

**DRACULA: MINA'S RECKONING**

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**For all licence rights enquiries please contact:**

**Charlotte Knight**

**Knight Hall Agency**

**Lower Ground Floor**

**7 Mallow St**

**London**

**EC1Y 8RQ**

**Phone: 020 3397 2901**

**Email : [office@knighthallagency.com](mailto:office@knighthallagency.com)**

**Character List**

Mina Murray

Mr Swails / Bella

Lucy Westenra / Elsie

Jonathan Harker / Annie

Dracula / Jean

Dr Thomas Seward / Georgina

Renfield/ Kit

Professor Abraham Van Helsing / Titchy

Locals

Vampires

**ACT ONE**

**TERROR TIME SONG - in darkness**

**Act 1 Scene 1**

Aberdeen.

Mina knocks on the door of *The Aberdeen Asylum for Women*, and seems fearful of what may be in the dark night. She shouts to be let in. She collapses, clutching journals and letters.

**Act 1 Scene 2**

The Aberdeen Asylum for Women.

BELLA She's nae eaten her custard.

TITCHY She'll be force-fed tomorrow.

GEORGINA We can't let that happen.

ANNIE She's bin asleep a' day.

ELSIE I'll take the custard.

TITCHY I'll take it.

GEORGINA I'll take it.

KIT Can we chuck it oot the windee for the stray cats?

ELSIE It's not going to the devil's little minions, Kit, so shush.

BELLA Whit about Annie?

They all glance at Annie.

ANNIE I dinna deserve extra custard.

Bella places hand on Annie's shoulder.

BELLA I'm the ainly sane ain in this madhouse. So I'll decide fit happens tae it.

GEORGINA If you're so sane then why are you still in here?

BELLA I'm only biding my time til I can feel the sweet release o death.

ELSIE No, Bella, no! Please don't wish for death.

BELLA I meant my husband's death, nae mine.

A decision needs tae be made and since I'm the eldest...

I'll tak the custard.

Everyone is annoyed.

BELLA Agh, there's a deid fly in the custard!

KIT For the cats then.

GEORGINA Renfield would've liked that.

KIT Fa's Renfield?

GEORGINA A fellow patient, here before you arrived, who had an appetite

for beasties.

KIT Poor beasties.

TITCHY Don't worry, Renfield's no longer with us.

KIT Fit d'you mean?

BELLA They fell by their ain hand in solitary.

TITCHY Banged their face against the wall until their bones broke and brains splattered everywhere.

GEORGINA That's what happens in here. Eventually we all turn feel enough.

KIT There's naethin' feel about me. When I meet Dr Seward he'll unnerstand that and let me oot. I shouldna be here. The warden said I wis tae hiv a chat wi him. But I hivna seen him.

BELLA Dr Seward is in mourning apparently. I heard his fiancé kicked the bucket.

Mina moans. Elsie picks up one of Mina's journals.

ELSIE I wonder if these are holy scriptures?

BELLA You ken we dinna touch each ither's stuff.  
*(to Mina)*  
Hey quine, Dr Seward'll confiscate a' this.

GEORGINA No reading. No writing. No nothing.

ANNIE Except the bible on a Sunday.

TITCHY He's a fud.

ELSIE This book belongs to Jonathan Harker.  
Dr Seward is in this book.

ALL Ooh! *(etc)*

ELSIE "The Professor locked eyes with Dr Seward and quietly said, 'one of us must cut off her head'"

TITCHY What the fuck-?

All, except Annie, pick up a journal or letters.

BELLA How do you ken Dr Seward?

Mina summons the strength to snatch all the journals from them.

MINA                   A'hing is true. Every single bit o this is whit happened. I've put them in order. These diaries, these journals, these articles, these medical records, these letters o dear friends. They reveal a story ony human would find hard tae believe. But why you should believe me will become clear. If you wint tae ken fa I am and how I am here, they must be read. And it stairts wi Jonathan.

GEORGINA           *(hears keys jingling)*

Warden!

BELLA                Shite!

Bella makes herself look frail and confused. They hide the journals.

Jean the night warden enters.

JEAN                 Can yous nae gie me piece for five minutes? Dr Seward has left me in charge o you shower o shites. Nae keeling ower or soiled sheets the night please. Yous make it look like I dinna dee my job properly.

Georgina distracts Jean as Bella places an empty custard dish back by Mina's bed.

GEORGINA           But you don't do your job properly.

JEAN                 Georgina. D'you wint a sedative rammed doon your throat?

GEORGINA           No.

Jean notices Bella.

JEAN                 Fit's up, Bella?

BELLA                I was jist checking if she's taken her custard. Aye, she has. Guid quine.

JEAN                 Just as weel, you ken Dr Seward'll get custard in yous one wye or anither. Throwing guid aifter bad, if you ask me.

BELLA                Naebiddy asked you.

JEAN                 Get tae your bed, you dottled al' dear.

Are you alright there, wee missy?

MINA Mina.

JEAN Fit?

MINA My name is Mina.

JEAN Aye, and it's time you were in bed. Lights oot!

Lights go down. Jean exits.

BELLA Psst. Mina.

ELSIE Go on. We're listening.

KIT Tell us about Jonathan Harker. Does he like cats?

ELSIE Is he your husband?

TITCHY Is he an arsehole?

BELLA Does he drink like a fish?

GEORGINA Did he get you committed?

MINA If you wint tae ken about Jonathan, start wi this.

*(hands Bella a journal)*

*AUDIO Mina Murray's Journal. 4<sup>th</sup> April*

*I'd just finished the day's marking when Jonathan appeared in the classroom late aiffternoon. I thought for an update on my shorthand.*

**Act 1 Scene 3**

*(4th April. Source documents: Mina's journal)*

Mina's classroom.

JONATHAN            Biled sweet?

Mina takes a boiled sweet. Jonathan picks up a journal.

JONATHAN            Your shorthand is coming on, ay?

MINA                    But a school teacher's nae use for it in real life.

JONATHAN            You can write tae me.

MINA                    You ken nothing happens here. But you can write tae me so I  
can see exactly whit you see.

JONATHAN            Like whit?

MINA                    You're going tae Europe, Jonathan!

JONATHAN            Oh aye.

MINA                    Describe the hale amazing experience. And tell me about the  
birds that we dinna have here.

JONATHAN            Like fit?

MINA                    You'll see hunners. Especially in the forests and mountains.  
You'll probably see an eagle owl or a black stork. You canna  
miss a black stork. White belly. Wingspan is my height.

JONATHAN            I'll try my best.

*(manically crunches sweet)*

MINA                    Are you nervous?

JONATHAN            About fit?

MINA                    Your trip?

JONATHAN            Oh! Aye, my trip. I'm helping a noble client – a Count no  
less – acquire a property here. It's important I dee weel. Mr  
Hawkins wis supposed tae go, but he has gout.

MINA                    Does that mean he canna travel?

JONATHAN            Dinna ken. He says he canna have cakes.

MINA                    Are there cakes far you're going?

JONATHAN            God. I hope so. But none shall be as sweet as you.  
                              Sorry.  
                              But, I suppose it's about time I took mair responsibility.  
                              As I'm nae longer a solicitor's clerk.

MINA                    You passed your exam?

JONATHAN            Second time lucky!

MINA                    Congratulations!

JONATHAN            A' thanks tae your help.

MINA                    It was fun. And the closest I'll ever get tae sitting an exam.

JONATHAN            Therefore Mina, I have something tae ask you.

Jonathan fumbles about in his pockets, spills his bag of sweets, Mina pretends not to have noticed.

MINA                    Oh... is that a song thrush I hear?

JONATHAN            Fit?

MINA                    It could be a common blackbird.

JONATHAN            Mina, I'd like tae ask –

MINA                    I really should brush up on my garden birds. I wonder if the  
                              swifts have nested yet...

JONATHAN            Mina. Will you...  
                              *(as he goes down on one knee, he notices Mina's discomfort)*  
                              Will you... plan my journey for me?

MINA                    Plan your journey?

JONATHAN            To –

BOTH                    Transylvania.

MINA                    O course I will.

JONATHAN            I thought that might mak you happy.  
                              And can you jot doon the regional dishes so I ken whit tae ask  
                              for? Especially pies and puddings.

MINA                    Aye.

JONATHAN            I'll bring you back some recipes. Or a nice apron.

MINA                    Nae need, Jonathan. Just bring yoursel' back, exactly as you are.



Mina hasn't realised her handkerchief has dropped on the floor. Jonathan picks it up. He's about to tell her but thinks again and tucks it into his pocket.

