BEFORE THE ENTRANCE TO DRACULA'S CASTLE.*

DRACULA

Welcome to my house! Enter of your own free will!

*HARKER CROSSES THE THRESHOLD. DRACULA TAKES HIS HAND. HE HAS A STRONG GRIP.*

And when you depart, leave some of the happiness you bring!

HARKER

Count Dracula?

DRACULA

I am Dracula.

*DRACULA PICKS UP HARKER'S BAG*

HARKER

No, please, Count, that is not necessary.

DRACULA

Mr. Harker, you are my guest. It is late, and my servants are no longer among us.

*DRACULA TAKES THE BAG INTO THE HOUSE*

HARKER

I'm sorry to have kept you up so late.

DRACULA

It was my pleasure.

HARKER

I had rather a strange journey here. People reacted . . .

DRACULA

Peasants! Cowards and fools who have learned fear over the many centuries that Turks have invaded this land.

HARKER

But the Turks are hardly a threat to you today?

DRACULA

Not for two hundred and sixty-seven years. But there is hardly a foot of Transylvanian soil that has not been watered by blood. You are hungry.

HARKER

I am famished.

*DRACULA SHOWS HARKER TO A TABLE ALREADY LAID, AND POURS SOME WINE*

DRACULA

I pray you, be seated. Excuse me that I do not join you; I have dined already.

*HARKER TASTES THE WINE*

HARKER

Oh, this is excellent. You do me honor, Count Dracula. Won't you at least join me in a glass?

DRACULA

I never drink wine.

*THE WOLVES HOWL*

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

HARKER

Music?

DRACULA

You dwell in the city, Jonathon Harker. You cannot enter into the feelings of the hunter. I shall miss this land, when I move to your London.

HARKER

Then you intend to occupy the estate?

DRACULA

I do. Have you the details there? But perhaps you are too tired for business this evening?

HARKER

Not at all.

*HARKER BEGINS TO OPEN HIS VALISE*

DRACULA

Forgive my eagerness. But I long for the crowded streets of London. And indeed, from London the rest of the world is within easy reach. I long for London's energy and life, for its death; for all that makes it what it is.

*HARKER CUTS HIMSELF ON ONE OF HIS DOCUMENTS*

HARKER

Aah!

DRACULA

Aah!

*THERE IS ALSO AN AAH! OF HUNGER FROM THE SIRENS THAT SEEMS TO ECHO FROM THE WALLS OF THE CASTLE*

HARKER

Only a paper cut.

DRACULA



Take care, take care how you spill blood. It is more dangerous than you think, in this country.

HARKER

Yes. Well, as you requested, we have located a house for you.

DRACULA

Yes. Tell me of the house which you have procured for me.

HARKER

We did our best to comply with your instructions,

*HARKER REFERS TO A DOCUMENT*

"an isolated place within twenty miles of London that had not been inhabited for many years." Here are some plans, and some Kodaks.

DRACULA

Kodaks?

HARKER

Photostatic images. A recent invention: pictures made with rays of sunlight.

DRACULA

Rays of sunlight. But this is not my house.

HARKER

Oh. Sorry. No. No, that is a portrait of Mina . . . my wife. Wilhelmina Harker.

DRACULA

A beautiful woman.

HARKER

Yes. Well, thank you. She is. And also intelligent—she has such strength of character, independence of mind. I grow more . . . but we are newly-wed, I shall not bore you with the raptures of a husband.

DRACULA

Mr. Harker, I am not bored.

HARKER

To return to the estate . . . The house is large, but also quite old--medieval, actually--and in disrepair; I am afraid that it is rather gloomy. There is also an abandoned church, with a graveyard, on the grounds. I am sorry we could do no better for you.

*AS HARKER SPEAKS, AN ANTIQUE BLACK AND WHITE IMAGE OF THE GLOOMY ESTATE IS PROJECTED*

DRACULA

My friend, you have done well indeed. Have I any neighbors?

HARKER

You instructed that the place be isolated; there are only two houses within a mile. One is an estate belonging to Lord Arthur Godalming, and he is actually away much of the time.

DRACULA

How is it you know that, Mr. Harker? Are you acquainted with Lord Godalming?

HARKER

Well, Mina, ah, Mrs. Harker, my wife, her closest friend, Lucy Westenra, is also a friend of Lord Godalming.

DRACULA

I see. And my other neighbor?

HARKER

Oh--the other is a very large house recently formed into a private lunatic asylum. It is run by a Doctor James Seward.

DRACULA

A house for the mad?

HARKER

That disturbs you?

DRACULA

It does not. The weak-minded are no threat. Indeed, to the strong, they may even be of use.

HARKER

Well, if you are satisfied, and ready to take possession, you need only sign these papers.

DRACULA

I will read them; it shall be done.

*HARKER NOTICES A NEWSPAPER*

HARKER

The Times? The London Times?

DRACULA

Yes. I also have many English books here. Through them I have come to know your great country, which has conquered so many others. But alas! As yet I only know your tongue through books and papers. To you, my friend, I look that I know it to speak.

HARKER

But, Count, You know and speak English thoroughly!

DRACULA

But in your London, all there would know me for a stranger. I desire that no man suspect me when he hears my words. I hope you will help me to catch the English intonation while you are here, by talking and by correcting any error, even of the smallest, in my speaking.

HARKER

"by correcting even the smallest error in my speech."

DRACULA

Ah! I thank you. "By correcting even the smallest error in my speech." But in an hour it will be dawn! How remiss I am to let you stay up so long.

Your bed is ready, and tomorrow you shall sleep as late as you will. I must be away till evening, when we can conclude our business, so sleep well!

**SCENE THREE: DRACULA'S CASTLE (THE NIGHTMARE)**

*DRACULA LEAVES, SLIGHTLY HURRIED. THE HYPNOTIC SINGING OF THE SIRENS BEGINS. HARKER BECOMES HYPNOTIZED. PREEMA, SATKANA AND TAIRSHA ENTER.*

BEREFT MOTHER (OFFSTAGE)

Vrolok! Mal kinder ashtaname!  
(Monster! Give me back my child!)

TAIRSHA

Go on! You are first, and we shall follow. Yours is the right to begin.

BEREFT MOTHER (OFFSTAGE)

Vrolok! Mal kinder ashtaname!  
(Monster! Give me back my child!)

SATKANA

He is young and strong. There are kisses for us all

BEREFT MOTHER (OFFSTAGE)

Vrolok! Mal kinder ashtaname!  
(Monster! Give me back my child!)

*PREEMA BENDS OVER HARKER, PANTING, PREPARING TO BITE HIS NECK. DRACULA REENTERS, CARRYING A SACK.*

DRACULA

How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me!

PREEMA

Did you not say he would be ours, Vlad, Voivode of Transylvania?

DRACULA

Not yet. Have patience! I must complete my business with him, and see to it that no one is suspicious over his disappearance. Tomorrow night he will be yours!

TAIRSHA

We only want to kiss.

SATKANA

. . . to love him.

PREEMA

You do not understand. You have never loved. You are leaving us. You can never love!

DRACULA

Yes, I can love. You yourselves know that from the past. Is it not so?

PREEMA

We know only that the sound of his heart . . .

SATKANA

. . . and the scent of his blood . . .

TAIRSHA

. . . call to us.

ALL THREE SIRENS

We thirst.

DRACULA

I promise you; when I am done with him, when I leave, you shall kiss him at your will, and he shall nourish you for years. Now go! Go!

PREEMA

And what of tonight?

SATKANA

Are we to have nothing tonight?

*DRACULA TOSSES THEM THE SACK, WITH A WRIGGLING FORM WITHIN IT. THEY DESCEND UPON IT HUNGRILY.*

BEREFT MOTHER (OFFSTAGE)

Vrolok! Mal kinder ashtaname!

*THE BABY IN THE SACK CRIES*

BEREFT MOTHER (OFFSTAGE)

Mal kinder! Mal kinder! Nyeentaaa!

*THE HOWLING OF WOLVES DROWNS OUT THE BEREFT MOTHER. THE SIRENS LEAVE AND HARKER SNAPS TO CONSCIOUSNESS. HE GASPS FOR AIR.*

DRACULA

My friend. You are troubled with dreams?

HARKER

Dreams? Yes, it must have been a dream. My God, it was horrible . . .

DRACULA

You were tired. You fell asleep. You are in a strange country. So you had a strange dream.

HARKER

I saw . . . I dreamt . . . you . . . and three . . . women? No, they were not women. Creatures, beautiful, horrible, thirsting, thirsting for . . .

