

# BLOOD TANGO

## the Musical

### A Romantic Tragedy

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**TIME:** 1922, Winter

**PLACE:** An asylum in Northern England on the coast of the Northern Sea

**SETTINGS:**

In a well-kept and cheery British home

The living quarters for the doctor's family are above the asylum.

- Drawing room
- Helsinger's Study
- Conservatory
- Hallway
- Some scenes between Vlad and Renfield are played on the apron.

**CHARACTERS (3 women, 6 men)**

**BRIGID** – illiterate immigrant Irish cook and maid—and the hero of our story 30s  
Alto E3 - C5

**PERDITA SEWARD**– Hispanic adopted daughter of Seward, brilliant, serious, 19.  
Mezzo B3 - F#5

**LUCY SEWARD**– granddaughter of Seward, modern and fatuous, 18  
Mezzo-soprano C4 - Eb5

**HOSKINS** – Cockney butler and part-time orderly, large, strapping, late 20s  
Baritone F# - E4

**JONATHAN HARKER**--barrister-at-law, engaged to Lucy, 40s, stiff-upper-lip sort  
Baritone A2 - C4

**MORTIMER SEWARD, M.D.**, proprietor of the asylum, 60s  
Bass A2 - Eb4

**RENFIELD** – a long-time patient and trusty, bald with surgical scars, delusional, 40s  
[NOTE: RENFIELD is in the shadows monitoring every scene, even when not indicated.]  
Tenor C3 - G4

**VINCENT HELSINGER, M.D., Ph. D**—German, mid-30s. The tutor to Lucy and Perdita,  
handsome, wasted, a depressed alcoholic.  
Bass A2 - B3

**VLAD TEPES**—Romanian, Count of Wallachia and Transylvania, early 20s, a beautiful young  
man with long hair. Though wan and pale to begin, increasingly healthy as the story progress,  
growing into a ruddy and sanguine complexion by play's end.  
Baritone G2 - A4

(Dialects: as above; others use British Received.)

## **SYNOPSIS**

A beautiful young nobleman was bitten by bats in a South American jungle four centuries ago and is cursed with unending life.

He must drink blood to survive—and the most nutritious is the blood of virgins.

He injects heroin to soothe his misery.

His blood and body bring either death or extended life.

He vows to renounce his addictions to become human again.

He repairs to an English sanatorium on the North Sea.

He is unaware the doctor in charge has two lovely virginal daughters and cabinets full of drugs.

WILL LOVE SAVE HIM OR DESTROY HIM?

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**SONGS are linked in the script to YouTube videos with lyrics displayed.**

## **ACT I**

1. **TANGO DE ARIEL**
2. **A YOUNG AND FOREIGN NOBLEMAN**
3. **CAT ON THE STREET**
4. **POUR THE ICE IN THE GLASS**
5. **IN A KINGDOM**
6. **BLOSSOM**
7. **I FINK YOU T'INK**
8. **DESCEND ON YOU**
9. **RENFIELD'S TAUNT**

## **ACT II**

10. **MY BLOOD BOILS**
11. **HE HAS YOU**
12. **VIRGINS**
13. **DUET**
14. **HERE I STAND part one**
15. **HERE I STAND part two**
16. **TEACHER**
17. **ANOTHER POOR MAID**
18. **TO KILL A WITCH part one**
19. **TO KILL A WITCH part two**
20. **FINALE /REPRISE**

## PROLOGUE

*Two ghostly yet erotic tango dancers enter from different sides of the stage, meet center, and tango to*

### **“TANGO DE ARIEL”**

*(RENFIELD enters reading a large book with “Balkan Folk Tales” printed large on the cover. He meanders, reading, then looks at the audience, is shocked to see them, and runs off frightened before the oboe ends/*

## ACT I Scene 1

*In the drawing room of the SEWARD family living quarters above the asylum.*

### **ALL but VLAD burst onto the stage singing “A YOUNG FOREIGN NOBLEMAN”**

A YOUNG AND FOREIGN NOBLEMAN  
IS COMING HERE TO STAY!  
IS HE TO BE A PATIENT?  
IS HE TO BE A GUEST?  
BUT THERE IS NO DOUBT AMONG US  
THAT HE DIFFERS FROM THE REST.  
YES, THERE IS NO DOUBT AMONG US  
THAT HE DIFFERS FROM THE REST.

### **RENFIELD**

*(Spoken in measures to finish with the oboe music)*

Picture a bleak English seacoast. In a mansion overlooking the sea. In a drawing room above a sanatorium...or is it sanitarium? I like the word asylum. We all need asylum.

