

Production Meeting Report for Dracula

<p>Date: November 6, 2020 Time: 1:32-2:21 Location: Zoom</p>	<p style="text-align: center;"><u>Attendance</u></p> <p>Sarah, Elizabeth, Elise, Adam, Kaelyn, Seth, Mary Liz, Alan, Luke was absent.</p>
<p style="text-align: center;"><u>Dramaturg- Elise</u></p> <p>Elise shared her program notes.</p>	<p style="text-align: center;"><u>Costumes/Props- Adam</u></p> <p>Adam shared his refined sketches. Sarah mentioned a wider brim hat for Van Helsing. He simplified Mina and Lucy's dresses. Shared a powerpoint for his color swatches (Grey for VH) Black and White for Reinfield, Red for Dracula. Lucy should have a white dress</p>
<p style="text-align: center;"><u>Lights- Elizabeth</u></p> <p>Elizabeth shared a sketch of her magic sheet. (Seth notes below)</p>	<p style="text-align: center;"><u>Mary Liz</u></p> <p>Mary Liz suggested blood on Mina's mouth and a lighter dress to bring out the stains. Will talk about labeling in their next meeting.</p>
<p style="text-align: center;"><u>Directors Notes</u></p> <p>Sarah wants Mina's dress to be less red or less saturated. Sarah is okay with a red makeup change, or a red scarf for Lucy. Overdoing the set is fine. Discussed incorporating red or purple on set for the illusion to the gates of hell.</p>	<p style="text-align: center;"><u>Stage Manager-Kaelyn</u></p> <p>Shared prop checklist. We discussed the difference between the costume presets and prop presets. Our last production meeting will be Friday, November 13 at 1:30. The production showcase is TBD, possibly virtual due to Covid.</p>

<p style="text-align: center;"><u>Seth Notes</u></p> <p>Seth wants Elizabeth to think about adding side light and down light. He told Elizabeth to change the numbers on her magic sheet.</p>

<p style="text-align: center;"><u>Alan Notes</u></p> <p>Alan shared images of his visual research. The set would have stonework windows, wooden doors similar to a jail. Alan wants to play with the projections for a sense of location</p>
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Dracula

Production Analysis

Act & Scene #/Page#	Area	Notes
A1/S1/Pg 13	Scenic	Cell block in asylum
A1/S1/Pg 13	Lighting Sound	Isolation lighting. Interior cell. Lights dim. Outside noise from Reinfield.
A1/S1/Pg 13	Props	Gramophone.
A1/S1/Pg 14	Sound/Light	Storm sequence.
A1/S1/Pg 14	Scenic	Flashback Seward events
A1/S1/Pg 15	Sound/Scenic	Inmates montage. Cellblock disappears, Graveyard replaces it.
A1/S1/Pg 16	Costume	Mina's hair is wet from the storm
A1/S1/Pg 16	Lighting/Sound	Lighting strike. Thunder
A1/S1/Pg 16	Makeup	Terrifying monster makeup for Dracula's entrance .
A1/S1/Pg 17	Props/Makeup	Dracula fangs and fake blood.
A1/S1/Pg 17	Lighting sound	Clap of thunder. Lighting strike
A1/S1/pg 17	Scenic	Graveyard off stage
A1/S1/Pg 17	Fight call	Mina and Dracula cat and mouse sequence
A1/S1/Pg 17	Costume	Mina's white night gown
A1/S1/Pg 18	Lighting	Moonlight center stage on Mina
A1/S1/Pg 18	Props	Portfolio for Van Helsing
A1/S1/Pg 19	Scenic	Van helsing enters from

		behind drapes
A1/S1/Pg 21	Costume	Reinfield distressed clothing
A1/S1/Pg 23	Scenic	Renfield runs behind the desk

A1/S1/Pg 23	Fight call	Reinfield lunges, sinks teeth into briggs thigh. Reinfield collapses
A1/S1/Pg 25	Sound	Wolf howl off stage
A1/S1/Pg 27	Sound	Wolf howl
A1/S1/Pg 31	Costume/Makeup	Lucy's scarf. Red scars on Lucy's neck.
A1/S1/pg 31	Sound	Dracula tapping on the glass door.
A1/S1/Pg 32	Scenic	Dracula enters from the drapes with a cape and hood.
A1/S1/Pg 35	Sound	Wolf howl
A1/S1/Pg 37	Prop	Sketch of a monster from portfolio
A1/S1/Pg 39	Prop	Sherry bottle
A1/S1/Pg 40	Lighting	Lights go off
A1/S1/Pg 40	Scenic	Fog. Lucy Levitates
A1/S1/Pg 41	Prop	Gun
A1/S1/Pg 41	Costume	Man with beard, shaggy clothes,
A1/S1/Pg 41	Sound	Three gun shots
A1/S2/Pg 41	Light	Shadow in the room
A1/S2/Pg 41	Prop	Rat for briggs in a small box
A1/S2/Pg 43	Prop	Newspaper in Briggs pocket
A1/S2/Pg 45	Scenic	Dracula enters the room.