DRACULA

Will you not go to bed? It will soon be dawn.

HARKER

I do not think I could sleep. Count Dracula, I thank you for your hospitality, but I wish to leave.

DRACULA

Of course. Tomorrow evening, my friend, when our business is complete.

HARKER

But our business is complete. If you are satisfied with the house we have procured for you, it is yours as soon as you sign these papers. I wish to go now.

DRACULA

Because of a bad dream? My coachman and horses are away.

HARKER

I will walk with pleasure. It will be dawn soon.

DRACULA

Very well. Not one minute shall you stay in my house against your will.

*DRACULA THROWS OPEN THE DOOR. WOLVES BEGIN TO HOWL.*

DRACULA

The children of the night? They will not trouble you?

*THE WOLVES BEGIN TO SNARL.*

HARKER

Please shut the door! I shall stay.

DRACULA

As you wish.

HARKER

It was only a dream, after all. I'm sorry.

DRACULA

Mr. Harker, It is I who am sorry that I could not oblige you.

*DRACULA TURNS TO LEAVE. DRACULA TURNS BACK. DRACULA BEGINS TO EXERT HIS WILL OVER HARKER, PUTTING HIM INTO A SEMI-TRANCE.*

There is one thing, Mr. Harker, in which you could oblige me. It will take me time to truly understand these documents, and so our business together will take longer than I had thought. If you would write to your wife, that you are well, and will be delayed. For a month. So that she, who cares for you very much I am sure, will not worry. Write. Please. Now.

*HARKER WRITES. DRACULA TAKES THE LETTER.*

Thank you, Mr. Harker. Sleep well.

*DRACULA EXITS. HARKER TAKES OUT MINA'S PICTURE, AND SINKS INTO A CHAIR.*

HARKER

Mina! Mina, my darling. May I dream of you, only you.

**SCENE FOUR: DRACULA'S CASTLE, THE NEXT MORNING**  
*EXHAUSTED, HARKER SINKS INTO SLEEP. DRACULA RE-ENTERS, TAKES THE PICTURE OF MINA FROM HARKER'S SLEEPING HANDS, AND ENTERS A COFFIN. THE LIGHTS GO DOWN.*

*THE LIGHTS COME UP, WITH SOME BIRD CHIRPING TO INDICATE MORNING. HARKER IS ASLEEP.*

*THE THREE SZEKELY CARTERS COME IN. IVAR SZEKELYA REFERS TO A PIECE OF PAPER.*

IVAR SZEKELYA

Three boxes. There they are. Goftul, Jitar, load 'em up. And be careful. Says here there might be a madman around.

JITAR SZEKELYA

Great. This place already gives me the creeps.

GOFTUL SZEKELYA

Buck up, Jitar, you're a Szekely; nosferatu won't hurt you. He don't touch the Szekely. It was a Szekely witch gave him his powers in the olden days. Anyway, it's daytime. He don't come out in the day.

JITAR SZEKELYA

So my mama always told me. But . . .

IVAR SZEKELYA

Hey, Jitar. Shut up. Load the boxes.

JITAR SZEKELYA

Dang these are heavy.

GOFTUL SZEKELYA

And they smell like muck.

IVAR SZEKELYA

You two here to work or talk? Load 'em up!

*JITAR SZEKELYA NOTICES HARKER*

JITAR SZEKELYA

Ho da!

HARKER

Ah!

*HARKER WAKES UP. HE NOTICES THE PICTURE IS GONE.*

Mina!

JITAR SZEKELYA

Ha, dekken raktig? Szekelya nonsta va. Va dankarass dego. (Hey, are you all right? You're not Szekely. You're not safe here.)

IVAR SZEKELYA

Grontinun vak. Gess takka!  
(Ignore him. Load 'em up!)

*JITAR AND GOFTUL CARRY A BOX OUT THE DOOR. HARKER  
FOLLOWS THEM. IVAR BARS HIS EXIT.*

HARKER



Take me with you. Please. I wish to get away from here.  
Anywhere! Wherever you are going. I have money, I can pay.

*HARKER OFFERS MONEY. IVAR SZEKELYA TAKES IT.*

HARKER

Please. There is something horrible about this place.

*JITAR AND GOFTUL RE-ENTER*

JITAR SZEKELYA

What's he babbling about? What's that language?

IVAR SZEKELYA

English. It's the madman the nosferatu told us about. In  
the instructions. Back to work.

*HARKER INTERFERES AS THEY TRY TO REMOVE THE BOXES.*

HARKER

Please listen to me. I believe you may be doing the work of  
a . . . of some sort of fiend. He plans to go to London,  
where he . . . I do not know what he will do. But it cannot  
be for good. Listen to me!

IVAR SZEKELYA

Gorbat  
(Knock him out.)

*JITAR SZEKELYA AND GOFTUL KNOCK HARKER OUT.*

All right. Now get the boxes out of here.

JITAR SZEKELYA

Is he . . . ?

IVAR SZEKELYA

Don't worry, he'll wake up. About the time the sun goes  
down.

*JITAR SZEKELYA AND GOFTUL SZEKELYA CROSS THEMSELVES,  
AND LEAVE WITH THE BOXES. TIME PASSES. THE SUN GOES  
DOWN.*

**SCENE FIVE: DRACULA'S CASTLE, JUST AFTER SUNSET**

SATKANA

Where are you, Jonathon?

*HARKER WAKES UP. HE GOES TO THE DOOR. IT IS LOCKED*

HARKER

No!

TAIRSHA

Don't you want to come out and play, Jonathon Harker?

HARKER

No! It is another dream!

SATKANA

We only want a kiss, Jonathon.

SIRENS

Just a kissssssss.

*HARKER CRAWLS TO A HIDING PLACE*

Oh, Mina. Shall I ever see you again?

PREEMA

Are you hiding from us Jonathon?

TAIRSHA

Playing hide and ssssseek?

HARKER

I am in the valley of the shadow of death. But I will fear no evil, I will fear no . . .

PREEMA

We shall find you, Jonathon.

TAIRSHA

We can hear the beating of your heart . . .

SATKANA

. . . and the blood singing in your veins.

SIRENS

The blood!

*THE SIRENS FIND JONATHON. THEY SURROUND HIM, APPROACH HIM SLOWLY.*

TAIRSHA

Oooh! He is young

SATKANA

. . . and strong.

PREEMA

Carefully, my sisters. If we do not use him up, we shall never thirst again. Well, not for many years.

*THE SIRENS CLOSE IN AROUND HIM. OVERCOME WITH THIRST FOR HIS BLOOD, THEY DO NOT EVEN NOTICE HIS WORDS.*

JONATHON

Mina! You shall be my hope when all other hope fades. I shall see you again, I swear it, though it be not . . . untill . . . the . . . life . . . after . . . life.

**SCENE SIX: ENGLAND, THE ASYLUM**

*THE ASYLUM OF DR. JAMES SEWARD*

RENFIELD

Life after life after life after life after life after life after life after life.

SEWARD

Mr. Renfield.

RENFIELD

A kitten!

SEWARD

A kitten?

RENFIELD

Oh, Dr. Seward. You are so kind, have taken such good care of me here, may I have a kitten? A sweet little playful sleek kitten? Life after life after life after life after . . .

SEWARD

Mr. Renfield!

RENFIELD

Sugar. You gave me sugar. I liked the sugar. Well. My flies like the sugar. Hm, hm, don't you? And I like the flies, so that's the same thing, hm? And my spiders like the flies, too - don't you don't you don't you life after life after . . . oh. I have . . . oh, doctor, look. A birdie! She likes the spiders. Oh, Doctor, it would be very good for me. A kitten? A little kitten to look after and play with and feed and feed and . . .

SEWARD

Mr. Renfield. I have had reports from the orderlies that you have been eating flies.

RENFIELD

Oh, no! No, no, no, no, no. Well. I did. I used to. And they were good, good for me, very wholesome. Little lives, but strong lives. But no more. I don't need to now. You must build them up.

SEWARD

Build them up?

RENFIELD

It's exponential, you see. Geometric. Take life. Give life. Take life. Give life. A kitten?

SEWARD

Why a kitten? Why not a cat?

RENFIELD

Oh, I should like a cat! I only asked for a kitten because I thought no one could refuse me a little kitten.

SEWARD

We shall see.

RENFIELD

You must. I beg you. My salvation depends on it. I . . . I . . .

SEWARD

Good day, Mr. Renfield. We shall speak again when you are calmer.