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Asylum.

ELSIE                   Aww, he's in love!

GEORGINA             But I don't think she is.

TITCHY                I don't know, there's something there.

KIT                    Fit kind o sweeties wis that?

BELLA                 Will you plan my journey? Whit kind o a line wis that?

ELSIE                 He meant to propose.

BELLA                 Oh. Awkward.

KIT                    Does naebiddy care about the sweeties?

MINA                 That handkerchief staired its journey tae Transylvania.

**Act 1 Scene 4**

*(29<sup>th</sup> April 1890. Source documents: Jonathan's journal, Mina's itinerary)*

JONATHAN            Just made the 8:30pm at Aberdeen. I packed four butteries for the train but they didna last long. I wis served tea and sandwiches. The sandwiches were stale and ower-priced. Who'd o thought it wis 1890. I fell asleep afore we passed Dundee.

MINA                    London. You'll arrive at 7.20AM, 30<sup>th</sup> April. You'll have a hale day tae spend in the city. If I wis you I'd go tae the British Library tae look at books regarding Transylvania.

JONATHAN            Time tae sample the local cuisine.

MINA                    I found the information kept in Aberdeen Library tae be pretty limited.

You might take a walk doon the Thames and see the Tower Bridge bascules opening for ships.

JONATHAN            Toad in the hole!

-----

PATIENTS             Toad in the what?!

-----

JONATHAN            Despite the name, there's nae toads in nae holes.

-----

BELLA                  It's yesterday's meat biled in a batter crust.

*PATIENTS respond: e.g. Eugh. Gads. Yuck.*

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JONATHAN            Aye, it wisna very nice. Let's see whit France has tae offer.

MINA                    At Victoria Station, board the 7.25PM for Dover. Transfer tae the night sleeper ferry at the port.

JONATHAN            Turns oot I've nae sea legs. That toad jumped right back oot my hole.

MINA                    Board the 6.10AM train at Calais direct for Munich. Sit at a

windee. I imagine the views will be stunning.

JONATHAN Fromage! Jam du strawberry! Croy-sonts! Cross-ants.  
Crew-sants? Dinna ken. It wis a bit like if you mated a buttery wi a giant fluffy cloud.

MINA You have an oovernight stay in Munich: population 407,174.  
Ain o Europe's maist exciting and modern cities. You'll be spoilt for choice; museums, theatre, music, art galleries, opera.

JONATHAN Twinty-five types o German sausage! I couldna try them a'. But I managed nine.

MINA You leave Munich at 8.35PM. You arrive in the city of Vienna.

JONATHAN There's a Würstelstand on every street corner.

MINA Budapest. Mind and see the bridges ower the Danube.

JONATHAN Paprika chicken!

MINA Klausenburgh.

JONATHAN I got the recipe for Mina.

MINA Then get a coach to Bistritz.

JONATHAN Biscuits?

MINA Bistritz, in the mountains of Transylvania.

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Bistritz.

LOCAL 1 Young Herr, must you go?

JONATHAN But I've got business.

LOCAL 2 Do you know that tonight, when the clock strikes midnight, all the evil things in the world will have full sway?

JONATHAN Dare I ask, like whit?

LOCAL 3 Ordog. (*satan*)

LOCAL 2 Pokol. (*hell*)

LOCAL 4 Stregoica. (*witch*)

LOCAL 1 Vrolok. (*vampire*)

JONATHAN The Borgo Pass. The Count's carriage will tak me fae there.

LOCAL 4            *(gives Jonathan a crucifix)*

Take this.

LOCAL 3            For the dead travel fast.

*(They cross themselves)*

JONATHAN        It's the strangest feeling. I've lost my appetite.

**Act 1 Scene 5**

*(Source documents: Mina's journal)*

MINA                    LUCY!

LUCY                    MINA!

Mina finds Lucy running wild and free on the cliffs of Cruden Bay.

LUCY                    Mina! Mina! Meet me by our seat!

You're here!

They hug.

LUCY                    Three whole days

MINA                    In this glorious sun.

LUCY                    With me, you lucky duck.

MINA                    Let the fun commence.

*(points to a bird)*

Whit's that?

LUCY                    Easy. It's a bird.

MINA                    It's a northern fulmar.

LUCY                    Of course, a northern fulmar.

MINA                    *(points to a bird)*

That bird?

LUCY                    Surely the same.

MINA                    A black-legged kittiwake.

*(points to a bird)*

That ain't?

LUCY                    I know this.

MINA                    Thought you might.

LUCY                    It's a great shag.

MINA                    It's a European shag.

LUCY                    Same difference. I'll take any shag.

MINA                    You're obsessed. How many proposals have you had?

LUCY                    I've lost count. What about Jonathan?

MINA                    He's awa in Europe just noo.

LUCY                    Ah, lucky him.

MINA                    I planned his trip meticulously. How I'd dee it mysel'. But all he  
wanted tae ken was far he could get the best pies.  
One day Lucy. We'll go to Europe.  
*(she takes out a flask of brandy)*

LUCY                    Cheers to that. Take a drink.  
Go on. Take a drink. For me.

MINA                    I dinna drink.

LUCY                    I know but –

MINA                    That's nae how I want tae spend ain o my last visits here.

LUCY                    What d'you mean your last visits?

MINA                    Once you're married and popping oot bairns -

LUCY                    We'll still see each other!

MINA                    I'll be a gooseberry.

LUCY                    You'll never be a gooseberry. 'Cause you're a total plum.  
Nothing's going to change.

MINA                    Sure?

LUCY                    I'm not going to be kept indoors.

MINA                    Well, you canna marry Arthur. I'm pretty sure he'd keep you in  
the stables wi his horses.

LUCY                    I'm not going to marry Arthur.

MINA                    Or Quincey P Morris. Ken what the P stands for? Penny-  
pinching.

LUCY                    *Ha ha.*

MINA                    And Thomas Seward, good god, he'll treat you like one of his  
patients.  
“Now now, Lucy, that's enough reading. Books shrink your  
ovaries.”

"May I remind you Lucy, masturbators go straight to hell."

"Mr and Mrs Thomas Seward shall call our first son Thomas.

Our second son, Thomas. Our third son -

LUCY I've accepted Seward's proposal.

MINA "Thomas –" Whit?

LUCY I'm marrying him.

MINA Ha-ha!

Very funny.

Lucy?

Mina grabs the flask of brandy from Lucy and takes a drink.

LUCY He'll give you a job at the hospital.

MINA Why would I want tae work there? I've nae desire tae torture the tortured.

LUCY It's not like that. They're watched, fed well, protected.

And I thought you'd want to be near me.

MINA I like the orphanage.

LUCY You've been there since you were six. I dunno. Give it a go until you get bored or married.

MINA Bored *or* married – wait – they're different 'hings?

You ken you dinna have tae marry ony o them.

LUCY What if I'm never asked again?

MINA I never imagined you wi somebiddy like him.

LUCY His business is booming. Mother likes him. He's intelligent. Lives in the city. Mother likes him.

Young enough to have children, but old enough to not get bored of me.

MINA Whoever gets bored of you disna deserve you.

LUCY And mother likes him.

MINA You said. Can he gie you whit you need?

LUCY I have to get married. Father didn't leave us much money.

And, y'know, I'm afraid I might I do something.

MINA Like whit?

LUCY Sometimes I can't stop thinking about Jimmy the gardener's big filthy hands.

MINA Oh god.

LUCY And I keep staring at Mrs Hunter's breasts.

MINA Your piano teacher?

LUCY I've limited opportunities.

Mr Swails saunters into view.

MR SWAILS Ah, my quines, fit a bonnie sicht. Miss Mina and eh -?

LUCY Lucy.

MR SWAILS Oh aye, 'at's richt.

MINA It's guid tae see you Mr Swails. Up you get...steady noo... We're hoping tae catch the Northern Lights.

MR SWAILS Ah, the bonnie lichts. Your faither wid say, they promised a richt hefty catch the morn's morn.

MINA And did they?

MR SWAILS Nut. Never.

LUCY What's that you're drinking Mr Swails? Mina's drinking brandy.

MINA Dinna listen tae her.

MR SWAILS That wis your faither's drink. God rest his soul. Aw, look at that, yiv kept his crucifix.

MINA Of course.

MR SWAILS I'm glad I could at least save that fae the sea, if nae save your dad. Fit a bonnie crucifix.

MINA It is.

MR SWAILS You're going tae need it.

MINA Pardon?