A1/S2/Pg 45	Sound	Thunder bolt
A1/S2/Pg 47	Sound	Dracula and Sullivan song sequence

A1/S2/Pg 50	Projection	Silhouette of two men. A figure of Dracula
A1/S2/Pg 51	Prop	Dracula's knife and sack
A1/S2/Pg 51	Fight call	Brides fighting over the bag
A1/S2/Pg 51	Lighting	Shaft light on dracula
A1/S2/Pg 54	Costume	Sullivan's necklace
A1/S2/Pg 54	Sound	Dark Precessional wedding music
A1/S2/Pg 55	Sound	Music stops
A1/S2/Pg 55	Fight Call	Dracula, Lucy, Jon
A2/S1/Pg 57	Sound	Music London Bridge
A2/S1/Pg 57	Lighting	House to Half
A2/S1/ Pg 57	Fight Call	Child and Mina
A2/S1/Pg 58	Prop	White Flag
A2/S1/Pg 60	Set	Desk
A2/S1/Pg 61	Prop	Small book
A2/S1/Pg 63	Scenic	Ball of flame in the air
A2/S1/Pg 63	Prop	Flashlight. Cross
A2/S1/Pg 63	Sound	Three shots
A2/S1/Pg 63	Lighting	Lights come up
A2/S1/Pg 65	Lighting	Blue light fills the stage
A2/S1/Pg 65	Prop	Lantern

A2/S1/Pg 66	Prop/Set	Hammer. Coffin. Bible
A2/S1/Pg 67	Fight Call	Child coffin sequence
A2/S1/Pg 67	Lighting	Blackout
A2/S2/Pg 67	Scenic Costume	Seward enters the Lab in the asylum. No jacket
A2/S2/Pg 67	Prop	Syringe
A2/S2/Pg 69	Makeup	Reinfield beaten up
A2/S2/Pg 71	Fight Call	Work the slap with Lucy and Reinfield
A2/S2/Pg 74	Costume/Prop	Lucy's fangs
A2/S2/Pg 77	Fight Call	Briggs throws Reinfield on the table
A2/S2/Pg 77	Scenic	Dracula enters
A2/S2/Pg 78	Scenic	Dracula throws Reinfield to the floor. Harker and Helsing enter
A2/S2/Pg 79	Scenic	Seward plunges knife into his chest
A2/S2/Pg 79	Fight Call	Harker and dracula sequence
A2/S2/Pg 79	Scenic	Cross bursts into flame
A2/S2/Pg 80	Lighting	Lab lamp explodes
A2/S2/Pg 82	Lighting	Blackout
A2/S2/Pg 82	Sound/Lighting	Briggs Sound Montage. Lights Up
A2/S2/Pg 84	Lighting	Flashlight beams
A2/S2/Pg84	Scenic	Van Helsing & Sullivan in

		the house aisles

DRACULA

adapted by William McNulty

ORIGINALLY DRAMATIZED BY

JOHN L. BALDERSTON & HAMILTON DEANE

FROM BRAM STOKER'S WORLD-FAMOUS NOVEL, *DRACULA*

LQ1 Have out

LQ2 Blackout

ACT I

Prologue

(At Rise: The initial setting is a cellblock in the asylum. In one area, isolated in light, is a small gramophone. The machine sits atop a pedestal and is of the sort once used for dictation. In another area is a large wooden door with a barred window. The interior dimensions of the cell are defined in light. As the lights dim we hear a ruckus outside the door.)

Standby LQ3

LQ3 spot 1 asylum

RENFIELD. (From outside:) No! No! Let me go, you brute. Don't put me back in there! Don't put me back in there!

(The door opens and RENFIELD is thrown in. He lies on the floor whimpering for a bit. Now the gramophone magically comes to life. The cylinder begins to turn, the needle drops into place, and after a bit of scratchiness, we hear SEWARD's voice. RENFIELD hears it too, and stands attentively, as though listening through a wall.)

SEWARD. The Journal of Dr. T.M. Seward. Entry recorded this 21st day of March, 1898. Since my last entry six weeks ago, I have seen the love of my life, Mina Grant, languish and die of a malady I could neither remedy nor, indeed diagnose. As if this were not a full enough portion of grief for any man to bear, I have subsequently been forced to witness those same symptoms developing in my dear friend, Lucy Westphal, and have been equally powerless to prevent her decline.

Standby LQ3.1

LQ3.1 spot 1 dim on asylum

(Music.)

Though my beloved Mina's symptoms first manifested on the morning of February 7, the events of the preceding evening were so

Standby SQ1

Standby LQ3.2

bizarre and foreboding that, although I cannot rationally connect them to our troubles, I instinctively feel they bear mentioning.

(As he speaks the storm is created on stage in sound and light. REN-FIELD watches in terror as the events SEWARD describes are re-created all around him. The sound and imagery intensifies over the course of the narration, peaking at the end of the inmate montage.)

It was at dusk on that horrendous evening that, I noticed a ferocious storm gathering on the horizon. The huge black cloud increased in size as it hurtled toward the shore. I know it was my imagination, but I had the distinct feeling that this was not merely some meteorological phenomenon, but rather some conscious, malevolent being with an appetite for destruction.

SQL (thunder)

LQ 3.2 Lightning effect

I was not alone in my interest since many of the villagers had gathered on the beach and at vantage points along the cliffs and were looking on in wonder and amazement, for out of the center of the storm, from the belly of the beast, as it were, a small sailing ship appeared! She was a cargo ship of the sort rarely seen any longer, and she was being tossed about cruelly like a child's plaything.

As she neared the shore, pursued by that relentless, howling maelstrom, we expected to see the frantic crewmen on deck trying to keep her afloat and guide her away from the rocks ahead. But only one figure was in evidence. There was a man at the wheel, swaying about wildly with no apparent control over his movements. Was he drunk? Unconscious? If so, how could he still be gripping the wheel?

With a crash that rivaled the thunder now all about us the ship was driven upon the rocks.

And the answer became apparent. The man was dead, quite dead. His hands were not gripping the wheel at all but had been lashed to it for reasons I cannot begin to discern.

Thinking there might still be a few living souls on board, several of the more courageous townfolk approached the vessel to affect a rescue. But, immediately, a great gust of wind tore the hatch from the cargo hold and, from below, the ship's only living occupant emerged. There he stood, impervious to the powerful winds swirling about him and the prodigious waves rushing across the deck, a

huge black hound! His proportions exceeded those of any breed I had ever seen or heard of; easily larger than a Great Dane and as massive across the shoulders and haunches as a stallion. As if to acknowledge his presence, the clouds briefly parted and the full moon shown upon him prompting him to throw back his head and release a howl so loud and passionate that it could easily be heard above the winds and thunder that surrounded him. Then, with a mighty lunge, he cast himself over the rail and landed on the beach twenty feet below.