*SEWARD EXITS*

RENFIELD

Take life. Give life. Take life. Give life after life after life after **LIIIIIIIFE!**

**SCENE SEVEN: LORD GODALMING'S ESTATE, EVENING**

*THE COUNTRY HOUSE OF LORD ARTHUR GODALMING. ARTHUR AND QUINCEY ARE ON A VERANDAH, WATCHING THE SUN GO DOWN. RENFIELD'S CRY ATTRACTS THEIR ATTENTION.*

QUINCEY

What was that?

ARTHUR

You heard it, too?

QUINCEY

Couldn't tell if it was a man, or . . .

ARTHUR

You see that building? On the far ridge.

QUINCEY

That gloomy pile of stones? Way over there?

ARTHUR

It is a lunatic asylum.

QUINCEY

You don't say!

ARTHUR

Very occasionally I think I hear a voice emanating from that place. I shudder to think what mental torment could rip a cry so loud from a man.

QUINCEY

Strange neighborhood you got here, Art. You know, when we were huntin' together in America, It was hard to believe you were a genuine English lord. But here I am, a-stayin' in your castle on a hill.

ARTHUR

Hardly a castle. And in majesty of vista, nothing can rival your native Texas. But the manor house does command a fine view of this lonely stretch of coast.

QUINCEY

Sure does. And you sure are a good man, to let me stay with you here like this, aknowin' why Ah've come and all.

ARTHUR

My dear Quincey—as I have told you before now, nothing can sever the bonds of friendship that bind us.

QUINCEY

Well, I guess when a couple a' fellers have gone huntin' bobcat in the badlands together, It'd take a lot to tear 'em apart. But Miss Lucy, well, I guess there ain't nothin' more important to me than her.

*THE LIGHTS COME UP ON LUCY, IN A SPECIAL, A VISION OF GRACE AND LOVELINESS.*

ARTHUR

Quincey, how could I blame you for loving Lucy, just as I do? Every time I see the light that seems to stream from her face, it astonishes me that any man could look at her and not fall in love.

QUINCEY

You asked her to dinner tonight?

ARTHUR

Yes. Together with her friend, Wilhelmina Harker. They will soon be here.

QUINCEY

So we'll both git our shot.

ARTHUR

And may the best man win.

*THEY SHAKE HANDS. LIGHTS OUT ON LUCY. A THUNDERSTORM DESCENDS SUDDENLY, ANNOUNCING ITS PRESENCE WITH A POWERFUL CRACK!*

QUINCEY

Yeeha! Heckuva storm, Art.

ARTHUR

I've never seen a squall so violent on this coast. Nor known one to come on so suddenly.

QUINCEY

Say, looks like there's a ship out there!

ARTHUR

Hand me that spyglass, Quincey, would you?

*ARTHUR LOOKS THROUGH THE SPYGLASS*

Great Scott!

*ARTHUR HANDS THE SPYGLASS TO QUINCEY*

QUINCEY

Can't see any crew—sails flappin' in the wind!

ARTHUR

The helm—look at the helm!

QUINCEY

Godamighty! There's a man lashed to the wheel!

ARTHUR

The storm is driving that ship on to the shore. I'm going down there!

QUINCEY

And ahm goin' with ya!

**SCENE EIGHT: THE SHIPWRECK**  
*THE SHIP*

CAPTAIN

I'll best ye yet, monster! I know what you are!

*HE BRANDISHES A CRUCIFIX*

Ye dare not approach me now, ha! Ye've taken the life of me crew, and you shall take my life as well, but here it ends. I'll never let this ship reach shore. Never! No warlock can survive in water. Ha, ha! I'll take her down, and both of us with her!

*THE SHIP CRASHES INTO SHORE, THE CAPTAIN DIES, THE STORM ENDS, TO BE REPLACED BY EERIE SILENCE.*

*ARTHUR AND QUINCEY ENTER*

ARTHUR

Calm—the storm is gone as quickly as it came.

QUINCEY

This man's dead.

ARTHUR

And I can't find another living soul on board.

*A HUGE WOLF APPEARS, GROWLING.*

ARTHUR

What an enormous hound!

QUINCEY

That ain't no hound, my friend. I've shot enough of a those in West Texas to know. That there's a lobo.

ARTHUR

A wolf?

QUINCEY

Biggest Ah've ever seen. Looka' them red eyes. Watch out!

*THE WOLF SHOOTS PAST THEM AND RUNS OFF, KNOCKING ARTHUR DOWN.*

Gone. Anything else on board?

ARTHUR

Only these three boxes, filled with earth. According to this manifest, they are to be delivered to the vacant house that adjoins my property.

QUINCEY

What are you going to do?

ARTHUR

I shall see these instructions carried out. It looks as if the crew sacrificed their lives bringing them here. That sacrifice shall not have been in vain.

QUINCEY

You're a good man, Art.

ARTHUR

We'd best be getting back. We have guests.



ARTHUR AND QUINCEY LEAVE. THE HOWL OF A WOLF IS HEARD.  
THE WOLF TRANSFORMS INTO DRACULA.

**SCENE NINE: LORD GODALMING'S ESTATE**

ARTHUR'S MANSION. LUCY IS STANDING ON THE VERANDAH.  
DRACULA SEES HER.

DRACULA

Come. Come to me.

*LUCY IS DRAWN BY THE FORCE OF DRACULA'S WILL.*

DRACULA

Come to me now.

*MINA CALLS TO LUCY FROM INSIDE.*

MINA

Lucy!

*THE SPELL IS BROKEN. LUCY GOES INSIDE.*

DRACULA

Lucy . . .

*INSIDE ARTHUR'S MANSION.*

MINA

Lucy. Are you well?

LUCY

I am, Mina. It is just that--oh, my spirits are ruffled tonight. Oh, Mina, I am still so excited for you that I must say it again. How are you---Mrs. Harker?

*LUCY GIGGLES*

MINA

Oh, Lucy, I am happy . . . and yet so anxious all at once.

LUCY

It must be hard for you to be separated, just at the beginning of your marriage.

MINA

I am concerned for him. I have had only one letter. A single line to say that he was well and would be delayed in his return. For a month.

LUCY

One letter? From a newlywed husband?

MINA

It is not like him. If I do not hear soon, I shall go to Transylvania to find him myself.

LUCY

Mina! Your charms will soon call him home. I do pity you, and yet I envy you at the same time. I long to have someone to care for, as you care for Jonathon.

MINA

But, Lucy, you do care for someone, do you not?

LUCY

I do. But he has not spoken.

MINA

He will.

LUCY

But why must I wait? Why must I wait for him to speak? Why is a girl never allowed to speak? I feel . . .

MINA

What?

LUCY

That I want something to happen. Sometimes I don't even care what it is. But nothing ever seems to happen to me.

MINA

Have patience, Lucy. Men have always been drawn to you like moths to a flame.

LUCY

Mina! Would I lure a man to his destruction? Say, rather, like Bedouins to an oasis.

*ENTER QUINCEY*

QUINCEY

Miss Lucy!

LUCY

Mr. Morris.

QUINCEY

Oh, and Mrs. Harker. Ma'am, you can tell me if I'm jumpin' th'corral fence here, but I wonder if I could have just a few words with Miss Westenra alone. That is, if she's willin'

MINA

Of course, Mr. Morris. You will excuse me, Lucy

*DRACULA CALLS IN A WHISPER FROM OUTSIDE. NEITHER OF THEM HEAR HIM CONSCIOUSLY.*

DRACULA

Lucy! I . . . thirst for you.

LUCY

I wonder if we might go out on the verandah.

QUINCEY

Why, shore.

*THEY MOVE OUTSIDE. DRACULA, UNSEENBY THEM, KEEPS HIS POWER FOCUSSED ON LUCY.*

Miss Lucy, I know I ain't good enough to shine yer shoes, but if you wait till you find a man that is you'll go to the last round-up alone. Won't you just hitch up alongside of me, and we'll go down life's road together in double harness?

*LUCY LAUGHS A BIT WILDLY*

LUCY

I'm afraid I'm not broken to harness yet, Mr. Morris.

QUINCEY

I'm being serious, Miss Lucy.

LUCY

Of course. It's just that I feel rather strange tonight.

QUINCEY

I love you, Miss Lucy. My heart and soul are at your feet, and I swear I'll do all I can to . . . you don't love me, do you?

LUCY

Oh, Quincey, you are such a good man. If it were permitted, if I could marry more than one man, I . . .

QUINCEY

Lucy, yer an honest-hearted girl, I know. Tell me, like one fella to another, is there some one else?