MR SWAILS There's a storm brewing, quines. Suffocated we shall be, unner the opaque black sea



Undetected ower borders, he's flittin' at such speed  
 Time's a quickly tickin' awa', our mortality is loomin'  
 Here come his bloody jaws we will meet our doom in

Mr Swails leaves.

MINA Take care -

LUCY There's no storm coming, the weather's far too bonnie.

MINA Whit d'you think he meant?

LUCY He's two bottles away from the nuthoose.

MINA I think he was serious.

LUCY Why are you letting a strange old mannie worry you?

-----

MR SWAILS A frichtsme storm is comin' a rare storm fae afar  
 Fit darkness will come, cuttin' through the haar

**Act 1 Scene 6**

*(Source: Jonathan's Journal)*

Castle Dracula.

AUDIO                    *Jonathan Harker's Journal. 5<sup>th</sup> May. Transylvania.*

JONATHAN            Hallo?  
                              Hallo?  
                              Hallo? Anybody there?

DRACULA             Welcome to my house Mr Harker. Enter freely, and of your own will, and leave something of the happiness you bring.

Jonathan struggles with his bag over the threshold. He winces under the strength of Dracula's handshake. Dracula takes Jonathan's luggage and carries it with ease as they travel through the house.

JONATHAN            Thank you.

DRACULA             You must be tired from your journey.

JONATHAN            I'm exhausted fae the climb. The driver left me at the bottom o the hill.

DRACULA             Hungry?

JONATHAN            I've actually got a touch o dyspepsia. Do you have some milk?

DRACULA             You are my guest. Let me see to your comfort myself, it is late and my people are not available.  
You may rest tonight. We will commence business tomorrow at dusk. You can tell me of Scotland and the ancient house you have procured for me.

JONATHAN            A day off? I'll look forward tae exploring the beautiful forest I could see –

DRACULA             No. This castle is vast Mr Harker. You may go anywhere you wish except where the doors are locked. They are locked for a reason, have your curiosity keep them so. All things are as they are.

*(many wolves howl from the valley below)*

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

JONATHAN Music? My dock is sweating.

DRACULA You dwellers in the city cannot enter into the feelings of the hunter. But over the next month you will learn more of our ways and the noble line of Dracula...

JONATHAN The next month?!

DRACULA We have a right to be proud, for in our veins flows the blood of many brave warriors.

JONATHAN But Count!

DRACULA You are tired. Your room is ready and tomorrow you shall sleep as late as you will.

JONATHAN But our business will only take a few days -

He turns around, but Dracula is gone.

Jonathan enters the room to find a glass of milk waiting for him.

He picks up the milk and takes a sip.

JONATHAN Goodnight Mina.

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*TIME PASSING MOVEMENT SEQUENCE*

Jonathan moves about the castle occasionally watched by Dracula and the Vampire Pack

Dracula looks at Jonathan's belongings. Dracula finds and smells Mina's handkerchief. Dracula takes the handkerchief.

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JONATHAN *(writes in his journal)*

I've spent hours staring oot the windees thinking of hame and there is nae ain ithier person to be seen. The Count speaks o servants and o his people, but I've seen naebiddy.

-----

The next evening. Jonathan reads in the library.

DRACULA            Good evening.

*(Jonathan gets a fright)*

I am glad you found your way in here, for I was sure there would be much to interest you. These books have been good friends to me, and for some years past, ever since I had the idea of travelling afar, they have given me many, many hours of pleasure.

Through them I have come to know your great Scotland.

I long to move through the crowded streets of your mighty cities, to be in the midst of the whirl and rush of humanity, to share its life, its change, its death, and all that makes it what it is.

I would like you to teach me about your people and your customs, your culture.

Where I have holes in my knowledge, I like to fill them.

JONATHAN        Well, for a stairt, you're moving tae the North-East coast o Scotland. I would describe it as wild. In mair wyes than one.

DRACULA            Wild is exactly what I long for.

JONATHAN        Let me tell you aboot the wither. Oh the wither! Can be brutal, relentless, violent even.

DRACULA            I am not afraid of a little relentless violence. I am curious to see your world.

JONATHAN        Curiosity. Is that your tip for living a long life?

DRACULA            Certainly one of my tips.

JONATHAN        Well, whit you might find challenging is our long dark winter nights. Barely a peep o sunlight afore the moon comes back oot.

DRACULA            So I hear. Sounds perfect.

JONATHAN        But then, on the guid side, we are rewarded wi the seemingly endless summer days.

DRACULA            Ah. I did not think of that. But, I read you have some of the

best brains in the world.

JONATHAN Yes! Great minds indeed. You'll nae be far fae Edinburgh, far a' the great minds are deeing whit they dee.

DRACULA I look forward to mixing with intellectual society. Drinking it all in. And I cannot wait to see what other delights your country has to offer.

JONATHAN Aye. We've a lot o delights.... ... D'you play golf?

DRACULA Golf?

JONATHAN That's hitting wee balls wi sticks. Or whit about bowls then?

DRACULA Bowls?

JONATHAN That's hitting wee balls wi big balls.

DRACULA Is that how esteemed Scottish gentlemen spend their days?

JONATHAN Aye, suppose it is.

Now, let me tell you o Carrbridge Hoose. I have a' the papers here for you tae sign. It is very large, with some 20 acres, dating back tae medieval times I'd say. It is completely isolated apairt fae one large hoose nearby which is noo a private asylum. But dinna worry, it's right civilised since my friend Dr Seward took ower.

DRACULA I dare say I will make his acquaintance. And those close to him.

-----

*(Source documents: Renfield's journal on small scraps of paper)*

Aberdeen Asylum.

RENFIELD Hallo?

Hallo?

I feel you.

I feel you coming through.

Mak yoursel' at hame.

I feel your almichty power.

Fae my windee... aye, I can see.

Such a grand hoose.  
A muckle hoose.  
Wid you invite me roond for tea?  
Tis bin a long time since I've had a friend.  
May I ca' you my friend?  
Ah, indeed. Humble apologies.  
I shall ca' you Maister.  
I will dee your bidding.  
But fit can you offer me in return?

-----

Dracula stands closely behind Jonathan and watches as he shaves.

DRACULA            Good evening friend Jonathan

Jonathan jumps and nicks himself with the razor.

JONATHAN          Och!

I didna see you Count.

Ah ...

Dracula is drawn to the blood on Jonathan's cheek.

DRACULA            Take care, take care how you cut yourself. It is more dangerous than you think. And this looking glass is the wretched thing that has done the mischief. It is a foul bauble of man's vanity. Away with it!

Your dinner is laid in the next room Mr Harker. I must be away tonight on other business, you will I hope find everything you wish.

JONATHAN          Count Dracula I need tae go hame.

DRACULA            Friend Jonathan, you come to me an agent from my solicitor, you will rest here awhile so that by our conversation I may learn more of your Scotland.

JONATHAN          But I must get hame. My dear friend is waiting for me and I have a very important question tae ask her.

DRACULA            How charming, nonetheless you shall remain. Perhaps you would care to write your special friend Mina a letter?

JONATHAN        How did you ken her name?

DRACULA            The posts are few and uncertain. You will now write three letters - one dated today stating your work here is somewhat delayed, one dated June 19th that your work is now complete and one dated June 29th that you are boarding a train from Budapest.

JONATHAN        But I dinna unnerstand...

DRACULA            Let me advise you my dear young friend, it would be unwise to attempt to depart my company before our business is complete. There are many dangers for such as you who would seek to leave my protection...

We hear the howling wolves getting closer, becoming ravenous.

JONATHAN        As you wish.

DRACULA            It would be for the best.

-----

JONATHAN        I am a prisoner and this castle is my prison.

Time passes.

He hears a baby's cry.

He looks for the baby.

The crying stops.

**Act 1 Scene 7**

(24th June)

The Vampires of Castle Dracula emerge.

The Vampires surround Jonathan.

He tries to get away, they claw him back.

Jonathan gives in.

JONATHAN           Fa are you? Fit are you? Stay awa' fae me!  
                          Get awa' from me!  
                          Somebiddy help me, in God's name help me!

Dracula appears, eyes blazing red.

DRACULA           How dare you touch him! Get away from him!  
                          How dare you when I have forbidden it.  
                          This man belongs to me.  
                          Your time is not yet come. Have patience! Tonight is mine.  
                          Tomorrow night is yours!  
  
                          *(the baby cries)*  
                          That is for you.  
                          Go fetch.

The Vampires exit to eat the baby.