Standby LQ 3.25

He then cast his attention to the promontory above this hospital where stands Carfax Abbey, and as he turned to gallop off in that direction he once again gave forth with that ungodly howl. This time the sound of it seemed to penetrate the very walls of the building, echoing up and down the corridors and stirring the inmates to their own wild, demonic chorus...

(RENFIELD has grown increasingly agitated throughout all of this, but, with the evocation of the hellhound, he can no longer contain himself.)

RENFIELD. *(As SEWARD's narration fades:)* Oh God. Oh dear God. HE'S COMING! HE'S COMING!

LQ 3.25 End Lightning effect

(With this he miraculously thrusts his body between the iron bars of the window in his cell door and disappears into the darkness, screaming all the way. Now inmates throughout the asylum pick up the chant and the inmate montage is heard. During this sequence the cellblock dissolves and a graveyard appears in its place.)

The Inmate Montage:

(Immediately following Renfield's "He's coming!" six more VOICES repeat "He's coming!" one after the other in hushed but urgent tones, building in pace and intensity.)

Standby LQ 4-4.1

(Now these VOICES repeat the phrase ad lib at random, underscoring the following dialogue:

"He's very, very near, can't you..."

"Oh, yes, he's near. Oh, I know that. That I know, for..."

"Can't you feel it?"

"Of course I can!")

(Now these two VOICES continue repeating their exchange as the next VOICE picks up:

"Of course I can feel it. Are you mad?")

(Simultaneously, the next two VOICES:

"I can feel it in my..."

"I'm feeling very..."

"I can feel it in my..."

"I'm feeling really quite..."

"I can feel it in my spine. I can feel it in my stomach. In the hairs on the back o' my neck. I CAN FEEL IT! I CAN FEEL IT IN MY BLOOD!"

"Well, rather queer really. Very apprehensive. Something awful is going to happen. I CAN FEEL IT IN MY BLOOD!")

(At about the time the above duet begins, we begin to hear a WOMAN breathing heavily, as though running for her life; this is faint at first but soon gets louder as though she is approaching. Simultaneously, the sound of a rapidly beating heart, also growing louder. At some point RENFIELD is heard screaming in the distance, "THE BLOOD IS THE LIFE! THE BLOOD IS THE LIFE!" As the duet culminates with the phrase, "I CAN FEEL IT IN MY BLOOD!", a wolf begins to howl.)

(This cacophony of VOICES, breathing, howling, and heartbeats crescendos to a frantic peak and culminates in one blood-curdling scream and a gigantic clap of thunder.)

(By this point the asylum has morphed into the graveyard and we begin:)

Vignette 1

(A furious storm is in progress. MINA runs in screaming. She is soaking wet from the storm. She lunges for the gate to secure the bolt and backs away. There is a lightening strike and a crash of thunder. The gate flies open and the MONSTER plunges into the space. He is a combination of man, beast, and rotting corpse, repulsive, terrifying, evil. As he approaches she dodges one way and then the next. There is a furious chase around the graveyard. She falls onto a stone bench; he

LQ 4 Dim on GV/Lighting effect

leaps at her; she dives to the ground; he leaps at her again as she clammers to a sepulcher. He pursues her, gains control of her, and comes to a standing position above her. He then lifts her by the hair and tosses back to the ground. He howls with delight; it's a cat-and-mouse game that he relishes. He leaps at her again, again she dodges and again. In one last effort to escape she makes a mad dash for the gate. He raises his hand in a magical gesture, we hear:)

DRACULA'S VOICE. Be still!

LQ4.1 Rel L

Standby SQ2

(She freezes, clearly paralyzed, but desperately trying to move. He makes a slow shuffling approach to her, his hand still raised, mumbling some strange incantation. When he reaches her, he moves swiftly behind her. He grabs her by the hair and forces her head back to expose her neck. This excites him to a series of ravenous growls as he shakes his head violently like an ape about to attack. Finally he rears back his head and plunges his fangs into her throat. She screams in pain and terror as blood gushes from her throat. He begins to draw the blood from her in what sound like a series of violent inhalations. With each draught he nearly lifts her off her feet as she screams and more blood streams down the front her white nightgown. There are about three of these moments. Finally, as she nears oblivion she emits one last extended scream, there is a clap of thunder and a flash of lightning, and we are plunged into a brief moment of darkness.)

SQ2 (thunder)

SQ2.5
Music

Standby
LQ4.3

(In the Darkness, music is heard. It is an eerie dissonant waltz which sounds as though it's played on exposed nerves. Another clap of thunder and flash of lightning and lights snap up. The count is now behind her, his mouth to her throat in exactly the same position as we saw the monster a second ago. They are one and the same! He pulls his mouth away from her throat and, with a disturbing hissing sound, arches back his head to reveal his sizable fangs. He turns her to him and her astonished eyes fix on him. He escorts her to center stage and begins to waltz with her. As they dance the graveyard disappears and the study materializes around them as though he has magically transported her from one space to the next. At first they move gently and dreamily but soon they increase to dizzying speed and intensity. As they whirl about he begins to laugh wildly, and she, totally in his thrall, does the same. At last he releases her, spinning her gracefully toward the French doors. He stands grandly before, takes her hand and kisses it.)

DRACULA. Until tomorrow evening, my Mina.

(He exits. MINA staggers, placing a hand to her head and faints back into the room, and we are left with that image of her, bathed in moonlight as we fade to black.)

Scene 1

(VAN HELSING enters accompanied by SULLIVAN.)

LQ 4.3 Spot 1 on
Dracula spot 2 mind

SULLIVAN. Right this way, Sir. Dr. Seward should be back directly. I know he's anxious to see you. Make yourself at home.

VAN HELSING. Thank you.

SULLIVAN. It's a great honor to meet you, sir. Doctor Seward speaks so highly of you. I'm the doctor's assistant, Margaret Sullivan.