LUCY

Yes, yes . . .

*AS SUDDENLY AS SHE LAUGHED, LUCY BEGINS TO CRY*

QUINCEY

Now don't cry. If it's for me, I'm a hard nut to crack, and I can take it standing up. I'll be your friend for life, Lucy. But . . . would you give me just one kiss? It'd be something to keep off the darkness.

*THEY KISS*

Thank you for your honesty, and goodbye.

*QUINCEY EXITS*

DRACULA

Lucy! Lucy! I need you. Ask me to come in.

*LUCY GOES INTO TRANCE*

LUCY

Yes . . . yes . . . come in.

ARTHUR

Lucy.

LUCY

Oh! You startled me.

ARTHUR

I'm so sorry.

LUCY

No. No, don't be. I was hoping you would come to speak to me, Lord Godalming.

ARTHUR

Arthur, please. Arthur.

LUCY

Very well. Arthur.

ARTHUR

Quincey told me . . . that you would be here. Why were you hoping that I would come?

LUCY

Because I feel so strange tonight. I feel that anything could happen. And whatever does happen, I want it to be something good.

ARTHUR

Oh, Lucy, so do I. With all my heart. Lucy . . .

LUCY

Yes, Arthur?

ARTHUR

Lucy, you must be aware that I have feelings for you.

LUCY

And I am very fond of you, Arthur.

ARTHUR

Are you, Lucy? I am so glad. Lucy, my dear beautiful angel. You hold my happiness in your hands. I cannot imagine ever loving another as I love you. Will you . . . will you be my bride?

LUCY

Oh, Arthur, yes!

ARTHUR

You have made me the happiest man alive.

*THEY KISS. BRIEFLY.*

Won't you come with me to tell the others?

LUCY

In a moment. It is all so sudden. I am so happy, Arthur.  
But give me a moment alone.

ARTHUR

Very well. Oh, Lucy!

*HE KISSES HER AGAIN. ARTHUR EXITS TO INSIDE. DRACULA STRIDES ON TO THE VERANDAH.*

DRACULA

Now, Lucy. Your blood will slake the thirst of Dracula!

*LUCY TAKES A STEP TOWARDS HIM. WITH A GESTURE HE STOPS HER. WITH ANOTHER HE TURNS HER HEAD AWAY, EXPOSING HER JUGULAR. WE HEAR THE BEATING OF HER HEART AS HE DRAINS HER BLOOD.*

**SCENE TEN: THE ASYLUM**

*SEWARD'S ASYLUM*

*RENFIELD SCREAMS.*

RENFIELD

Blood! The Blood is the life! The Blood is the life! I am here to do your bidding, Master. I am your slave. I have worshipped you from afar . . .

*DR. SEWARD ENTERS*

SEWARD

Mr. Renfield.

*RENFIELD IGNORES HIM*

RENFIELD

. . . and now that you are near, you will not pass me by, will you, dear Master, in your distribution of good things?

SEWARD

Mr. Renfield. How are your pets?

RENFIELD

Oh, them. I don't care about them. The Blood is the life.

SEWARD

What? You mean to tell me you don't care about flies? Or spiders? Where is your bird?

RENFIELD

That? Oh, she, ah, flew away.

SEWARD

What about a kitten? Or a full-grown cat? Would you still like to have one?

RENFIELD

Cats? Cats! Pah! I have more to think of now.

*A WOLF HOWLS*

Yes, I can wait. I can wait. Red eyes.

*RENFIELD GOES INTO A TRANCE, AS SEWARD OBSERVES HIM.*

SEWARD

Mr. Renfield? Mr. Renfield?

*RENFIELD MAKES NO RESPONSE. THE LIGHTS FADE DOWN.*

**SCENE ELEVEN: LORD GODALMING'S ESTATE, GUEST BEDROOM**  
*THE ESTATE OF LORD GODALMING. LUCY IS MOANING IN HER SLEEP.*

LUCY

Red eyes. Red eyes.

MINA

Lucy. Try to rest.

LUCY

Red eyes! Red eyes! You know I was so sorry to make Quincey unhappy but he kissed me anyway and then dear Arthur he came and I was so happy and he was kissing me again and why am I so weak?

MINA

Lucy, you are feverish. Try to get some sleep.

LUCY

Sleep? No.

MINA

You do not want to sleep?

LUCY

No. When I sleep, that's when he comes.

MINA

When who comes? You are in Arthur's house, Lucy. There are only friends around you.

LUCY

And the red eyes! Calling to me.

MINA

Those are only fever dreams.

LUCY

I can't face him. Don't let me sleep! I feel the eyes calling me, calling me all the time.

*ARTHUR AND QUINCEY ENTER*

ARTHUR

In here, doctor.

*SEWARD ENTERS*

Mina. How is she?

MINA

Worse again. It is strange, during the day, she seems to grow stronger, but every evening, she . . .

ARTHUR

Mina, you should get some rest. You have been nursing Lucy almost without interruption for three days now. Please. Go to bed. You see the doctor is here.

MINA

Doctor? Another one?

ARTHUR

Dr. Seward, may I present Mrs. Wilhelmina Harker, Lucy's friend. And mine. Mina, Dr. Harker.

SEWARD

Your servant, Madam.



MINA

Dr. Seward, I pray you will be able to help Lucy.

SEWARD

I shall do all in my power to do so, Mrs. Harker. But I agree with Lord Godalming.

*SEWARD TAKES MINA'S PULSE*

You are clearly exhausted. If you wish to help your friend, you must care for yourself. Go to bed.

MINA

Very well. Good night, doctor. Arthur. Quincey.

QUINCEY

Night, ma'am.

*MINA EXITS*

QUINCEY

So, yer the director of the loony bin?

ARTHUR

Quincey! Really!

SEWARD

It's all right, Lord Godalming. I was wondering myself why you called me in.

ARTHUR

I have called in many doctors. They are all baffled.

*SEWARD BEGINS TO EXAMINE LUCY*

SEWARD

Yes. The symptoms you described to me did seem very strange. But they might be the result of blood loss, or a disease of the blood. I did my earliest research in such things. In fact, I . . .

*HE STOPS, OBSERVING THE BITE MARKS ON LUCY'S NECK. A DARK SHAPE APPEARS BEHIND THEM, UNSEEN. LUCY GROWS AGITATED*

QUINCEY

What is it, doc?

SEWARD

Nothing. She must have pricked herself putting on a brooch. See, she has two trivial wounds here, in her neck, but . .

.

VAN HELSING

Mein Gott!

*VAN HELSING SPRINGS FORWARD. QUINCEY AND ARTHUR, INSTINCTIVELY MOVING AS A TEAM, GRAB HIM AND THROW HIM OFF OF HER.*

SEWARD

Dr. Van Helsing!

QUINCEY

You know this man?

SEWARD

This is my old teacher and great friend, Dr. Abraham Van Helsing. I telegraphed him after I spoke to you.

VAN HELSING

Forgive me. When I saw the wounds on her throat, I forgot myself.

SEWARD

He is the greatest expert in the world on diseases of the blood; when I described the case to him he seemed to think it very important.

VAN HELSING

Yes. It is very important. Miss Lucy. I am a friend. Abraham Van Helsing is my name. You must sleep.

LUCY

No! No, he will come.

VAN HELSING

He will not.

LUCY

And when I wake, I am weak. Drained. Oh, why did this come upon me when I was so happy? At least, if I die, I will die knowing Arthur loves me.

ARTHUR

Lucy! Don't talk so.

VAN HELSING

My dear girl, you must sleep tonight.

*VAN HELSING TAKES OUT FLOWERS*

VAN HELSING

These are for you, Miss Lucy.

LUCY

For me? Oh, Dr. Van Helsing!

VAN HELSING

This is not gallantry; it is medicine. I will put them in your window, and make a wreath for your neck. They will protect you. No one will come.

LUCY

Oh, Professor, you are jesting. These flowers are only common garlic.

VAN HELSING

I never jest.

LUCY

I never liked garlic before, but tonight it is delightful! There is peace in the scent. I feel . . . sleepy . . .

VAN HELSING

She sleeps, good. Now, we must prepare for siege.

ARTHUR

Siege?

QUINCEY

You make it sound like we're in a war, doc.

VAN HELSING

A war. Yes.

ARTHUR

But, Doctor Van Helsing, do you know what is wrong with Lucy?

VAN HELSING

Know? I do not. Suspect? Yes, I suspect. But about my suspicions I will not say too much right now. You must trust me.