Jonathan screams

DRACULA           Come come, now, friend. There's no point getting worked up.  
                          What is it about the human mind that it creates excitement and  
                          invention over events which it is too simple to comprehend?  
                          I will be leaving for Scotland tomorrow. I have you to thank for  
                          that. I have some packing to do.

Jonathan cries out.

DRACULA           You should lie down, Mr Harker. And raise your legs.



**Act 1 Scene 8**

*(Source documents: Mina's journal, Seward's medical journal. Aberdeen Asylum. 3rd July)*

Seward leads Lucy and Mina around.

SEWARD                So there we have it; room for 135 patients in total, including 35 private rooms. We receive funds for ten paupers per annum. They tend to be noisy and dirty so we cover the pauper dormitory with wood shavings.

After morning prayers we encourage daily activity; cookery, sewing, laundry, light gardening, flower arranging. All the skills required of a modern woman to meet her biological destiny.

Along with nutrition that helps to keep the reproductive zones functioning; custard, eggs, milk.

MINA                    I've heard asylums restrain patients, is that what you see here?

SEWARD                No, no. We ceased the use of restraints and strait-waistcoats several years ago. Under my care women tend to not need them, we have seclusion rooms for the maniacally excitable. I hope you find it to be a thoroughly contemporary and reformist institution. If you excuse the fact that some of the women wear trousers. They are destined to be spinsters and will not be told. Now, I should show you the superintendent's house. That's where Lucy and I will reside once married.

LUCY                    I suggested we buy the huge manor next door, Carrbridge House, which has been vacant for years, but it's suddenly been sold. Just my luck.

SEWARD                Dearest fiancé, for as long as I'm superintendent, I'm also married to the hospital grounds.

Mina, did you enjoy your visit to Cruden Bay?

MINA                    Yes -

LUCY                    In fact she's coming back in the summer. If that's alright?

SEWARD I will not stand in your way of gossip, relaxation and wedding planning.

MINA We dee a lot o walking and reading actually.

LUCY Not a lot of reading.

MINA A pretty guid amount o reading.

LUCY Only a tiny bit -

SEWARD What did I tell you about reading? You can either grow a brain or grow a baby. You cannot do both.

LUCY Yes dear.

MINA Whit's this?

SEWARD Basic science.

Let me show you two something.

Seward leads them to Renfield's room.

SEWARD Take a look at this. A spinster who won't be told.

Good afternoon Renfield.

RENFIELD Ladies, are we visiting or are we staying?

SEWARD Miss Westenra and Miss Murray are visiting you, Renfield.

RENFIELD Oh. Oh! If I'd kent I would o tidied.

Renfield quickly tidies books, boxes and insects away. Some of the insects get put into a box, some get eaten or blown onto the floor.

RENFIELD Please, tak a seat.

SEWARD They're fine standing.

MINA *(sits down)*

Thank you. I'm Mina.

SEWARD So you've not tried to escape today?

RENFIELD Nut. Wi the shitey wither a' the spiders have come in for cover.

They're keeping me on my toes.

SEWARD You don't have enough spiders yet?

RENFIELD The blood is the life. I'm going tae feed them tae my birds.

SEWARD I see.

RENFIELD Tae fatten them up.

SEWARD           Because?

RENFIELD        I wish tae acquire a kitten.

SEWARD           For the purpose of?

RENFIELD        Tae feed the fattened birds tae the kitten.

SEWARD           And then what are your intentions with the fattened kitten?

RENFIELD        The blood is the life.

SEWARD           And so you see, ladies, Renfield here chooses to not fit in with our normal modern standards and will likely never be free.

RENFIELD        Chooses?

                    They forced me facedoon. Tied my wrists. Brought me here. And I've bin locked up ivver since.

SEWARD           Alright Renfield.

Renfield grabs Mina's arm.

RENFIELD        He has fallen.

MINA             Whit?

RENFIELD        He has fallen fae the precipice.

SEWARD           Let go of Mina.

MINA             Whit d'you mean?

RENFIELD        The Maister is on water. He will gie me my freedom. And I dinna just mean freedom fae these wa's. I mean real freedom.

SEWARD           Mina come.

Renfield hears a fly buzzing around Mina, catches it and eats it.

LUCY             Let's get out of here.

RENFIELD        Would you like a spider?

MINA             Tae eat? Oh, no ta. I've just had my dinner.

RENFIELD        Righto. You ken they... they taste better wi a dabby o salt.

MINA             Oh. Ta for the tip.

RENFIELD        Nae bother.

MINA             It was nice to meet you Renfield.

RENFIELD        My pleasure.

They leave Renfield to resume searching for spiders.

SEWARD                    A typical example of a woman who devours books. As well as arachnids. Delusions of such severity which have led to biological confusions, denying womanhood altogether. She's a sad case really. She came from an orphanage. No family or acquaintances to speak of. But fascinating to study and downright strange. She's helping to prove my posit that marriage and child bearing is the safest way to avoid insanity.

LUCY                        We're going for a cream tea, Thomas. Do you want to join us?

SEWARD                    A cream tea?

LUCY                        Yes.

SEWARD                    I can't.

LUCY                        Oh.

MINA                        Shame.

SEWARD                    Such is the life of a superintendent. Have a jolly afternoon without me.

MINA                        We will.

SEWARD                    And Lucy...

LUCY                        Yes?

SEWARD                    Our wedding is in twelve weeks. Go easy on the cream.

-----

RENFIELD                Fa decides fit is normal?  
 Fa decides fa disna quite fit?  
 Fa decides fa gets locked up?  
 Is it that noble wifie fa has bin denied an education?  
 Is it that poor wee loon fa slaves awa in the factory?  
 Is it me, fa has educated mysel'?  
 Is it that doctor mannie fa judges the world as if he's bin granted access tae look through God's een. God's ain een! That mannie? As if.  
 But o course it's that mannie. That mannie fa's too busy judging ithers tae look at his ain behaviour.

But Maister...

You seem like the kind o mannie fa can gie me my freedom.

I ken he can release me fae the invisible shackles, the  
oppressive air, the inevitable consequences.

I wid like tae live once again.

I wid like tae live the life that has bin taken fae me a hunner  
fold.

I wint tae taste, nibble, tear strips off and consume life.

I wint tae be bursting fat wi life.

The blood is the life.

**Act 1 Scene 9**

*(Source documents: Mina's journal. Cruden Bay. 7th August.)*

Mina and Lucy sit on their bench as the sun sets.

MINA *(reads a letter)*

"June 19<sup>th</sup>. Dear Mina, my work here is complete and I shall start for home in a few days."

*(reads another letter)*

"June 29<sup>th</sup> Boarded the train at Budapest, home within a week"  
Whit's this about? This was written seven weeks ago and it disna sound like him at a'.

Just ain line, and it's longhand. Ain longhand line!

LUCY Yet it is his handwriting. He must've been in a rush.

MINA Hence: shorthand.

LUCY Don't worry.

Look at the sky! Have you ever seen such vivid colours?

MINA The wind's stairting tae howl, should we heid back –

*(eyes catch the horizon)*

There's a ship oot there.

Lucy is transfixed.

LUCY Flame, purple, pink, green, violet, and all the tints of gold.

MINA This is nae wither for ships.

See how it's rolling, Lucy? Lucy?

Mr Swails approaches.

MR SWAILS You're richt, Miss Mina.

MINA Mr Swails?

MR SWAILS You should go hame, quines. For that ship brings darkness, deeth and destruction.

MINA Fit dae you see?

-----

**Act 1 Scene 10**

*(Source documents: Mina's journal, newspaper report of Demeter, and later 'Local Man Missing')*

MR SWAILS            That ship left Varna port, stalked by a dark cloud  
                           The Demeter she is ca'ed, a beauty, strong and proud  
                           They cairried on the cargo, widden boxes fu' o earth  
                           Five hands, twa mates, a cook and captain left the berth

                          Sailing past Cape Matapan, they'd bin at sea a week  
                           The crew seemed richt anxious, but naen would dare tae speak  
                           The feart men crossed themsel's, searched fae stem tae stern  
                           Tragedy, twa shiphands gone, the sea aroon them churned

                          Scotland wis on the horizon, Captain woken by a cry  
                           Baith cook and steerman missing, on the 30<sup>th</sup> July  
                           Demoralised and terrified, drifting intae some horrid doom  
                           Mair cries, a' crew deid, ainly God can save him noo

                          As Cruden Bay laid silent, a sudden wild wither spell  
                           Sees the Demeter's flung ashore, spewed oot the mooth o hell  
                           Tied tae the helm, the captain's corpse, in his hands a crucifix  
                           Lifeless body disembowelled, a rosary roond his wrists

                          Police will find the captain's log tied across his breast  
                           Wi'in it you will read a'hing I hiv witnessed  
                           *(shouts at Mina)*  
                           Go hame quine! Go hame noo!