VAN HELSING. My pleasure, Miss Sullivan.

SULLIVAN. *(Gesturing to a large portfolio VAN HELSING is carrying:)* Can I take that for you?

VAN HELSING. No thank you. I'll keep it with me.

SULLIVAN. Just your coat then?

VAN HELSING. Yes. Very kind.

SULLIVAN. I'll tell the doctor you're here as soon as he arrives.

VAN HELSING. Much obliged.

(She hesitates.)

VAN HELSING. Is there something...?

SULLIVAN. I just... There's been a great sadness in this house lately as I'm sure you know.

VAN HELSING. I appreciate your concern. I hope we'll be shedding light on the matter very soon.

SULLIVAN. That would be grand. Well, I'd best be back to my duties. God be with you, Professor.

RENFIELD. The blood is the life!

SEWARD. Is he quoting the Bible?

RENFIELD. Yea, verily. Ye that dwelleth in the Valley of the Shadow of Death, be forewarned. A Shepherd approacheth to lead thee to slaughter.

SEWARD. Enough of this. Mr. Renfield, you'll have to go.

RENFIELD. Capital idea! Be happy to go. Far away as possible. Other side of the planet, preferably. Chain me up and throw me in a dungeon in Patagonia...

SEWARD. Briggs, remove him.

BRIGGS. My pleasure. (*Grabs RENFIELD.*)

VAN HELSING. Mr. Renfield, why are you so intent on leaving?

RENFIELD. Oh, you know, change of scenery. Not that the accommodations here aren't first rate. And the help? (*To BRIGGS:*) Couldn't be lovelier!

VAN HELSING. Tell us what troubles you!

RENFIELD. No! You'd only fail. Just as poor pathetic Seward, here has failed me, failed me and his dear departed Mina.

SEWARD. How do you know about that?

RENFIELD. A little bat told me. Told me she's left you for another.

SEWARD. What are you...?

RENFIELD. (*Sings:*)

Oh, the Lovely Lady Mina,
Was so charming and so gay,
But she's had a change of heart
Since the night she passed away.
Now she dances with the Devil
By the deep dark water;
'Tween the Devil and the Deep Blue Sea.

SEWARD. Stop it! For God's sake, stop it!

Standby SQ3

VAN HELSING. Renfield! You see that portfolio on the desk? Open it. You might be persuaded to speak frankly.

(RENFIELD approaches portfolio suspiciously. Opens it and glances in. Slams it shut.)

RENFIELD. Ho, ho! Ha, ha! Ain't you the clever Devil! And here's poor me stuck between two clever Devils. Damned if I do and damned if I don't. Alright then, Herr Professor. You think you're so bloody smart. Here it is then...

SC 3 (Wolf howl)

(A lone wolf howls in the distance. RENFIELD clutches his head as if it were about to burst open.)

RENFIELD. *(Screaming in pain:)* Nooo! Please nooo! *(Snaps into intense subservience:)* Yes! I hear. I hear and obey. *(Recovering a bit:)* Sorry about this, Professor. Under other circumstances we might have been great friends.

(RENFIELD grabs a letter opener and leaps over the desk onto VAN HELSING. SEWARD and BRIGGS join in the scuffle until BRIGGS has RENFIELD firmly in his grasp.)

RENFIELD. *(As he's being dragged off:)* It's not just me, you know. It's all of us. We are all damned! We are all damned!

SEWARD. Abram, are you alright?

VAN HELSING. Yes, quite.

SEWARD. My dear friend. It's so good to see you. I can't apologize enough for this poor lunatic's behavior.

VAN HELSING. No need for apologies. And it's wonderful to see you.

SEWARD. I honestly don't know what's gotten into Renfield these past couple of months. He's never been prone to these morbid appetites or any sort of violence. What did he see that enraged him?

VAN HELSING. We'll discuss that in good time. First I must know more about your current situation. I wept when I read your letter.

SEWARD. Yes, I'm afraid wayward lunatics are the least of my problems.

VAN HELSING. Tell me about your Mina.

SEWARD. The...illness came upon her literally over night. She and Lucy, they were the best of friends, were visiting with me. One morning she awakened frighteningly pale and with barely the strength to get out of bed. I examined her thoroughly, searched through every medical text I could find, and could arrive at only one diagnosis.

VAN HELSING. Loss of blood.

SEWARD. Precisely.

VAN HELSING. Just as you wrote me. Then began the transfusions?

SEWARD. Yes. The first was miraculously successful. She was up and about in no time. But, a few days later she was stricken again. This began a downward spiral. There were five more transfusions each one less effective than the last until finally we...I...lost her.

VAN HELSING. I am deeply sorry.

SEWARD. I tell you frankly, Abram, I sincerely wonder if I can go on. I'm sometimes literally paralyzed with grief. I visit her tomb daily. It seems to help. I actually feel that some essence of her lingers there and it provides a degree of solace. But *(He begins to break down:)* oh, God, dear God. I'm sorry. I'm...

VAN HELSING. Listen to me, Thomas. You are a doctor. As am I. It is our duty to continue. When my dear wife died I felt much as you do now, but I came to realize that my work was my salvation. There were great discoveries to be made, lives to be saved.

SEWARD. Such adventures you've had since then, Abram. Traveling the world...

VAN HELSING. Hah, the term adventure is most often used in hindsight. An "adventure" while experienced is usually referred to as "trouble."

SEWARD. Still, I've always envied...

VAN HELSING. My friend, I believe that before our work here is done you and I will have many many troubles.

Standby SQ4

SQ4 wolf howl

DRACULA. Very good. Any idea what might be the trouble?

VAN HELSING. None that I can speak of as yet.

DRACULA. I would be most interested to hear your diagnosis. I am so new to this country and her warmth and hospitality has meant a great deal to me.

VAN HELSING. And what brings you all this way from the somber peaks of Transylvania?