### **PERDITA**

WE HAVE OUR MANNERS IN THE PARLOR  
WHILE THE DEVIL CHURNS BELOW.

### **HELSINGER**

WE ARE A MODEL OF DECORUM,  
BUT, FROM SOMEWHERE DOWN BELOW US,  
MADNESS UPWARD SEEMS TO FLOW.

### **PERDITA**

WE HAVE OUR LEARNING, STAY FOR TEA.

### **BRIGID**

CUCUMBER SANDWICH WON'T YOU PLEASE?

### **HELSINGER**

From a Very Old Family, you know, from the Land of the Gypsies.  
They frightened even the Turks, who never fear anyone.

### **HOSKINS**

POSTURE STRAIGHT WHO GUARDS THE GATE?  
WHY DO WE FEEL SO AT EASE?

**HARKER**

HOW CAN ONE KNOW WHAT IS COMING?  
INVITATION LAYS US LOW.

**LUCY**

SOMETHING DANCES UPON THE DOORSTEP—

**LUCY & HARKER**

WHILE WE TANGO WHO COULD KNOW?

**ALL**

A COUNT FROM TRANSYLVANIA IS COMING HERE TO STAY!  
A DARK AND SORDID MANIA  
TO A HOUSE THAT'S WARM AND GAY.

**HOSKINS**

BOW AND CURTSEY TO OUR BETTERS  
AS IF THEY STILL OWNED OUR HIDES.

**BRIGID**

IT'S STILL A THRILL WHEN THEY ALLOW US  
TO WAIT AND SERVE THEM BY THEIR SIDE.  
*(Spoken in measures to finish with the oboe music)*  
Though he is a patient, he will be treated as a guest.  
His quarters will be up here with the family.

**PERDITA**

CAN'T STAND SUNLIGHT,  
MELANCHOLIC.  
HE'S A POET DON'T YOU KNOW?

**LUCY**

CAUGHT DISEASE, CALL IT THE TANGO—  
ARGENTINE, HOT AND SLOW.

**SEWARD**

DOESN'T EAT MUCH, 'MACIATED.  
PORPHYRIA, INSOMNIA, DYSPHORIA—  
BUT MAINLY JUST WASTING AWAY.

**LUCY**

*(Spoken in measures to finish with the oboe music)*  
Father thought this would be a good place for him to rest, since this place  
could put anyone to sleep.

**RENFIELD**

I'VE BEEN HERE IT SEEMS FOREVER.  
I AM GOOD, AND I WORK WELL  
DUTY FIRST, KEEPS ME CALMER—  
NO DEBATE THE MORPHINE HELPS.  
IF I STAY CALM, THEN THEY WILL LIKE ME.  
I'M THIS LITTER'S RUNTY WHELP.  
SOMETHING'S COMING, I CAN SMELL IT—  
A DARKLING SOUL IN A BLACK FROCK COAT!

IT MIGHT RELIEVE THIS TEDIOUS TEDIUM,  
BRING LIFE TO THIS HOUSE REMOTE;  
SHOULD THEY E'ER WITHHOLD MY MORPHINE---  
I WOULD SURELY SLIT MY THROAT!

*(RENFIELD moves to character to introduce and present each.)*

HERE YOU SEE SWEET MISS PERDITA:  
LOVELY, SMART AND YET SO PRIM.  
HERE'S MISS LUCY, PRETTY SISTER,  
GIVEN MOSTLY TO HER WHIMS

STODGY SEWARD, HE'S MY DOCTOR,  
TWICE INTO MY BRAIN HAS CUT.  
AS A MASTER HE IS GENTLE—  
I DO TRULY HATE THEIR GUTS

OH, NO, NO! I MEAN I LOVE THEM.

HERR HELSINGER, ALWAYS BLUE.  
UNFORTUNATE RAKE IS WHAT THEY CALL HIM.  
(EV'RY NIGHT HE'S BLIND ON BOOZE!)  
THERE IS HOSKINS, HE'S THE BUTLER.  
(I THINK HE LIKES TO HOLD ME DOWN!)

HERE IS HARKER, BETROTHED TO LUCY—  
AT LEAST WHENEVER HE'S IN TOWN.

SERVING, COOKING, WATCHING, LISTENING,  
BRIGID OWNS A SPECIAL BOOK;  
SECOND SIGHT, SPECIAL KNOWLEDGE—  
SIZE YOU UP WITH JUST A LOOK.