Mr Swails is enveloped by a shadow.

-----

The asylum.

GEORGINA            How I wish a storm would sweep through the corridors of this

place.

TITCHY But the crew died of dark forces, did they not?

MINA They did. The darkness then came ashore.

KIT Fit about the ship's cat?

MINA I dinna 'hink the ship had a cat.

KIT Ah. That wid explain their terrible luck.

ANNIE Did folk nae heed the mannie Swail's warning?

MINA It was too late. Fate wis alriddy upon us.

TITCHY Upon you?

MINA No. Nae me.



**Act 1 Scene 11**

*(Source documents: Mina's journal)*

MINA                    Lucy and I went tae bed early. Exhausted fae our walk.  
It must've been sometime aifter midnight.

-----

MINA                    *(sits up with a jolt)*  
The room felt empty.  
I couldna see Lucy  
*(lights a match)*  
Her dress and dressing gown baith were still there.  
She canna be far.  
I crept doon stairs.  
And found the door open.  
*(puts on a big heavy shawl)*  
I ran oot.  
Along Bridge Street, nae a soul in sight.  
At the edge o the cliff, I looked across the harbour.  
In the hope, or fear, o seeing Lucy in our favourite seat.  
Bright full moon.  
Heavy clouds pass by the church, the hill.  
Lucy.

-----

*Lucy crawls up a structure.*

*A shadow emerges, Dracula surrounds her, looks at Mina, then disappears.*

MINA                    Lucy!

LUCY                    Get away from me!

*Mina finds Lucy trance-like and twisted. As Lucy awakens she feels: fear, threat, upset, laughter, regret, confusion, exhilaration, exhaustion, anger.*

LUCY                    Promise you won't tell. You can't tell a soul.

MINA                    I promise. You've been sleepwalking.

-----  
MINA

My heart beat so loud as I took her home.

I tucked her into bed.

Had I scratched her throat as I fastened the shawl around her neck? She had marks. Pin-pricks.

Neither spoke of what happened.

But the next evening she made a funny remark as the harbour was bathed in a rosy glow.

LUCY

His eyes again. His red eyes.

MINA

Lucy went to bed with a headache. I went for an evening stroll.

Walking home, I threw my eyes up to the bedroom window and saw Lucy's face leaning out.

Her head was on its side, her eyes shut. And next to her, on the windowsill, was a big black bird; one that I couldn't identify; wings flapping, eyes furious, beak razor sharp. I ran upstairs.

She was fast asleep, heavy breathing, holding her throat.

The following day I asked, did you dream at a' *that* night?

LUCY

I don't think it was a dream, because it all seemed so real. I wanted to be here, in our seat. I remember a fish leapt as I passed the bridge, and the town seemed full of dogs howling all at once.

I have a vague memory of something long and dark with red eyes, and something very sweet and very bitter all around me; and then I seemed to sink into deep green water, and there was a singing in my ears, as I've heard happens to drowning men; and then everything seemed to fall away; my soul seemed to go out from my body and float about the air. I remember that the lighthouse was right under me, and then there was a sort of agonising feeling, as if I were in an earthquake, and I came back and found you shaking my body. I saw you do it before I felt you.

*(she laughs)*

**Act 1 Scene 12**

*(Source documents: Mina's journal, Lucy's medical notes, letter from Van Helsing. Cruden Bay. 25th August.)*

Lucy is aimless, laughing, crying, fading.

SEWARD                She needs total bedrest.

MINA                    She looks bloodless. She needs blood.

SEWARD                Her blood shows no signs of anaemia.

MINA                    I want a second opinion.

She's been suffering for far too long, we need to do something.

SEWARD                The way you described it, it sounded a bit... You made it sound like she had... women's... lunar... unreasonableness.

MINA                    I was clear in my description!

Nae behaving like herself, lethargy, sleep disturbance and sleepwalking. She's been like this for two weeks.

SEWARD                Yes, and you saw a large bird attack her.

How are you feeling Mina? Have you been sleeping?

MINA                    Something did attack her.

SEWARD                Well, whatever. Her condition is extremely odd.

I will write to the most astute and knowledgeable man I know.

MINA                    A doctor, I hope?

SEWARD                Professor Abraham Van Helsing. An Amsterdam resident of South African birth. He was my tutor at university and we became firm friends. In the meantime, I must take her back to Aberdeen, place her under my care, in my residence. Since we are yet to be married, in order to preserve her reputation, you must be her chaperone.

-----

*(Source document: letter from Van Helsing, Monday 28th August, Amsterdam)*

VAN HELSING        My dear dear dear dear friend, to be handed an envelope addressed by your fair masculine hand made my heart burst like

a daffodil in springtime.

To read that you are a husband-to-be melted my heart like a shelf of snow on an Alpine chalet roof, also in springtime.

However, the news that followed chilled my heart to its wintery core. The symptoms you describe; ghastly pale, weakness, shallow breathing, sleepwalking, bad dreams, state of despair. I'll not lie, it gave me tingles. All over. Could this be the work of the most ancient and reclusive enemy? The dark force who travels in the eye of a storm? I will pack all the ghastly paraphernalia of our beneficial trade. And a bag for dirty laundry. What sort of fellow would not drop everything for the gentleman, no, the hero, who sucked wet gangrene from my deep wound in our attempt to scale The Mountain of Death?

I will arrive not far behind this letter. I look forward to inhaling the fish-steeped air and a pint in Fittie Bar, as we did in your student days.

Abraham Van Helsing, M. D., D. Ph., D. Th., etc., etc., etc.

*(kisses his cats)* Knabbelt (*Nibbles*). Pluizig (*Fluffy*). Sit tight kitty-cats, Daddy might be a while.

**Act 1 Scene 13**

*(Source documents: Mina Murray's journal, Lucy Westenra's medical notes, Van Helsing's journal)*

Aberdeen.

Van Helsing studies Lucy. Seward and Mina watch him.

LUCY                    I saw you, Professor.

VAN HELSING        What's that?

LUCY                    You were in my dream.

VAN HELSING        Oh you poor thing. I can only apologise. Nobody should have to suffer this old face when they close their eyes.

Ah! The young Miss smiles.

You know what I think, the people that adore you may have got a little carried away. They said you were ghastly pale. Pah! We'll show them how wrong they are.

LUCY                    I'm just tired and need a rest.

VAN HELSING        That is an astute observation, Miss. May I examine your lungs?

LUCY                    Of course.

VAN HELSING        It may feel a little cold.

Van Helsing listens to Lucy's breathing with a stethoscope.

VAN HELSING        What else is in your dreams?

LUCY                    Sometimes they're magical and vivid and sometimes I don't remember anything at all. Except, always the red eyes.

VAN HELSING        Red eyes? Tell me, who's got red eyes?

LUCY                    He does.

VAN HELSING        I see. Do you recall where you acquired these two little red marks on your neck?

LUCY                    Mina pricked me with a shawl pin.

VAN HELSING        A shawl pin?

MINA                    It was an accident.

VAN HELSING        Thank you for your openness, Miss Lucy. Why don't you rest

now. Everything seems tiptop.

*(walks away)*

Everything is not tiptop – it's the exact opposite – it's shit bottom.

SEWARD

Professor?

VAN HELSING

All windows and doors must be kept closed, no, locked.

MINA

I've found Lucy by the window most nights.

It's like she can't breathe until she opens it.

VAN HELSING

I see, even more reason to keep the window locked.

SEWARD

Hang on, her symptoms don't quite add up to me. Consumptive appearance-

VAN HELSING

Yet her lungs are healthy.

SEWARD

Is it a skin infection?

VAN HELSING

A skin infection? Did I teach you nothing?

SEWARD

A tropical disease?

VAN HELSING

Oh come on man! I'm sorry to say this is a matter of life and death.

MINA

What?!

VAN HELSING

Perhaps more.

MINA

What do you mean? She clearly needs blood.

SEWARD

Professor, why won't you just tell us what you know?

VAN HELSING

There is cause, always cause for everything my friend. This disease, for not to be well, is a disease, interests me much. Another force has weakened her. Her blood is of good quality. So, what must be the problem?

MINA

Quantity.