DRACULA. Well, I do miss my Castle Dracula. In its shadows I found the solitude I so often require.

SEWARD. Well, the abbey is hardly without its own shadows.

DRACULA. Yes, Carfax quite suits me. But I am not entirely a recluse. I sometimes have an absolute hunger for people, you see, and in my land they are so few and so lacking in variety. Here, I can be near the crowded streets of your mighty London; here I can sate myself amidst the teeming thousands.

SEWARD. I must say I had no idea you were so fond of people.

DRACULA. Humans? I thrive on them. I love all shapes and sizes, every color and temperament, but the young ones most of all.

SEWARD. Why the young.

DRACULA. They are so fresh.

SEWARD. Yes, I see what you...

DRACULA. *(Getting quite close to SEWARD:)* The innocence in their eyes. The blush in their cheeks. The purity of emotion.

SEWARD. Um, hm. Well, you're quite the...quite the...connoisseur. Actually, you know, Van Helsing and I do need to get cracking...

(Again there are howls in the distance.)

DRACULA. *(With a hand on SEWARD's shoulder.)* Listen to them! The Children of the Night! *(Approaching the window:)* What sweet music they make! *(To their astonishment he howls. He turns to see them staring incredulously and laughs heartily.)* Ah, gentlemen, you who

Starday
SQ 5

SQ 5 Wolf howl

VAN HELSING. (*Pointing into the garden:*) Look there, Thomas. Do you see it?

SEWARD. My, God, yes!

VAN HELSING. Nosferatu! Nosferatu!

Steadily
LQ959.1

(A MAN, bearded, shaggy unkempt hair, dressed as a common seaman enters through the study door, brandishing a gun.)

MAN. Stand back! Stand back, dammit!

(SEWARD and VAN HELSING quickly step away from the French doors. The MAN lunges forward and fires three times.)

MAN. (*Turning back to face them:*) Missed. Sorry. (*He passes out.*)

SEWARD. Great Heavens! Lucy, do you see?

LUCY. Jon! Jon, you've come back! (*She goes to him and cradles his head in her arms, sobbing:*) Oh, thank God. Thank God.

VAN HELSING. Extraordinary!

(*Lights Out!*)

LQ9 Blackout

Scene 2

(*The study door slowly swings open. A large ominous shadow is cast into the room.*)

LQ9.1 Lights
up / study dim

BRIGGS enters, switching on a flashlight.)

BRIGGS. (*Whispering:*) Renfield? (*Casting beam about the room:*) You in 'ere? Got somethin' tasty for ya. (*Producing a rat from a box; holding it up:*) 'Ere 'oo wants a bi' o' this? Might just eat it myself. Shall I? (*Bringing it near his mouth:*) Shall I munch it up myself? Damn!

(*Relents; puts the rat away; scans room again and fixes on table with cloth extending to floor. He gets to his knees and carefully lifts the cloth and ducks under. As he does so SULLIVAN enters and sees him.*)

SULLIVAN. Norbert!

DRACULA. No?

SULLIVAN. *(Desperately forcing the words out:)* I'm...not a...serving girl. I'm a... I'm a...doc...tor's...assistant.

DRACULA. With the Doctor, you assist. With the Master you *(He gestures powerfully in her direction:)* SERVE!

(She convulses as if she has taken a blow to the solar plexus.)

DRACULA. Do you hear me?

Standby 5 & 6

SULLIVAN. ...Yes.

DRACULA. Yes?

SULLIVAN. Mm...Master.

DRACULA. Do you know that I have enemies?

SULLIVAN. *(Alarmed:)* Enemies?

DRACULA. They think to hunt me down. But they are the hunted. They are the prey.

Score Drac & Sull Song

(They begin to speak in chorus as if she is "channeling" him.)

DRACULA & SULLIVAN.

Into the Darkness shall they be cast.

Into the Abyss for Eternity.

Death unto them.

SULLIVAN. Death unto them! Death unto them!

DRACULA & SULLIVAN. Together we vanquish them.

SULLIVAN. Death unto them! Death unto them!

DRACULA & SULLIVAN. You are now my creature. I see with your eyes; hear with your ears. My will be your will. My will be done.

SULLIVAN. Thy will be done! Thy will be done.

DRACULA & SULLIVAN. Very good. What say you?

SULLIVAN. I obey.

(With a mesmeric pass he releases her from the spell.)

HARKER. *(Sitting on chaise:)* Hand it over. *(VAN HELSING does so. HARKER downs the contents of the vial in one gulp. Immediately he gags and writhes.)* Oh, my God, that's foul. What is that stuff?

VAN HELSING. You don't want to know.

HARKER. That's worst thing I've ever...ever *(He's already very relaxed, lying back:)* tasted.

VAN HELSING. Now, Jon, listen to me. We haven't much time before this wears off, and it only works once, so listen very carefully. You must remember how you left Castle Dracula.

Standby LQ12

HARKER. No, please!

VAN HELSING. For Lucy, Jon. For all of us.

HARKER. I can't... I can't... I'm, oh God, I'm his prisoner.

VAN HELSING. His prisoner?

HARKER. He's kept me locked in this room for weeks. I don't know what he plans to do, but I know it's not good. I've decided I have to escape. He has gypsies guarding the place by day, and a vicious wolf pack surrounds the place at night, but just before dawn there seem to be neither wolves nor gypsies about...and that's when I make my move.

LQ12 Lights fade from study / fade behind set

(During the following he rises up and moves out of one reality into another. The two men and the study fade into silhouette, and some semblance of Castle Dracula emerges.)

I knot some sheets together and lash them to the bed and lower myself out the window. But the sheets aren't long enough, and so, about fifteen feet from the courtyard below I let go and fall to the ground. *(In the style of Story Theatre, he "relives" these experiences as he describes them.)* I hit pretty hard and it takes awhile to regain my senses when suddenly I'm surrounded by these swirling golden particles, glittering in the moonlight. Then, out of nowhere...