SEWARD

I would place my life in his hands without hesitation.

VAN HELSING

The flowers must stay in the room. The windows and doors must remain closed. And you men must let nothing and no one in this house until morning.

QUINCEY

Seems easy enough.

VAN HELSING

But it may not prove so. Is there anyone else in the house?

ARTHUR

Mrs. Harker. A friend of Lucy's. Her husband is away on business. She is already asleep.

VAN HELSING

Then do not wake her. We men will provide the protection. Invite no one in to the house. No one at all. Not a delivery man, not an old friend. Now, come. We must seal this place against intrusion.

**SCENE TWELVE: GUEST BEDROOM, LATER THAT NIGHT**

*MEN EXIT. WIND STARTS UP, FLAPPING AT WINDOW. LUCY BEGINS TO GASP FOR AIR.*

*MINA ENTERS*

MINA

Lucy? Lucy, are you all right? I thought I heard something.

*THE WIND AND FLAPPING CEASES. LUCY CONTINUES TO GASP FOR AIR. MINA REMOVES THE WREATH OF GARLIC FLOWERS. LUCY'S BREATHING IMPROVES. SHE REMOVES THE REST OF THE FLOWERS AND OPENS A WINDOW. LUCY BREATHEES MUCH EASIER.*

LUCY

Thank you, Mina. You are a true friend.

MINA

Lucy? You seem so much stronger.

LUCY

Yes. Yes, I feel stronger.

MINA

Where did these flowers come from?

LUCY

Oh, you will take them away, won't you? They were a present, from a friend of Dr. Seward's. Some foreign custom.

MINA

I'm sure he meant well, but they seemed to be smothering you.

LUCY

Yes, yes they were smothering me. It is good to be free.

MINA

You can rest now?

LUCY

I shall be fine now. Please leave, Mina. Thank you for all you've done. I shall be fine.

MINA

Good night, Lucy.

*MINA LEAVES*

LUCY

Come in. Come in, my lord.

*DRACULA ENTERS IN THE DARKNESS*

DRACULA

Now, woman, give me your life . . . and I shall give you mine.

*LUCY GIVES HER THROAT TO DRACULA, WHO DRINKS HER BLOOD.*

*THE NEXT MORNING. LUCY LIES STILL. VAN HELSING ENTERS.*

VAN HELSING  
Miss Lucy? Miss Lucy? The flowers!

*MINA ENTERS*

MINA  
What is it?

VAN HELSING  
Where is the garlic? Why is the window open?

MINA  
Who are you? Did you give her those flowers?

*QUINCEY ENTERS*

QUINCEY  
Mrs. Mina, this is Dr. Abraham Van Helsing. I just met him myself last night, but he seems like a good man.

*VAN HELSING BOWS*

VAN HELSING  
Mrs. Harker

MINA  
Did you give her those flowers, Dr. Van Helsing?

VAN HELSING  
I did, Mrs. Harker. And you took them away?

MINA  
They were choking her! She could hardly breathe. With the window closed, the room was like a garlic press.

*LUCY MOANS*

MINA  
Lucy! Oh, Lucy!

VAN HELSING  
Mr. Morris. Fetch her fiance. Quickly. There is not much time.

*QUINCEY EXITS*

MINA

This is because I took . . .

VAN HELSING

Listen to me, Mrs. Harker. There is a struggle coming that will take all our strength. Neither of us can waste our spirit on self-blame.

MINA

I don't understand.

VAN HELSING

No. And I pray to God you never do.

*SEWARD ENTERS*

SEWARD

I saw Quincey. Arthur will be here in a moment.

VAN HELSING

James, we must get Mrs. Harker to a more secure place.

SEWARD

I can take her to the asylum. We have secure facilities there.

VAN HELSING

Yes. Yes, take your things and go as quickly as possible. You may have to stay there for some time, Mrs. Harker.

MINA

I won't leave Lucy.

VAN HELSING

Do not thwart me. Do not question me. If you care for Lucy, if you have any thought for her soul or yours, you must go now!

MINA

Very well, Dr. Van Helsing. This once I will trust you.

*MINA AND SEWARD EXIT*

*VAN HELSING TAKES OUT A CRUCIFIX. LUCY BECOMES AGITATED. ARTHUR ENTERS. LUCY PERKS UP.*

LUCY

Arthur! Oh, my love, I am so glad you have come!

ARTHUR

Lucy! You're better!

*ARTHUR MOVES TOWARDS HER*

VAN HELSING

No! Hold her hand, it will comfort her more.

LUCY

Arthur! My love, kiss me! Kiss me!

*VAN HELSING THROWS ARTHUR BACK*

VAN HELSING

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

ARTHUR

You go too far, Dr. Van Helsing!

*LUCY COLLAPSES OUT OF HER VAMPIRE STATE*

LUCY

Aaaaaaah!

ARTHUR

What have you done to her?

LUCY

No. No, Arthur, he did right. You are my true friend, Dr. Van Helsing, my true friend, and his! Oh, guard him, and give me peace!

VAN HELSING

I swear it! Now, take her hand in yours, and kiss her on the forehead, and only once.

*ARTHUR KISSES LUCY. LUCY DIES.*

She is dead.

ARTHUR

My God, my God.



QUINCEY

At least she's at peace, Art.

ARTHUR

It is the end!

VAN HELSING

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

**SCENE THIRTEEN: THE ASYLUM**

*AT DR. SEWARD'S ASYLUM, IN RENFIELDS CELL.*

SEWARD

Mr. Renfield. There is a lady who has been staying here for the past few days. A friend. She would like to meet you. I have told her that you are my most fascinating patient.

RENFIELD

Oh, very well. Give me a moment to tidy up the place.

*SEWARD EXITS. RENFIELD SWALLOWS ALL HIS FLIES AND SPIDERS*

Let the lady come in.

*SEWARD BRINGS MINA IN*

MINA

Good evening, Mr. Renfield.

RENFIELD

You're not the girl who was going to marry Lord Godalming. You can't be, you know, for she's dead.

SEWARD

How did you know that?

MINA

I am not she. But she was my closest friend. I have a husband of my own, Mr. Renfield. I am Mrs. Wilhelmina Harker.

RENFIELD

Harker. What are you doing here?

MINA

I am staying here. As a guest of Dr. Seward.

RENFIELD

It is only that she was named Lucy and Lucy means light and when I saw your hair making a shambles of the sunlight through the window I . . . staying here? Don't stay here!

MINA

But why not?

RENFIELD

I have a favor to ask of you, Doctor.

SEWARD

Back to the cat?

RENFIELD

No, no. The doctor alludes to a former mistaken belief of mine. I used to believe that . . . it embarrasses me now, of course . . . that by consuming a multitude of live things, one might indefinitely prolong life. Is that not so, doctor?

SEWARD

Ah, yes. Yes.

RENFIELD

This belief I hold no more, and, indeed, as you can both see, without it my sanity is restored. Which leads me to my request, Doctor. I wish to leave.

SEWARD

You do seem improved, I will talk with you again over the next week or two and . . .

RENFIELD

Dr. Seward. I desire to go at once, this very hour, this very moment.

SEWARD

Impossible.

RENFIELD

But I must leave.

MINA

Why?

RENFIELD

I cannot tell you. I am not my own master in this matter.  
But you would approve it if you knew.

SEWARD

Mr. Renfield, really . . .

MINA

Let him go.

SEWARD

Mrs. Harker!

MINA

I believe he is sane. I believe what he says.

RENFIELD

Thank you, Mrs. Harker. Thank you.

SEWARD

I am sorry, but I cannot allow it.

MINA

The man had a mistaken belief. A belief he has now  
repudiated. What right have you to hold him?

SEWARD

Mr. Renfield. You claim to be reasonable now. Very well.  
Give me your reason for wanting to leave immediately.

RENFIELD

I cannot.

SEWARD

Then I cannot release you.

RENFIELD

Dr. Seward, I implore you, listen to her and let me out.  
Send me away how and where you will, send keepers with me  
with whips and chains, let them take me manacled, but let  
me go! Can't you understand? Will you not see what this  
woman sees?

SEWARD

I am sorry. I see a lunatic in a mad fit.

RENFIELD

No! I am a sane man fighting for his soul! Oh, hear me!  
Hear me! Let me go, let me go, let me go!

MINA

Doctor . . .

SEWARD

I am sorry, Mrs. Harker, but I cannot in good conscience  
release him. He would be a danger to himself and others.