VAN HELSING

Exact. She will die for sheer want of blood.

MINA

Far's it gone? What took it out?

VAN HELSING

That is the crux, what we need to uncover. For now, only God knows.

Seward, who will give their blood? You or me?

SEWARD            We are jumping straight to treatment?

VAN HELSING     Miss Lucy needs a blood transfusion. Most urgently.

MINA              I will willingly gie mine.

SEWARD            The blood of a strong man is needed. It must be me.

VAN HELSING     A brave man's blood is the best thing on this earth when a woman is in trouble.

MINA              You'll need tae ken everything that's happened fae the stairt, fae the first night I saw Lucy sleepwalking. I've written it a' doon in my journal –

*(offers her journal)*

VAN HELSING     *(takes the journal)*

                          Ah, fantastic! A vital piece of the puzzle. We must write down all that occurs in our journals and casenotes. This will be extremely useful, along with my books.

MINA              I can transcribe and collate a'hing.

VAN HELSING     What a clever girl you are.

-----

Time passing.

Seward begins a blood transfusion with Lucy.

MINA              *(writes in journal)*

                          A *strong* man's blood. A *brave* man's blood. Whit maks it better than ony ither blood? I didna ken there wis a contest. How dee you define strong and brave? Wid blood that belongs tae a person capable o growing and sustaining a life inside them nae perhaps be stronger? And risk their life gieing birth nae be braver? Or somebiddy fa didna sook on cigars and ither substances? As I look aroond the room, I think, fa's got the maist life in them? Blood is our lifeforce. It is as vital as it is mystical.

The blood transfusion ends.

VAN HELSING     We will see what the night brings.



The men withdraw.

MINA Lucy. How are you feeling? Lucy?

LUCY Open the window.

MINA I'm nae allowed to open the windee.

LUCY Open the window.

MINA No Lucy. Come back to bed.

-----

Some days later. A box arrives.

Van Helsing pulls out a wreath and presents it to Lucy.

VAN HELSING Look what arrived!

SEWARD Flowers?

VAN HELSING Yes.

LUCY For me?

VAN HELSING Yes. It is to hang round your neck.

LUCY What sort of flowers are these?

MINA They look, and smell, like garlic flowers.

LUCY Garlic flowers? Professor, is this a joke?

VAN HELSING I never jest! There is grim purpose in all I do! Take care, for the sake of others if not for your own.

Lucy is upset.

VAN HELSING Oh Miss Lucy. I'm sorry, I'm sorry. No, no, no, please do not fear me. These flowers are medicinal, my dear.

SEWARD Well, Professor, I know you always have a reason for what you do, but this certainly puzzles me. Just as well we have no sceptics here, or they might say that you are working some spell to keep out an evil spirit.

VAN HELSING Perhaps I am! And it shall let me sleep in peace tonight for I have not slept for days. And you, Seward, must rest also.

SEWARD I will do fine in this chair.

VAN HELSING Mina, may you watch over Miss Lucy this night?

MINA O course.

VAN HELSING I will return first thing in the morning.  
Please do not take her out of your sight. If you take your eyes off her, and harm befalls her, you will not sleep easy thereafter.

LUCY Goodnight. And thank you Professor.

VAN HELSING Good night, dear Miss Lucy.  
Van Helsing leaves. Seward settles down to sleep.

MINA You look so much better.

LUCY I'm feeling good, honestly.  
Can you open the window?

MINA We were telt nae tae.

LUCY Please.

MINA I canna.

LUCY It's so stuffy in here.

MINA You've tae rest.

LUCY I'll rest when I'm dead.

Mina climbs into the bed.

MINA I ken you canna wait tae identify mair birds wi me -

LUCY You got me!

MINA - but you need tae get better first.

LUCY But fresh air would make me better.

MINA Nice try, Lucy.  
Right, far were we –  
*(reads from a book)*  
*'Swifts, Swallows and Martins. They are sma' birds wi long, tapered wings and forked tails. Spending the winters in Africa, they migrate back tae Scotland in the summer tae breed. They return tae the same nesting spot each year to repair their existing nest. They typically pair for life.'*

Lucy appears to drift off to sleep.

Mina senses a presence but gains some comfort by the protective paraphernalia.

Still unsettled, Mina double-checks the window is locked.

Sounds from outside.

MINA                    *(goes near window)*

Go away! Leave us alone! Leave her be!

Mina looks out of the window and down to the garden.

JONATHAN            Mina!

MINA                    Jonathan!

Thomas, wake up, look after Lucy, I'll be back.

She rushes out of the room.

Mina opens the door. Jonathan is exhausted, broken and traumatised. He hands her his journal.

MINA                    Jonathan!

JONATHAN            Mina!

MINA                    Far have you bin? Whit happened?

JONATHAN            A trap. The howling. And the baby. The baby.

MINA                    Jonathan?

JONATHAN            He left me for died wi the phantom shapes. I leapt intae the unkent. I ran for days through the forest, the nuns took me in...and my ainly thoughts were o you.

MINA                    You're hame Jonathan, you're hame.

Mina comforts Jonathan.

Lucy cries out.

- - - - -

Mina, Jonathan and Van Helsing enter the room to find Seward in a hypnotised stupor, the window open, garlic flowers have been thrown off Lucy and she is drained of blood.

VAN HELSING            No, no, no...

The window is open. The devil has been.

MINA                    Lucy! What happened?

VAN HELSING            He has visited in the night and tricked us all.

Her breathing is laboured, she is beyond pale, completely drained of blood. Please. Prepare yourselves for what is to come.

LUCY                      His red eyes.

JONATHAN              Red eyes.

VAN HELSING          Young friend. Do you see or hear something you recognise?

JONATHAN              He's here.

Lucy tries to speak.

LUCY                      Mina.

I want Mina.

Mina tends to Lucy as she is fading. The others gather round.

MINA                      I'm here Lucy, I wilna leave you, I'm a'wyes here...

Lucy stops breathing.

SEWARD                 She's stopped breathing.

VAN HELSING          She's gone.

MINA                      I shouldna have left her.

VAN HELSING          May almighty God have mercy on you, forgive you your sins,  
and bring you to everlasting life.

Lucy's human soul arises and sings as she walks into the undead world.

Dracula greets her as she rises to the top and envelopes her in darkness.

**INTERVAL**

**ACT TWO****Act 2 Scene 1**

AUDIO

*Mina Murray's journal, 15th. September, 1890. The anguish in my heart at the loss of dearest Lucy is like a soul crying out to the universe for some kind of justice. Having read Jonathan's journal, I took myself to the Aberdeen library, for I found the writings of Emily Gerard, an expert on the supernatural...*

MINA

I noo believe in things I thought untrue.  
There are such beings as vampires.  
Nosferatu, the un-deid.  
They drink the blood of the living.  
But they dinna die like a bee when it stings once.  
They grow stronger, mair powerful.  
Mair cunning than us mortals.  
For they live through ages.  
Stalking the night, resting in coffins by day.  
They cast nae shadows; and in the mirror nae reflection.  
As poor Jonathan observed.  
Through necromancy they command the deid.  
Through telepathy they command the living.

Garlic flowers are repellent to the vampire. Fa kens why?  
As are a crucifix, holy wafers; and a' things held sacred.  
A ring of fire; cleansing and purifying.  
Our hames are our fortress as they cannot enter without invitation.  
They canna access their powers in daylight, instead lying  
vulnerable in their coffins.  
The vampire spirit may be exorcised by a stake or dagger  
through the heart. To insure they can rise nae mair, it is best to  
cut off the head and fill the mouth with garlic. Coz mind, they dinna  
like garlic.

But Dracula is nae ordinary vampire, can he be destroyed the same way? That we will have tae discover.

Of Dracula's victims; some will be used and discarded, some will roam forever unner his spell, and some will be ordained wi a taste o his blood and be gifted powers o his choosing.

Can outrun you as a muscular wolf, hear acutely as a bat, swoop upon prey as a bird, transfix as dancing lights, and glide concealed in mist.

See in the dark. Taste your weakness. Play upon your fantasies and fears. See intae your past, your present, and your future.

He will extract information you have nivver spoke. He can force controlling whispers in your ears. He will nae hesitate tae use you as he wishes.

-----

Mina pauses, looks out a window to listen to a bird singing abnormally loudly.

Lucy appears at the window.

LUCY                   It's a Curlew.

MINA                   Lucy?

LUCY                   I seem to awaken the birds wherever I go.

I understand what you see in them now.

Their beauty, and their grace.