(Here a Woman's arm appears from out of the wall behind him, another from beneath him on his left, and another from his right. Gradually the BRIDES fully emerge and begin caressing him and cooing to him. He struggles at first but soon succumbs to the overwhelming eroticism of it. They open his shirt; they greedily inhale his

SULLIVAN. What kind of a nasty business is this. And you a sick woman to boot.

HARKER. Miss Sullivan, we were just kissing. We're engaged to be married, for heaven's sake.

SULLIVAN. "Just kissing," is it? "Just kissing," he says, innocent as the day is long. Well, we know where "just kissing" leads don't we? *(Her tone manages to be both censorious and somehow lewd.)*

LUCY. Margaret. I don't know what's got into you...

SULLIVAN. Don't you Margaret me. Sit down!

LUCY. You've no right to...

(SULLIVAN turns swiftly to the door and gestures. It slams shut. She wheels around on them.)

SULLIVAN. *(In a very different voice, possibly DRACULA's:)* SIT DOWN!

(Each of them is thrown down by an unseen force, LUCY to the chaise, JON to a chair, and held in place. As they struggle to get up SULLIVAN takes over the room.)

SULLIVAN. Now we'll see who's who and what's what around here. *(To JON:)* Oh, will you stop squirming, you little pest, and go to sleep. SLEEP! *(JON slumps over.)* What's that around your neck, you dirty girl. What right have you to wear that. Take that off immediately.

LUCY. No.

SULLIVAN. I SAID... *(She gestures to her own neck as if she is ripping off a necklace. LUCY's hand involuntarily follows her movements as she is forced to toss aside the crucifix.)*

SULLIVAN. Oh, but you must be overheated after all your activity. Why don't we let in the breeze.

(SULLIVAN throws open the French doors. The opening strains of an ungodly wedding processional are heard. LUCY is thrown back on the chaise as if a great wind has entered the room. SULLIVAN leads a processional into the room. MINA marches in and dances wildly about the room, finally focusing on LUCY, looking like she

Standby S07

S07 Dark Weddings Music

Standby S08

may be about to bite LUCY when her attention turns back to the doors. DRACULA enters in all his grandeur and comes to a halt just as the music is about to end. He glances sharply at LUCY and everyone onstage screams.)

8Q 8 Music Out

DRACULA. SILENCE! (Screaming stops.) So you, like the others, would play your wits against mine. You would help these fools to hunt me and frustrate me in my designs. Now you must be punished for what you have done. You must learn as they have learned in part what it is to cross my path. You, their best beloved are to be made flesh of my flesh, blood of my blood. Now you shall come to my call. When my mind summons you, you shall cross land and sea to do my bidding, and to that end...

Standby 4Q17

(He tears open his shirt and scratches a deep cut across his chest.)

DRACULA. This!

(He gestures to her. She rises up, but turns away. MINA blocks her way and snarls.)

DRACULA. Do this or he dies.

(He gestures to HARKER, who falls to his knees and moans.)

LUCY. Jon!

(She runs to JON, giving DRACULA the opportunity to grab her by the neck and control her. Slowly he forces her to her knees as he kneels with her. As she struggles against him, he forces her to his chest and makes her drink. He howls three times, then pulls back her head, exposing her throat. He throws his head back, opens his mouth widely and slowly lowers his fangs to her throat as lights fade and a huge clap of thunder resonates through the house.)

End of Act I

4Q17 Blackout

Prologue

Vignette 2

509 London Bridge

Standby LQ 18

LQ 18
BlueLight+up

(As Act II begins we hear the strains of "London Bridge is Falling Down" played very slowly and quite distorted. When lights are at half, the vignette begins. From some part of the auditorium we hear a CHILD screaming. Her scream is followed by delighted laughter as she appears from the darkness. Soon after MINA appears, also laughing, but with something more like fiendish glee. They are engaged in a kind of game of tag with each of them at turns pretending to be a vicious beast or the terrified prey. At one moment MINA is in pursuit, growling and snarling as the CHILD flees, laughing and screaming; then the CHILD turns to snarl and claw at MINA who recoils in mock terror. At some point they begin to circle one another, both now snarling and clawing. The CHILD makes a sudden break to get away, MINA grabs her and lifts her high in the air eliciting more screams and laughter. Slowly MINA lowers the CHILD to her breast, and cradles her in her arms. She rears back her head and opens her mouth to reveal her fangs. As she lowers her mouth to the CHILD's throat, the CHILD screams one last time and we black-out.)

Scene 1

LQ 18.5 Lights on Study

(At rise, HARKER is slumped over the chaise. VAN HELSING enters.)

HARKER. How is she?

VAN HELSING. Alright, I think. What about you.

HARKER. I'm a failure. I failed her. I failed all of you.

VAN HELSING. You were weak from the drug and caught off guard.

HARKER. I want him dead. I want to be the one to do it.

VAN HELSING. We must wait 'til dawn. (SEWARD enters.) Has she said anything more?

RENFIELD. That's the one. Afraid we'll have to leave her behind. Spoils of war, you see. Only conditions the Other Side might accept. He won't let her go.

HARKER. Who are you talking about? Are you talking about Dracula? Standby LQ19

RENFIELD. I didn't say anything like that. Did I? I most certainly did not say anything remotely like that.

HARKER. *(Taking hold of RENFIELD:)* What has he done to her? What has he done? Tell me or I'll kill you.

RENFIELD. *(Gasping:)* Claimed her! Marked her for his own.

HARKER. *(Releasing him roughly:)* What are you talking about?

RENFIELD. *(Seeing the newspaper:)* Try reading the paper once in a while. You might just learn something. Don't you know what you're dealing with? You are dealing... *(Out of nowhere: a loud clap of thunder. RENFIELD is profoundly affected.)* Ohhh! Oh no! Here he comes! Oh nooo! *(Runs out the French doors screaming.)*

VAN HELSING. We can't let him get away.