*RENFIELD BEGINS TO LAUGH*

MINA

I understand. Good-bye, Mr. Renfield. I hope to see you  
again, under happier circumstances.

*RENFIELD'S LAUGHTER VANISHES*

RENFIELD

Goodbye, Mina. I pray to God I never see your face again.  
May He bless and keep you! Doctor Seward. Whatever happens,  
you will remember that I tried? I tried.

**SCENE FOURTEEN: LUCY'S TOMB**

*OUT AT LUCY'S TOMB. QUINCEY, ARTHUR, VAN HELSING*

QUINCEY

Ah swear, Dr. Van Helsing, you are the most persuasive man  
I ever met. Not two minutes after we met you were orderin'  
an English lord around in his own castle, and now you got  
us all out here in the cemetery where Lucy's buried,  
without even tellin' us why.

VAN HELSING

There are things, my Texan friend, that I cannot ask you to  
believe until you have seen them.

ARTHUR

What do you intend to do?

VAN HELSING

To open Lucy's coffin!

ARTHUR

No! You go too far! I shall protect her tomb from desecration and . . .

*B'OOFUL LADY CHILD ENTERS*

B'OOFUL LADY CHILD  
What you doing here, gents?

VAN HELSING  
What are you doing here, child?

B'OOFUL LADY CHILD  
Go way! Go way, or the boo'ful white lady won't come out.

VAN HELSING  
She won't?

B'OOFUL LADY CHILD  
She never does, not when there's grownups 'round.

VAN HELSING  
And you want her to come out, do you?

B'OOFUL LADY CHILD  
Oh, yeh. She's so boo'ful and fun and she does all sorts of tricks.

*THE CHILD IMITATES THE B'OOFUL LADY*

"Oh, come here, my child, oh come here!"

VAN HELSING  
Tricks? What sort of tricks?

B'OOFUL LADY CHILD  
Can't tell. Issa secret. Woncha go 'way?

VAN HELSING  
Yes. We will. Soon. Won't you come a bit closer? Perhaps we can help you find this white lady?

B'OOFUL LADY CHILD  
Yeh?

*B'OOFUL LADY CHILD TAKES A STEP CLOSER, LOOKS UP.*

QUINCEY

Look there! Jist exactly like the wounds Lucy had!

B'OOFUL LADY CHILD

What's this?

*THE B'OOFUL LADY CHILD BACKS OFF*

VAN HELSING

Come back!

B'OOFUL LADY CHILD

Hey! Run, run, as fast as you can, can't catch me like the darkness can!

*THE B'OOFUL LADY CHILD RUNS AWAY*

QUINCEY

She's gone!

ARTHUR

We'll never find her in the dark.

VAN HELSING

This makes our task more urgent.

ARTHUR

What task?

VAN HELSING

What do you think of the marks on that child's neck?

QUINCEY

Well, whatever er whoever marked that kid, I'd bet the same thing marked Lucy.

VAN HELSING

You would lose your bet, Mr. Morris.

ARTHUR

What do you mean, Professor? Tell me!

VAN HELSING

Lord Godalming. Do you also think that the holes in that child's throat were made by whatever or whoever made the holes in Lucy's throat?

ARTHUR

It would appear so.

VAN HELSING

But it is worse. Far, far worse.

ARTHUR

In God's name, Professor Van Helsing, what do you mean?

VAN HELSING

I will show you.

*HE BEGINS TO OPEN LUCY'S COFFIN*

ARTHUR

Get away from Lucy's coffin! Are you mad?

VAN HELSING

Would that I were! A delusion would be easy to bear compared with this truth!

*AFTER A STRUGGLE, HE OPENS THE COFFIN.*

Look!

QUINCEY

Empty? A body-snatcher?

ARTHUR

What does this mean?

VAN HELSING

It means that the wounds in that child's throat were made by Lucy herself!

QUINCEY

What's 'at you say?

ARTHUR

Lucy's alive?

VAN HELSING

No. No, she is not alive. She is Nosferatu. She is Undead. The Undead are not alive, so they do not grow old. They can go on, century after century, feasting on the blood of the living. And sometimes those on whom they prey, like Lucy, like the child we saw tonight, like you, Lord Godalming, if

I had allowed Lucy to give you that kiss, can become Undead themselves, and so the circle of evil widens.

*QUINCEY BEGINS TO LAUGH*

QUINCEY

Well, I've heard some tall tales in Texas, Professor, but this beats anything. I mean, I admit there's been some strange things happening, but . . .

*THEY HEAR THE LAUGHTER OF LUCY AND THE B'OOFUL LADY CHILD. THEY BECOME SILENT. THE LAUGHTER FADES AWAY, TO BE REPLACED BY THE SOUNDS OF THE VAMPIRE FEEDING. THEY MOVE TOWARD THE SOUND, QUINCEY INSTINCTIVELY DIRECTING THEM LIKE A PARTY OF HUNTERS. THE LIGHTS REVEAL LUCY FEASTING FROM THE VEINS OF THE B'OOFUL LADY CHILD. SHE HEARS THEM AND LOOKS UP TO SNARL LIKE A BEAST, HER FANGS IN FULL VIEW, THE BLOOD OF HER VICTIM TRICKLING DOWN HER CHIN. SHE DROPS THE CHILD AND REACHES TOWARDS ARTHUR.*

LUCY

Come to me, Arthur! Leave those fools with their fears and come to me. My arms thirst for you. You would not kiss me as I lay dying, but come, come and let me kiss you now. Come, and we can live together, forever. Come, my husband, come!

*VAN HELSING INTERPOSES WITH A CRUCIFIX. LUCY SCREAMS AND VANISHES.*

ARTHUR

Lucy!

VAN HELSING

It is not Lucy. It is a thing of evil in her shape. A thing we must destroy.

ARTHUR

Destroy?

QUINCEY

Doc, is that why you sent Mrs. Mina away—you were worried about . . . that . . . happening to her?



VAN HELSING

Yes. She will be safe as long as she stays at the asylum.  
The Undead cannot enter a house unless he is invited.

*FREEZE FRAME. BACK TO THE ASYLUM*

**SCENE FIFTEEN: THE ASYLUM AND LUCY'S TOMB**

*RENFIELD, INSIDE THE ASYLUM, STARES AT DRACULA OUTSIDE*

DRACULA

Renfield. Renfield. Ask me to come in.

RENFIELD

No, no.

DRACULA

Don't you want to ask me in?

RENFIELD

Yes. Yes, master. But I have met her, Mrs. Harker came to see me. I can't bear the thought that she will become . . .

DRACULA

You don't have to bear any thoughts. You are mad. You are not responsible for what you do. And what am I asking, after all? Only an invitation. You do not even have to speak. Only think it. "Welcome, Voivode Dracula. Welcome to my home! Enter of your own free will!"

RENFIELD

I won't. I, too, have free will. You can't force me!

DRACULA

Force you! I, force you? No, my friend Renfield. I do not force. I promise.

RENFIELD

Promise?

DRACULA

Listen.

*THE FLIES BEGIN TO BUZZ*

I will send them in hundreds, in thousands, as I did before. Life after life after life. Great fat ones, swollen with blood, steel and sapphire on their wings.

*THE RATS BEGIN TO SQUEAK, THE DOGS TO BARK, THE CATS TO MEOW.*

And not merely flies, spiders and birds! Rats, rats, rats, hundreds, millions of them. Every one a life. And dogs to eat them. All lives! Full of red blood, full of life. All these lives I give you, and many more and greater, through countless ages, if you will only extend me a common courtesy. Ask me to come in.

RENFIELD

Come in, Lord and Master!

*THERE IS THE HISSING OF THE VAMPIRE MIST.*

*DRACULA APPEARS BEFORE RENFIELD AND LAUGHS. RENFIELD ATTACKS DRACULA, TRYING TO PREVENT HIM FROM REACHING MINA.*

No! No! I don't want your lives. You shall not have her!

*DRACULA KILLS RENFIELD. IN A DIFFERENT PART OF THE ASYLUM, MINA STIRS.*

*BACK TO THE CEMETERY*

VAN HELSING

Mr. Morris. Would you take this child to Dr. Seward? She has lost some blood, and needs his care.

QUINCEY

I can't leave you and Art here alone!

VAN HELSING

You must trust me. We will survive. And the child is in some danger.

QUINCEY

Then let's all git outta here.

VAN HELSING

No. No, we have work to do. This must end tonight. If you love your friend, if you loved Lucy, let us do our work!

*QUINCEY EXITS WITH THE B'OOFUL LADY CHILD*

ARTHUR

What now?