**ALL**

A COUNT FROM TRANSYLVANIA IS COMING HERE TO STAY!  
A DARK AND SORDID MANIA  
TO A HOUSE THAT'S WARM AND GAY;  
TO A HOUSE THAT'S WARM AND GAY.

**RENFIELD**

*(Spoken in measures to finish with the oboe music)*

And so begins our tale. The plot perhaps you know.  
We can't wait another moment--

**ALL**

TO BEGIN OUR DREADFUL SHOW!

*(Lights out on all but RENFIELD)*

*(Amplified, we hear from offstage:)*

**VLAD**

I come with good intentions.

*(RENFIELD, astonished, looks up to hear this, looks up as if visited by an unseen saint, then runs off.)*

## ACT I Scene 2

*In the drawing room*

*(LUCY attempts to teach HARKER the tango to the music of a scratchy gramophone recording.)*

SEWARD

That decadent dance from the Argentine. 2<sup>nd</sup> Timothy, "Flee youthful passions and pursue righteousness."

PERDITA

*(without looking up from her book)* Ecclesiastes 3, "...a time to weep and a time to laugh; a time to mourn, and a time to dance."

SEWARD

1<sup>st</sup> Corinthians 7, "It is good for a man not to touch a woman."

LUCY

Please, father. It's 1922. How in the world could anyone sin in this isolated house under your watchful eye?

PERDITA

When does your patient arrive, Father?

LUCY

Is he really a Count? True nobility coming here to the sanatorium?

SEWARD

As noble as they come. His family goes back beyond the 14<sup>th</sup> century Balkans. Fought the Turks and kept them out of getting into Europe through the back door. Inbreeding ever since, no doubt, isolated as they were in their mountain kingdom.

PERDITA

What is wrong with him precisely, father?

SEWARD

The diagnosis from my colleague in Vienna is porphyria which makes him allergic to sunlight. He is anemic and extremely melancholic, with a blood disease, though the referring physician suggests that may be delusional. And an addict, I fear.

HARKER

A drug addict, you say? In your home as a guest?

PERDITA

Byron, Keats, Shelley, they all took the pipe for inspiration.

LUCY

Some excitement at last at our boring little Bedlam. When does he arrive?

SEWARD

Any time now. Alert Hoskins and Brigid to see to his arrival.

*(PERDITA rises to ring by pulling the bell-pull, then returns to sit.)*

LUCY

Aren't you excited? A Count!

PERDITA

Not so excited as you, I think.

HARKER

Just a pushover for a title, eh? My wife-to-be swoons for nobility, does she?

LUCY

You've caught me being silly. I loathe it when you catch me at indiscretions, and you always seem to. I will have to be a most faithful wife—or at the very least a more discreet one! Do you still love me in spite of my failings?!

HARKER

Every time she wants to smooth it over with me, she plays weak-willed and swoons into my arms. I can only hope she continues to do so after we're married!

*(LUCY tugs at HARKER to get up.)*

Tango with me!

*(They resume the dance lesson.)*

PERDITA

You two!

SEWARD

I can only harbor a silent hope that you two will forego your antics in the presence of my patient, our guest. He is not on display; he comes here for recuperation and treatment.

*(BRIGID enters.)*

BRIGID

Yes, ma'am, someone rang?

PERDITA

Brigid, dear, please have supper ready when our guest arrives.

SEWARD

Brigid, do not be upset if he has a lack of appetite. It is a symptom of his malady.

BRIGID

Miss Perdita, a word?

PERDITA

Yes, Brigid?

BRIGID

How do I address him, ma'am? Our new visitor?

PERDITA

Oh, dear. Your lordship, I think. Is that right, father?

SEWARD

He is a count, and that's the same as an earl. "M'lord" will suffice.

BRIGID

Thank you, sir. I'll see to his needs.

*(BRIGID exits.)*

*(RENFIELD enters, reading a large book, with the title "Balkan Folk Tales")*



PERDITA

What is his lordship's name, sir?

SEWARD

Count Voivod Vladimir Tepes (*pr. Tepes*) of Transylvania.

*(RENFIELD screams and falls to his knees.)*

*(HOSKINS, hearing the scream, runs in.)*

RENFIELD

Miles and miles of bodies on stakes. Impaled crosswise...through the ribs...up under the jaw...between the legs! Noooooooooo!

SEWARD

In God's name,

PERDITA

Renfield! Father! Why?

LUCY

Jonathan!?

HOSKINS

Steady there, y' bugger!