SEWARD. We'll get him. Come on Jon.

(They run off. VAN HELSING stares after them for a moment, then picks up the newspaper and reads for a moment.)

VAN HELSING. *(Throwing the paper back down:)* Damn! *(Turning to look up at Carfax Abbey:)* I'll get you, you devil. I'll hunt you down if it kills me.

DRACULA. *(“Appearing” in the chair behind the desk:)* That can be arranged.

VAN HELSING. *(Shaken:)* Count!

DRACULA. I told you we would have our special time together.

VAN HELSING. I have looked forward to it.

DRACULA. Have you really? I am touched. Let us make certain we are not disturbed. *(He gestures and all windows and door slam shut.)* So. You have found me out.

LQ19 Lightning

VAN HELSING. I had my suspicions from the very first. I'd read about your infamous ancestor and thought his traits might have been carried down through the generations.

DRACULA. That is not my ancestor.

VAN HELSING. How do you mean?

DRACULA. Him that you speak of stands before you.

VAN HELSING. You? You are Vlad Dracula, himself?

DRACULA. At your service.

VAN HELSING. Five hundred years, then since your human life terminated?

DRACULA. That is correct. Five hundred years of accumulated wisdom and powers.

VAN HELSING. Five hundred years of savagery.

DRACULA. Are you trying to anger me? Do you wish to hasten your death.

VAN HELSING. What angers you most is that I do not fear death and you do. Which is why you bargained with Satan to become this walking corpse, this insane, soulless murderer...

DRACULA. Enough, old man, your time has come!

(He lunges powerfully toward VAN HELSING, who amazingly stands his ground.)

VAN HELSING. Oel. Amema ilasa!

(DRACULA is immediately thrown back on his heels. He shakes his head as though he's just heard some horrid noise.)

DRACULA. What did you say to me?

VAN HELSING. Do oaipe lehevohe!

Storyboard LQ20-20.2

(He now removes a small book, not a Bible, more like a missal, from his coat pocket. During the following he reads aloud from it, overlapping with DRACULA.)

DRACULA. You don't say such words to me! No one speaks to me such words.

(He becomes more and more agitated, stalking about the room, lunging at VAN HELSING, but each time being repelled by the words.)

DRACULA. Where did you find that book? Where did you get that. You have no right. You have no right. Put that down. Put that down I say.

VAN HELSING. Christeos lukifitas od tofajilo pire peripesol amema ilasa, pujo ialaperigi dasa apila od pujo mire adapehaheta!

(At some point along the way the lights begin to flicker and the furniture begins to vibrate.)

LQ 20
lights flicker

DRACULA. You old fool! Look how old and feeble you are. You are weak and bent. You don't have the strength of a child. Your eyes are failing. Your mind is clouded.

VAN HELSING. Od do oainu od emetajisa, dasa oali do vaunala faorejita faboanau, tarianu do mire notahoa toltoregi salaberotza...

(DRACULA is beginning to get inside VAN HELSING's head. VAN HELSING starts to hunch over and weaken, but he redoubles his efforts and continues to read forcefully. This whole process is taking a tremendous toll on each of them.)

DRACULA. *(In agony:)* Ahhh! Shut your mouth. Shut your filthy mouth! Put that down. Put that down. *(He points to VAN HELSING.)* Come to me! Come I say!

VAN HELSING. Od jirasrobe, olpiret do pereje caosajo, do oaipe lehevohe od elannusahe do vaunala do oainudau...

(VAN HELSING is nearly lifted off his feet, but he continues to read relentlessly. But now DRACULA hits upon a new tactic.)

DRACULA. Can you read in the dark!? Can you read in the dark, old fool? Shall we find out?

VAN HELSING. TETRAGRAMMATON, ANAPHAXETON, od PRIMEUMATON...

LQ 20.2-20.5
lights dim
lights on study

Standby 50 10

(With two powerful gestures DRACULA blows up both lamps that have been illuminating the room, and they are plunged into absolute darkness. We now hear a cacophony of demonic screeches and howls, among them, the voice we have come to know belongs to the MONSTER, howling and cackling.)

VAN HELSING. *(Somewhere in the blackness.)* Where are you? Show yourself!

(A ball of flame explodes in mid-air. We see VAN HELSING briefly as he recoils from it. Almost immediately, another explodes in whatever part of the room he's gotten to. Finally, he locates a flashlight, left behind by Briggs earlier, and switches it on. He searches frantically about the room.)

VAN HELSING. Show yourself! Come out you devil!

(The beam finally falls upon the MONSTER, who leaps at VAN HELSING's throat. They struggle momentarily, the flashlight illuminating both their faces. The MONSTER viciously claws his arm. VAN HELSING staggers back, but produces a cross from his pocket and presents it to the MONSTER, who howls with pain and horror and runs screaming from the room. Three shots are heard in the dark and the lights come up immediately. HARKER and SEWARD dash into the room.)

8010 Shot
I. cad

SEWARD. Abram! Are you alright?

VAN HELSING. I think so.

HARKER. We saw that thing run out. I fired at close range, but it didn't even flinch.

VAN HELSING. Guns are useless against such as him. But he is not without his weaknesses. I've learned much.

SEWARD. How do you mean?

VAN HELSING. The cross repels him. And the words of this sacred text made him frantic. But, my friends, this Dracula is an extremely powerful and dangerous creature.

SEWARD. Good grief! Look at your arm. Let me take care of that.

VAN HELSING. (*Gently:*) Thomas, daylight is near, and you and I have a dreadful task to perform. We must prepare to go.

SEWARD. (*Still somewhat distracted:*) To Carfax?

standby
LQ 21

VAN HELSING. Not yet.

SEWARD. Where then?

VAN HELSING. Show me the crypt that you visit daily.

SEWARD. Abram, please...

VAN HELSING. This must be done, my dear friend.