VAN HELSING

Wait!

*THERE IS THE SOUND LIKE STEAM HISSING THROUGH A CRACK.  
VAN HELSING OPENS THE COFFIN.*

ARTHUR

Doctor Van Helsing, you already showed me she wasn't . . .

*VAN HELSING REVEALS LUCY IN THE COFFIN*

. . . there.

VAN HELSING

The Undead have powers denied to the living. They can move in a mist. Each one has the strength of ten men. But they have weaknesses as well. They are creatures of the night, and cannot survive in daylight. And the nosferatu must return to its coffin.

ARTHUR

It is devilish. It is like a mockery of her.

VAN HELSING

We must end this. We must free her soul. Then the children on whom she has preyed will heal. And she will take her place with the angels.

*VAN HELSING TAKES OUT THE STAKE AND HAMMER, PLACES THE POINT OVER LUCY'S HEART*

ARTHUR

No!

*BACK TO THE ASYLUM. DRACULA STANDING OVER LUCY.*

DRACULA

No, do not wake. I must speak to you in the realm between wake and sleep, between night and day, between this world and the next.

MINA

Who are you?

DRACULA

You know me. I am the one Lucy spoke of. She gave me her blood to drink, and I have given her the gift of eternal night. I come to give that gift to you.

MINA

No! Jonathon!

DRACULA

Your will is strong! From the moment I saw your image I knew it would be. Your strength will flow into me. I need your strength, your life, your blood.

MINA

No!

DRACULA

Give your throat to me, my Mina. As Lucy did. And join her as a creature of the night.

MINA

No . . . no . . .

*BUT HER THROAT SAYS YES, YES. BACK TO THE CEMETERY*

ARTHUR

No!

VAN HELSING

Lord Godalming!

ARTHUR

I shall do it.

VAN HELSING

Very well. It will be a blessed hand that strikes the blow that sets her free. This stake must be driven through her. No matter what happens, you must not falter when once you have begun.

*AS VAN HELSING RECITES THE PRAYER FOR THE DEAD, THE LIGHTS COME UP ON DRACULA SIMULTANEOUSLY APPROACHING MINA'S NECK. ARTHUR DRIVES THE STAKE THROUGH LUCY. SHE SCREAMS AND WRITHES IN HATRED AND AGONY.*

VAN HELSING

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God: whom I shall see for myself, and Him mine eyes shall behold.

*BACK AT THE ASYLUM:*

DRACULA

Lucy! My Lucy! They have destroyed you!

*MINA SNAPS OUT OF THE TRANCE, SEES DRACULA*

MINA

What are you? Leave! Dr. Seward!

DRACULA

What you will not give I can take!

*DRACULA TRANCES MINA, AND DRAINS HER BLOOD. THEN HE STANDS UP AND CUTS HIMSELF.*

Your friends have destroyed my Lucy. You shall replace her. You have been my bountiful winepress, as she was, and now you shall be flesh of my flesh, blood of my blood. Your mind shall come to my call, across land and sea. Drink!

*DRACULA FORCES MINA TO DRINK HIS BLOOD.*

*BACK TO THE CEMETERY: ARTHUR AND VAN HELSING STAND OVER THE PEACEFUL LUCY.*

VAN HELSING

Arthur, my friend, forgive me.

ARTHUR

Forgive you? God bless you! You have given Lucy her soul again, and given me peace.

VAN HELSING

Only one step of our work is done. There remains a greater task: we must find and destroy the vampire who preyed on Lucy. Will you help me? It will not be an easy task.

ARTHUR

Dr. Van Helsing, I swear I am with you to the bitter end. All my wealth, all my strength, are at your disposal.

*MINA BREAKS AWAY FROM DRACULA. SHE SCREAMS*

That came from the asylum.

VAN HELSING, ARTHUR

Mina!

*THEY RUSH OFF TOWARDS THE ASYLUM*

*AT THE ASYLUM:*

MINA

Dr. Seward! Dr. Seward!

*SEWARD RUSHES IN*

SEWARD

My God!

*HE STRUGGLES WITH DRACULA. DRACULA THROWS HIM ACROSS THE ROOM. QUINCEY RUSHES IN. MINA INSTINCTIVELY COVERS THE WOUNDS ON HER THROAT AND THE BLOOD ON HER MOUTH, BUT QUINCEY SEES THEM. HE PUTS THE CHILD DOWN, DRAWS HIS KNIFE, AND MOVES TO BLOCK DRACULA'S EXIT. DRACULA ATTACKS HIM. QUINCEY MANAGES TO STAB DRACULA WITH HIS KNIFE, BUT DRACULA, UNHURT, PULLS OUT THE BLADE AND THROWS HIM ACROSS THE ROOM. VAN HELSING'S VOICE IS HEARD FROM OFFSTAGE AS HE AND ARTHUR RUN TOWARDS THE ASYLUM.*

VAN HELSING

Nosferatu! We are coming for you!

*DRACULA LOOKS AT HIS ADVERSARIES*

DRACULA

Look at you! You imagine you can defeat me? You are sheep before a butcher. You shall be sorry, each one of you! I shall be revenged. She is mine! Mine, as Lucy was! And through her you all shall yet be mine, my creatures, to do my bidding and to be my jackals when I want to feed.

*DRACULA DISAPPEARS*

MINA

Oh, my God! My God! What have I done? God pity me!

VAN HELSING AND ARTHUR ENTER

VAN HELSING

James! James, my boy. He is dead.

ARTHUR

Abraham. I am so sorry.

VAN HELSING

Yes. So am I. But the struggle must continue. Mina. Do not fear. This is the consecrated host. There is power in it to keep foul things away. May I have your permission to touch it to your forehead, to guard you against further attack?

MINA NODS

In the name of the Father . . .

*HE TOUCHES THE HOST TO MINA WHO SCREAMS IN PAIN, AND PULLS BACK WITH A SCAR ON HER FOREHEAD. SHE TOUCHES THE SCAR.*

MINA

Unclean! Unclean! I am the foul thing. Even the Almighty shuns my polluted flesh! Jonathon! Jonathon! Why did you leave me?

ARTHUR

My God! Is she a . . . like Lucy?

VAN HELSING

I do not know. Not yet, I think.

QUINCEY

What can we do?

VAN HELSING

There is for her only one cure. We must hunt down that vampire and destroy him.

MINA

Jonathon!

**SCENE SIXTEEN: CASTLE DRACULA**

*CASTLE DRACULA: HARKER READS A LETTER AT A HIGH WINDOW*

HARKER

Mina!

Dearest Mina, I have no way to send this letter now, but I shall put it in my breast pocket, and perhaps someday you will read it. I have been the unwitting tool of a monster, helping him to buy a house, which he is now, I fear, using as a base to spread his evil throughout the world. The creatures that live here feast on my blood every night, leaving me weak each day. Today, though, I feel strong enough to try my escape. I cannot open the door. I must leave through the window. The walls are sheer, the cliffs steep, but God's mercy is better than that of monsters. At the foot of these mountains a man may sleep, as a man. And then, Mina, I pray God I may wake to see you in the life after life. The sun is almost down. I must go now.

*THE SUN GOES DOWN. HARKER PUTS THE LETTER IN HIS  
POCKET*

SIRENS

Jonathon!

HARKER

Mina! I am coming to you!

*HARKER JUMPS OUT OF THE WINDOW*

**SCENE SEVENTEEN: A LARGE ROOM AT LORD GODALMING'S  
ESTATE**

*THE COUNCIL OF WAR AT THE GODALMING MANOR. ARTHUR, VAN  
HELSING, QUINCEY.*

VAN HELSING

You see why I could not speak freely before. Even now, after all you have seen, you find it difficult to believe.

ARTHUR

Dr. Van Helsing. The storm. The storm that drove that ship ashore? Was that the work of this creature?

VAN HELSING

I believe so. Within a limited area, a powerful vampire can control the weather. He directed that ship to this coast.



ARTHUR

But why?

VAN HELSING

I believe that he was on that ship.

QUINCEY

The wolf!

VAN HELSING

Yes. He can take the form of an animal.

ARTHUR

And the boxes?

VAN HELSING

They were his lairs. Packed with earth from his grave.

ARTHUR

And I delivered them to his new home?

VAN HELSING

Yes. But I have destroyed them—for his purposes, at least, by placing a consecrated host within each of them. To those refuges he can no longer return.

ARTHUR

But who is he? He didn't sound quite English.

VAN HELSING

That, alas, I do not know.

*MINA ENTERS*

MINA

But I do.