Sometimes I fly with them. If only you could see...

I miss you.

MINA                   I feel like I'm falling wi oot you.

LUCY                   You don't have to.

We can fly together, if you want?

Come with me.

MINA                   Far are you?

Whit are you?

Are you in pain? Are you unner a spell? Is he keeping  
you like a ... like a ...

LUCY Come with me.

MINA I dinna hink I can come wi you.

LUCY My immovable Mina! For once in your life, don't think. Do.

Lucy reaches for Mina.

-----

MINA There is a belief that once Dracula is killed, all those unner his  
control will be set free, unbound.

He learned his art at the Scholomance, the school of black  
magic, far he was taught by the Devil himself. Nae content wi  
the legacy o warrior and nobility, he sought tae cheat death, and  
in death grasp power unimaginable.

But tae fail here isna mere life or death. It is that we become as  
him, that we become henceforward foul hings o the night like  
him – wi oot hairt or conscience, preying upon the bodies and  
souls o those we love best.

So, we must not fail.

-----

SEWARD Vampires? That's absurd.

VAN HELSING Miss Mina is correct.

This evening's paper, have you seen it?

The Aberdeen Gazette.

An Unusual Case of Wandering Wounded in Cruden Bay. On  
Wednesday, Mr James McGarry of Balmedie -

MINA Jimmy the gardener.

VAN HELSING - and Mrs Hunter of Rose Street-

MINA Lucy's piano teacher.

VAN HELSING - were found delirious, wandering, terribly weak and

amnesiac, with hallucinations of having been visited by a young woman in white. Both with wounds on their throats.  
What do you make of that?

SEWARD They have suffered the same disease as Lucy? Whatever it was that injured her has injured them.

VAN HELSING That is true indirectly, but not directly.

SEWARD What do you mean?

MINA Lucy has joined the undeid.

SEWARD I don't believe you.

JONATHAN Then believe me Thomas.  
You've read my journal. It's a' true. Count Dracula is an unnatural force and he has gied Lucy the same unnatural appetites.

SEWARD It's not possible.

VAN HELSING It is the fault of our science that it wants to explain all; and if it explains not, then it says there is nothing to explain.

SEWARD If Lucy has become one of those unclean things...

VAN HELSING We cannot unchange her, but we can lay her to rest.  
Can you locate for me a set of post-mortem knives?

SEWARD An autopsy?

VAN HELSING I need to operate but not as you think. One of us must cut off her head.

MINA For the love o God, nae Lucy! We go aifter Dracula. He's the cause o a' this pain. There's a belief, once he is destroyed, Lucy will rest wi dignity. Is that nae whit we wint?

VAN HELSING He has fled from Carrbridge house.

MINA Then let's find him.

VAN HELSING We know where Miss Lucy lays.

JONATHAN I wint tae help.

VAN HELSING We need to be there before dawn.

MINA I'll consecrate the tomb so she canna leave.



VAN HELSING        It's too dangerous.

SEWARD             Mina you will stay.

MINA                No!

VAN HELSING        You may have the brain of man but you have the heart and body  
of a woman.

MINA                Professor -

JONATHAN           Stay, Mina. For me. I couldna live should onything happen tae  
you.

The men exit. Jonathan locks the door.

MINA                Take me wi you! Jonathan!!!!

**Act 2 Scene 2**

RENFIELD            I'm waiting.  
                          Maister?  
                          Hallo?  
                          Are you still there?  
                          Or have you found another faithful servant?  
                          Replaced me wi' anither soul in need?  
                          I'll jist keep watching, watching the big hoose  
                          I'll jist keep talking, talking and talking and talking  
                          Until you hear me.  
                          Or wint tae be near me.  
                          I've done fit you telt me  
                          A' day looking oot the windee  
                          Reporting tae you  
                          I've got some'hing tae report  
                          You havna left me.  
                          You havna deceived me.  
                          I need to see you  
                          I need to receive fit you promised  
                          A promise is a promise is a promise is a promise

**Act 2 Scene 3**

*(Source document: Mina Murray's journal)*

Seward's residence.

MINA                    Open this door right noo!

Mina tries to climb out the window with a wreath of garlic around her neck.

DRACULA              Climbing out the window in a skirt, never advisable.

MINA                    You!

DRACULA              I find coming down head first is more efficient

MINA                    You arna welcome here.

DRACULA              I spy garlic flowers.

Your research is outdated. By about a century.

MINA                    Nae as outdated as you.

DRACULA              Touche.

MINA                    Whit about this?

Mina holds her crucifix up.

DRACULA              We all have our pet hates.

MINA                    I'm gan tae destroy you!

DRACULA              Why would you want to destroy me?

MINA                    Whit did you dee tae Lucy?

DRACULA              Lucy, Lucy, Lucy. I didn't do anything. She came willingly,  
longingly. Her blood flowed freely. Look what it's done for my  
skin.

MINA                    You were the bird. Whit kind o bird?

DRACULA              A creature of my own making. Thank you –

MINA                    I didna flatter you.

*(Dracula goes for Mina but can't)*

So, Emily Gerard was right aboot that ain. You canna come in.

DRACULA              Maybe I don't need to.

Dracula takes out Mina's handkerchief and inhales deeply.

MINA                    That is mine!

DRACULA              What do I smell? Salt from your tears. Your mother. Barely

got to hold you in her arms. Salt from the sea. Your father.  
Sailing on the choppy waters, he'd gone out to view the moon  
with one last brandy. Boat overloaded, rolled, threw him over.  
Swails reached down to save him, tangled in the net,  
grabbed for his hand, his collar, instead pulled out a trinket  
that now hangs round your neck. His body sank, it disappeared.  
Salt from the rock pools with daddy, that's where you felt brave  
and joyful.

*Mina! Come on! Lassie! Jump!*

MINA

*I canna Daddy.*

DRACULA

*Jump Mina. See, jump like me.*

MINA

*My legs are too wee.*

DRACULA

*You can dee it.*

MINA

*It's too far.*

DRACULA

*Let go an' feel free.*

MINA

*If I fall -*

DRACULA

*You'll fly!*

MINA

*Will you catch me?*

DRACULA

*One two three.*

BOTH

*Jump!*

DRACULA

You leapt into the unknown. And landed on your feet.

Nothing will be too far for you. Nothing will be out of your reach.

If you come with me.

Poor orphan child. That pain you feel for your mother, your  
father, your Lucy. I can take it all away.

MINA

I'm nae inviting you in.

DRACULA

That answer was not unexpected.

I can wait.

It's going to be a bonnie day...

**Act 2 Scene 4**

Graveyard.

*AUDIO*                      *Gather the ghastly paraphernalia of our beneficial trade. The garlic flowers, the crucifixes, stakes, sacred wafers, holy water. I cannot tell them what I know for sure. It is the dark force that travels in the eye of the storm. There is no question for me, it is the mark of the devil himself.*

VAN HELSING              We have seen the empty tomb.

SEWARD                      That proves nothing!

VAN HELSING              Now we wait.

JONATHAN                  I think we should go home.

VAN HELSING              Steady yourself Jonathan  
First light, it's nearly time.

Lucy emerges.

SEWARD                      Lucy?

Lucy turns.

JONATHAN                  Get down!

VAN HELSING              We will need to act quickly. We will need to surprise the demon that lurks inside her.

They hide. Lucy journeys to her resting place.

SEWARD                      Give me the stake.

VAN HELSING              Remember, one clean true strike through the heart will end it.  
Aim strong and true. You need to break through bone.  
Ready? Now man!

Seward violently eviscerates Lucy.

Mina witnesses Seward's violence against Lucy.

MINA                          Monster eviscerated my friend, my soul, my hairt.

**Act 2 Scene 5**

By Lucy's grave witnessed by Mina

SEWARD

*(to Lucy)*

I would've made you a wife

I wanted you to have my children

I was going to give you my name

My name!

I gave you my blood

But you abused it

You let him defile you

Did you like it?

You chose depravity

You hateful temptress

MINA

Chest swollen wi pain and fury

Choking

Far dee I put this disgusting feeling

Is onybiddy listening? Does onybiddy feel this rage too?

A' the violence, a' the damage

How do I escape this straight jacket?

DRACULA

I can show you a different life.

Where your body is your own.

You can walk wherever and whenever.

Without apology, without fear.

You are free to find belonging, to be seen, to feel held.

You will gain everything, lose nothing.

Not your job to a marriage. Not your name for a man's.

You'll have no need for money, or for rationing your bread.

You can live through any era.

You can scale any mountain.