(*Pause.*)

SEWARD. Give me a moment.

VAN HELSING. I'll wait outside.

LQ 21
Blue light
action

(*VAN HELSING exits. SEWARD kneels and begins to pray. Music. A wash of blue light envelopes the stage. The study disappears. Mina's crypt materializes around him. When the crypt is fully established, SEWARD is kneeling before a coffin. VAN HELSING enters with lantern and bag.*)

SEWARD. I can't, Abram. I simply can't be a part of this; she was my love.

VAN HELSING. This is the greatest act of love we can perform.

SEWARD. I can't. I have to get out of here. (*Starts to go.*)

VAN HELSING. One moment, my friend. (*Undoing lid of coffin:*) Tell me, now. (*Opening lid:*) Is this the woman you loved?

SEWARD. (*Staring down at MINA's body:*) Good god!

VAN HELSING. What you see there is not your beloved Mina but the fiend that has possessed her. Note the blood, caked around the mouth, Thomas. Note the fangs. With those she feeds on children. And with each successive feeding...

SEWARD. Alright. I am convinced.

VAN HELSING. (*Removing hammer and stake from bag, presenting it to SEWARD:*) My friend.

SEWARD. Abram! No, you cannot ask this!

VAN HELSING. I am injured, Thomas. That monster's claws went deep. You will release her soul more quickly.

(In agony, SEWARD accepts the terrible task. He takes the hammer and stake from VAN HELSING and approaches the coffin. VAN HELSING removes a Bible from his bag.)

VAN HELSING. There may be some struggle, but once you begin, you must not relent until she rests. It is the most merciful way. Let us proceed.

(VAN HELSING begins reading the Prayer for the Dead. SEWARD sets the point of the stake on MINA's chest and tries to gather himself.)

VAN HELSING.

Dies irae,

Dies illa,

Solvat saeculum in favilla.

Lacrimosa...

Starday LO 215-217

(SEWARD strikes the first blow and to his horror MINA emits a bloodcurdling scream, rises up and throws him aside with great force. As he tries to regain his balance, she, still screaming, struggles desperately to remove the stake, a fountain of blood spewing from her chest. SEWARD forces her back to prone position and strikes another blow; she screams even louder and tries to sink her fangs into his throat. He forces her back down and strikes again. Another horrendous scream, though her strength is clearly ebbing. Three more strikes in rapid succession; three more screams, the last one more extended. Finally, after several choking gasps and a long expiration of breath, she is still. SEWARD throws down the hammer and retreats, sobbing, to the shadows. VAN HELSING closes the coffin and removes holy water from medical bag. He douses the coffin latches with holy water.)

VAN HELSING. Finally she rests. Her soul is free. It is done, Thomas. You've saved her. Thomas...?

(He places a hand on SEWARD's shoulder. SEWARD shrugs him off roughly.)

SEWARD. Leave me alone. *(Exiting:)* For God's sake, leave me alone!

VAN HELSING. Thomas, please...

(He stares after him for a moment then turns and gathers up the hammer and the medical bag and begins to exit. He stops momentarily, looking down at the coffin.)

VAN HELSING. May God have mercy on us. *(Exits.)*

(We hear the sound of the vault door closing; then, after a beat, from somewhere there is growling like that of a small animal. The growling intensifies. Suddenly, from a hiding place beneath the coffin, the CHILD emerges. Clearly well on her way to vampirism, she vents her fury, snarling and clawing the air in the direction of her now absent enemies. She grabs at the coffin latch, but screams and recoils as if she's touched a hot stove. She tries again with the same result. Now, still snarling and howling, she clambers up on top of the coffin and, once there, stamps her feet and again claws the air. Now she falls to her knees and begins to pound on the coffin lid with her fists and then to claw at it in a vain attempt to get in. Gradually she exhausts herself and her growls become moans and sobs until, finally, with one long sigh, she lies face down, her arms spread wide, embracing the coffin as it disappears into blackness.)

(Blackout.)

LQ 21.5

Blackout

Scene 2

(The lab, somewhere in the bowels of the Asylum. About an hour before dawn. SEWARD enters, not bothering to turn on the light. He is clearly exhausted. He is jacketless. He rolls up a shirt sleeve. From a small leather case he produces a syringe and a vial full of golden fluid. He fills the syringe and holds it up to the moonlight streaming in the window. He taps it. The light snaps on. VAN HELSING stands at the door. He, too is equipped with a syringe, but his is larger.)

LQ 21.7
lights up
on lab

VAN HELSING. Thomas, no, I beg you.

SEWARD. I'm finished, Abram. This thing has me beat. I just want to fade away.

(Their beams fall upon the bodies of BRIGGS and SULLIVAN.)

HARKER. Briggs? Miss Sullivan?

Standby LQ 27

VAN HELSING. Too late, Jon. They are beyond our help. *(Noticing chain hanging from ceiling:)* Look, that chain. It must lead to a door high above where he comes and goes. And outside is the sun.

HARKER. Then let's open it.

VAN HELSING. No, he might sense the light and burrow deep into the earth below where we cannot get to him. First the stake.

(HARKER, hammer and stake in hand sets down his light and readies himself. VAN HELSING slides back the lid to reveal DRACULA.)

VAN HELSING. Thank God, we've got him. Quickly, Jon, set it just above the heart. *(HARKER does so.)* Now, Jon! NOW!

(Now all hell breaks loose. HARKER raises the hammer to strike, but DRACULA's hand comes up to his throat. DRACULA throws HARKER aside; HARKER falls, dropping the hammer and stake, which LUCY falls upon and retrieves. DRACULA comes out of the coffin and begins to pursue LUCY who is swinging wildly at him with the hammer. Meantime, BRIGGS and SULLIVAN have re-animated. SULLIVAN has charged at VAN HELSING, who is now dousing her with holy water in one of the aisles; she screams and

LQ 27 Lights
dim for a few
seconds then
come up

LQ 28 Blatant