VAN HELSING

Mrs. Harker! This is no place for you.

MINA

Why? Because I am a woman or because I am a . . .

ARTHUR

Do not say it!

MINA

I will not be a prisoner of words. Whether I am a . . . vampire or not, you will keep me in ignorance no longer. You did once, and as a result I removed the garlic flowers from Lucy's room. You did a second time, and I was myself attacked, and poor Dr. Seward was killed.

QUINCEY

But, ma'am, you said yourself, you are . . .

MINA

I still breathe air. My heart still beats. I can still eat food. A little. If you do not trust me, drive a stake through my heart now. Otherwise, keep me from your counsels no longer.

VAN HELSING

You said you knew the identity of the monster we pursue?

MINA

I have had a telegram. From my husband. In Transylvania. He is badly hurt, but alive. It is clear from this that the creature you seek is, or was, a Count. Count Dracula.

VAN HELSING

Dracula? Are you sure?

MINA

Not knowing what he was, Jonathon helped him buy a house The house that adjoins your property, Lord Godalming.

ARTHUR

My God, we have all been his dupes.

QUINCEY

You sound like you'd heard a' him before, Doc.

VAN HELSING

Yes. Yes, I have heard of him. We have before us great danger—and great opportunity. This Dracula is the original nosferatu—the source of this evil, the most powerful; but if we destroy him, we destroy them all.

QUINCEY

Well, what are we waitin' for? C'mon Art. Let's go get 'im.

VAN HELSING

But where?

ARTHUR

Mrs. Harker. Could your husband lead us to Dracula's home?

MINA

I believe so.

VAN HELSING

But we do not know if he is going home. He may have other lairs. I have pursued this Dracula all my days, but still, even to me, he is shrouded in shadow; those who will speak of him know nothing, and those who know will not speak.

MINA

I will speak.

QUINCEY

You know where he's headed?

MINA

No. But I believe I can find out.

ARTHUR

How?

MINA

On one condition, Lord Godalming. I am a full partner in this quest. I go where you go.

ARTHUR

Dr. Van Helsing?

VAN HELSING

Yes. Mrs. Harker is right. I will not make the same mistake a third time.

QUINCEY

But how are you going to find out where he's going?

MINA

There is a bond between us; if I allow myself to do so, I can hear his thoughts. They are horrible, and I have shut my mind to them. But I shall open my mind to him now:

I am flesh of your flesh, blood of your blood; your mind calls to me across land and sea. Enter, Voivode, enter Dracula, and I will speak in your voice:

*MINA PUTS HERSELF INTO A TRANCE. SHE SPEAKS WITH DRACULA'S VOICE, UTTERING FIRST A CRY OF RAGE AND FEAR.*

Aaaaah! Cut off from my rest! Home, home, I must return home, before it is too late. I, who have survived for countless ages and triumphed over armies, shall not be now defeated by a handful of ignorant fools! I shall go home, and I shall rest, and regain my strength and return to wreak the most terrible of revenges. Mina! Mina! Help me!

*MINA BEGINS TO CONVULSE. QUINCEY AND ARTHUR GRAB HER*

VAN HELSING

Awake! Awake, Mrs. Harker!

*SHE SNAPS OUT OF IT*

MINA

What happened? Did I help?

VAN HELSING

He is fleeing to his home. We must try to reach Castle Dracula before he does. We must go to Transylvania. And there we must place our hope in your husband, in Jonathon Harker.

**SCENE EIGHTEEN: NEAR THE BORGIO PASS**

*IN TRANSYLVANIA. HARKER AND MINA, WITH VAN HELSING, ARTHUR AND QUINCEY MONITORING. THEY PLACE A LINE OF CROSSES BETWEEN MINA AND JONATHON, WHO IS BADLY INJURED FROM HIS FALL.*

MINA

Jonathon!

HARKER

Mina! Oh, Mina!

MINA

Jonathon! Come no closer. They have told you about me.

HARKER

Yes. Oh, God, Mina. I cannot let this happen to you.

MINA

I will not let it happen. I swear it. Rather would I . . .

VAN HELSING

You would not slay yourself?

MINA

If there were no loving hand to do it for me, to spare me the fear and pain of such a task.

VAN HELSING

No! No! Don't you understand? You must stay alive! If you were to die, especially by your own hand, you would instantly become as Lucy was, as were those women who attacked Jonathon.

HARKER

Draw back, Dr. Van Helsing. Lord Godalming, Mr. Morris, move back. You may watch us, but I have words that are for Mina's ear alone.

*THEY DRAW BACK.*

Mina. If we fail . . . if you . . . I cannot let you go into that dark and loveless land alone. Please, please help me to follow you. You understand?

MINA

Jonathon!

HARKER

Mina, I could not go on without the hope that, even if we fail, I will somehow embrace you again. But Mina, I swear to you, I shall do all I can to see that we do not fail, that Dracula is destroyed and you are restored. Though I prayed never to see the accursed place again, I shall guide you, and them, back, back to my waking nightmare, back to the dark hellish abomination that is Castle Dracula.

**SCENE NINETEEN: CASTLE DRACULA**  
*THE FINAL STRUGGLE.*

QUINCEY

Look there.

*HE POINTS TO THE LARGE TOMB, WHICH BEARS THE SIGN,  
"DRACULA"*

*MINA COLLAPSES*

HARKER

Mina!

MINA

This place. This is his place. I can feel him working his will on me. The sun is going down!

*THE SUN GOES DOWN. DRACULA EMERGES FROM HIS TOMB. THE MEN FACE HIM, CROSSES UP.*

VAN HELSING

Voivode Vlad Dracula. We come to give you rest and peace.

DRACULA

Fools! You are in my country now! You will not leave here alive!

VAN HELSING

You were a man once. You can still choose to die like a man. And in your death, to undo the evil you have created.

DRACULA

You know nothing!

VAN HELSING

We know much. Long ago, you turned to evil to do good. To save your land from invaders. But evil can take root and grow in a man's heart. How long since you last used your power to defend your country? You are a greater terror than the Turks ever were.

DRACULA

I saved my people! I gave my life, my soul, to protect them. But they shunned me, in horror. And all the time, the thirst for blood raged within me. I am a vampire.

VAN HELSING

But you still have free will and reason. You can still, even now, choose good.

DRACULA

Good. Evil. Transylvanian. Turk. They are words only. You will not trap me with words, Abraham Van Helsing. In a few minutes time, you will all lie white and dead on the ground.

VAN HELSING

I do not think so. You are weakened, Vlad. You have used much of your power to get to your home. How long has it been since you have slaked your thirst?

*DRACULA LAUGHS*

DRACULA

Yes, I am weak. But I am not alone.

*THE SIRENS ENTER*

PRIMA

Jonathon! You have returned to us!

SATKANA

We missed you so, Jonathon.

TAIRSHA

And you brought friends with you.

PRIMA

There is enough for us all tonight, sisters.

SATKANA

Don't you like us?

TAIRSHA

We like you.

*THE SIRENS ATTACK HARKER, QUINCEY AND ARTHUR. THE MEN RESIST, BUT ARE NO MATCH FOR THE VAMPIRESSES. VAN HELSING ATTACKS DRACULA. HE AND VAN HELSING BECOME LOCKED IN BATTLE, BOTH EXHAUSTED.*

DRACULA

Mina! Help me! Help me!

MINA

I will.

*MINA THROWS VAN HELSING OFF DRACULA.*

I will help you. I will give you peace.

*MINA BEGINS DRIVING THE STAKE THROUGH DRACULA'S HEART. SHE FEELS THE PAIN OF EACH BLOW IN HER OWN BODY, AND THE SIRENS, TOO, SHOW THE EFFECTS OF EACH BLOW. MINA BEGINS TO SAY THE PRAYER FOR THE DEAD. ONE BY ONE, SHE IS JOINED BY THE MEN: VAN HELSING, THEN HARKER, ARTHUR AND QUINCEY.*

ALL

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God : whom I shall see for myself, and Him mine eyes shall behold.

*DRACULA'S STRUGGLE ENDS. HE DIES, HIS FACE SHOWING PEACE FOR THE FIRST TIME. MINA STANDS, THE STAKE IN ONE HAND, THE MALLET IN THE OTHER. JONATHON GOES TO HER, AND CLEARS THE BLOOD FROM HER FOREHEAD. THE SCAR IS GONE.*

HARKER

Gone! Your scar is gone!

MINA

Kiss me! Kiss me, Jonathon!

*THEY KISS*

*THE END*