You have the strength of twenty men.  
You can build your own library in the house you own.  
You can transform.  
As a bird on the breeze.  
Your mind is released from its human limitations.  
You can see brand new colours and textures.  
Your ear attuned to a thousand languages.  
You can see a concert in Vienna, an opera in Munich.  
Visit the land of your mother's birth.  
Life will never be too short.  
Because you will live a thousand lives  
Each more free than you have ever been in this one  
Think about it.

-----

Asylum.

TITCHY                    That was an offer and a half.

ANNIE                    Too good to be true.

ELSIE                    Too evil to be believed.

BELLA                    A thousand languages?

I think somebody's exaggerating.

ANNIE                    Were you not terrified?

TITCHY                    That would've been hard to say no to.

ELSIE                    What did you choose?

MINA                    I wanted a different life.

BELLA                    So, what did you do?

MINA                    I went tae someone fa kent far tae find him.

**Act 2 Scene 6**

Renfield's room.

MINA                   Renfield! Can you help me?

RENFIELD           Hello. You can either walk through wa's, Mina, or you crossed Jean's palm wi silver.

MINA                   I climbed through a windee.  
When we first met you said *the blood is the life*. And you spoke o a Maister. Far can I find him?

RENFIELD           It's nice tae see you too. It's bin a whiley.

MINA                   I've met him.

RENFIELD           So, he has business wi you noo.  
Weel, I canna conjure, nor persuade the Maister. He's nae answered my cries or fulfilled his promises.  
I widna trust him. That's my tuppenceworth.

MINA                   I've nae ither option.

RENFIELD           I think in anither life we could o bin friends.

MINA                   I can be your friend noo.

RENFIELD           We hiv different paths.  
I've bin studied, prodded, measured, observed, medicated, prohibit-ated, investigated, hypothesised, theorised, summarised, hypnotised, sedated, paraded, showcased, annotated, undressed, religiously blessed.  
But I've nivver truly bin witnessed.

MINA                   I ... unnerstand.

RENFIELD           Go find your freedom. It's too late for me.

MINA                   I'll find freedom for us baith.

RENFIELD           Weel, you ken far tae find me.

MINA                   Thank you Renfield



**Act 2 Scene 7**

By the docks.

MINA                      Far are you? I ken you can hear me! Show yourself...

Swails appears.

MR SWAILS              Mina?

MINA                      Mr Swails? Whit are you deeing here? You're miles from hame.

MR SWAILS              I'm takkin in the bonnie nicht.

MINA                      It's dreich.

MR SWAILS              Fit are you deeing here, shouting and wailing?

MINA                      I'm looking for someone.

MR SWAILS              Your wee chum?

MINA                      Lucy's gone.

MR SWAILS              Fit loss you've had, quine.

I feel a tremble through your blood an' bones.

But y'hiv a strong hairt.

You dee. A strong hairt pumping youthful bonnie blood.

*(painful hunger)*

MINA                      Whit's wrong?

MR SWAILS              The blood is the life.

MINA                      Whit?

MR SWAILS              Keep away from me.

MINA                      Far is he Mr Swails?

I need to find him.

Swails backs away

MR SWAILS              Keep awa' fae the muckle beast.

MINA                      I need tae find him.

MR SWAILS              Keep a hud o your crucifix. That's the ainly 'hing that'll protect you. That'll protect you.

Swails exits. Mina takes her crucifix off. She throws her crucifix away.

**Act 2 Scene 8**

MINA                    My grounding  
                              Unbound  
                              My anchor  
                              Released  
                              The blood is the life.

Dracula appears.

I wint whit you offered.  
Gie me a different life.

DRACULA            Then you must drink.

Dracula opens a vein and Mina drinks Dracula's blood.

DRACULA            The blood is the life.

Mina is enlivened.

She climbs up high and Dracula feeds from her neck.

DRACULA            Flesh of my flesh; blood of my blood; kin of my kin. Go now;  
                              quench your thirst, revel in your first kill, delight in your  
                              enlightened palate.

**Act 2 Scene 9**

MINA                    I stalk the streets, drinking in the quiet din o the city at night.  
 Colours blaze sharp in the dark. The dark is noo my friend, nae  
 foe.  
 I pass the orphanage, seems like somebiddy else's life, nae  
 mine.  
 The church bell strikes twice and the vibrations run up my body  
 and erupt in my ear drums. The sound o a scavenging raven a  
 mile awa'. A group o drunk men mak their wye doon this closie, I  
 dinna feel the need tae change my direction. A wifie runs past, I  
 see her heart pumping, her veins pulsing, her blood surging. I  
 could catch her up in a hairtbeat, if I winted tae.  
 Soar above the tallest tree and look ower the city.  
 And Renfield. I vowed tae Renfield.

-----  
 RENFIELD            Maister! You nae abandoned me!...  
 We see Renfield's joy.

-----  
 MINA                    A tremor, somefar in the city, and deep in my brain. A tapping at  
 a windee. I see those red eyes again, but now I can see *through*  
 them -, a room filling up wi the buzzing o a swarm o flies. I can  
 see whit *he* sees. I can sense far he is and whit he's deeing.

-----  
 RENFIELD            Maister?  
 Renfield's joy turns to terror.

-----  
 MINA                    The red eyes burn bright, I can feel their intent, but it's oot o my  
 reach. Glittering blood pools on the stane flair.  
 The blood. The blood. It was Renfield's life.  
 I'm gan tae bring a' types o ruin.

-----  
 Seward appears.

SEWARD            Miss Mina Murray,  
You couldn't just stay put, could you?  
All day we've been scouring the streets looking for you. Where  
the hell have you been? Your level of disobedience is unreal. I  
told you what happens to the maniacally excitable. There's a cell  
with your name on it.

Mina violently pounces on Seward.

SEWARD            What the hell! What are you doing? No no no!

Mina drinks Seward's blood.

Jonathan enters.

JONATHAN        Mina! Mina! Far are you?  
Fits happened?  
Mina ... I came tae bring you hame.

MINA              Go hame Jonathan! Noo, before I hurt you!

Jonathan runs away.

MINA              My brain is ablaze  
My neurons are kindling  
Muscles flooding  
Lightning strikes my very core  
Electricity flares canna be contained  
By the boundaries o mortal anatomy  
A 400 mile web o blood vessels pulsating  
My armour hardening  
Frequencies scatter  
Like fireworks  
Intae the heavens  
My hale force field wraps around the world twice  
Whit am I?  
A fire that canna be extinguished.

Dracula approaches Mina.

-----

DRACULA            My magnificent creation. See how easy it is?

MINA                Your creation?

DRACULA            When my mind says come, you shall cross land or sea to do my bidding. You'll serve me to the ends of earth and time.

MINA                The blood is the life.

DRACULA            The blood is the life.

MINA                I wint your blood.

DRACULA            Of course you do.

Mina drinks Dracula's blood.

MINA                I do not exist tae serve onybidddy.  
I winted whit you had.  
I'd rather gie up my life than be like you.

Mina stakes Dracula.

Dracula's power is transferred to her; Mina puts on Dracula's coat.

-----

Asylum.

ANNIE                Fit just happened?

ELSIE                Fuck!

TITCHY                What the hell?

BELLA                So you're still a... are you here tae kill us?

MINA                I'm nae gan tae hairm you. This power I have I nae yet ken the extent o whit it can dee. I dinna unnerstand why I still have it.

GEORGINA            What does it feel like?

MINA                It feels like I'm on the edge o some'hing.  
And, blood. It's a different kind o life.  
Whit I promised Renfield, that I would help them find freedom; I failed them. But I offer it tae yous. Come wi me.  
I'm nae asking yous tae bow doon or tae follow. It's a leap o faith. It's up tae yous whit yous dee.  
Van Helsing will be already hunting me doon.  
So I'll be gone by dawn.  
Join me if you wint.

ANNIE Will we be hunted?  
GEORGINA We've already been hunted. I'll take it.  
TITCHY I'm in.  
ANNIE Me too.  
ELSIE And me.  
BELLA Aye, fuck it.  
KIT Will there be cats?

-----

Asylum, dawn.

Jean enters.

JEAN Wakey wakey, rise and shine! Custard is off the menu, let the greetin' commence.  
Elsie? ... Georgina? What the ...

Jean realises the place is empty.

She picks up a letter from the top of the pile of journals.

JEAN Dear Jean.  
Sorry we didna say guidbye.  
Read these journals and decide if you wint tae join us.  
If you dee, dinna come for us, we'll come for you.