SEWARD

Renfield, look at me—what has upset you so?

HOSKINS

He keeps screaming about "The Impaler." What's an impaler, sir?

HARKER

Why, as if you were to run someone through with a pike and hang them up by it.

HOSKINS

Cor'blimey!

RENFIELD

It's in the book! It's all in the book!

SEWARD

Calm yourself, my friend. What book?

*(RENFIELD scuttles on hands and knees to PERDITA's side.)*

RENFIELD

Miss Perdita, help me! I sing his song like I was his poppet!

PERDITA

Whose song do you sing?

**RENFIELD sings**

**"CAT ON THE STREET"**

*(Pleading for understanding.)*

CAT ON THE STREET,  
BAT IN THE RAFTERS,

*(RENFIELD's demeanor changes to gleeful and frightening.)*

BIG RAT BEHIND THE STAIRS!

*(RENFIELD leaps to feet and sings to audience.  
PERDITA seeks protection behind SEWARD.)*

THESE ALL HAVE LIFE. THEY HAVE BLOOD IN THEM;  
 WHO AMONG ALL YOU CARES?  
 RAGGED DOG IN THE ALLEY, DYING LAMB IN THE VALLEY,  
 HE SEES LIFE THROUGH THEIR EYES.  
 THEN WHEN THEY FEED HIM, GIVE THEIR LIFE TO HIM—  
 HE BECOMES THEM WITH THEIR DYING SIGH!

RED IN TOOTH, RED IN CLAW,  
 THE ALPHA RULES THE ROOST!  
 IF YOU SEEK TRUTH FIND IT IN THE MAW.  
 THE BIG DOG GETS THE BONE.  
 WOOF!  
 THE BIG DOG GETS THE BONE.

SEWARD

Get hold of him, Hoskins!

*(RENFIELD eludes HOSKINS' grasp and continues to sing.)*

**RENFIELD**

*(To LUCY and HARKER.)*

FIGHT TO EAT, FIGHT TO BREED;  
 FIGHT TO RULE, SPREAD YOUR SEED!

*(To the Audience)*

ALL LIFE IS THE SAME, NO ONE OF US MATTERS,  
 ALL OF US JUST THE ONE.  
 RULES OF THE GAME FOR THE RICH AND THE TATTERED  
*(HOSKINS grabs RENFIELD from behind)*

INCLUDE ALL, EXEMPT NO ONE—

*(RENFIELD stomps on HOSKINS foot;*

*HOSKINS releases him and hobbles around holding his foot.)*

EXEMPT NO ONE!

RED IN TOOTH, RED IN CLAW,  
 THE ALPHA RULES THE ROOST  
*(Spoken in the musical rest.)*

If you seek truth, look deep inside the Big Shark's maw—

THE BIG DOG GETS THE BONE.

FIND IT LEWD, FIND IT FLAWED,  
 DELUDE YOURSELF, IT'S PRIMAL LAW!

*(HOSKINS pushes RENFIELD to his knees.*

*SEWARD injects RENFIELD with a sedative.)*

RENFIELD

Now you push it in, but soon he'll drain it out.

*(RENFIELD slumps, all drop their guard, then RENFIELD leaps up and runs out with HOSKINS giving chase.)*

SEWARD

*(Calling after them)* Get him to a safe room, and put him in restraints!  
Unbelievable! The injection should have knocked him flat.

LUCY

Restraints, father? He's always been so gentle.

PERDITA

Father, he seemed to be singing of some sort of god.

LUCY

Perhaps he was disturbed by the excitement around our new visitor.

SEWARD

We must be careful of what we allow him to read. Many patients are prone to develop religious delusions.

*(PERDITA rolls her eyes and sighs at her father's religious obsession, then she looks toward LUCY who looks frightened. PERDITA comforts LUCY as they exit.)*

### ACT I Scene 3

*In the drawing room*

*(BRIGID rolls in the drink cart.)*

SEWARD

A good double malt should settle the nerves, eh, Harker?

BRIGID

Will the professor be joining us this evening, sir?

SEWARD

At this time of day, I imagine our scholar is in his cups.

HARKER

*(Pouring them drinks from the cart)*

You have great forbearance, Dr. Seward. I am astonished at your retaining such a sot as Helsinger for Perdita and Lucy's tutor. And a German. Sorry, I must ask. There is a bucket of ice here. Water, of course, but ice?

SEWARD

I have Brigid include it on the cart. Vincent prefers it. He took a sabbatical in America where he picked up the habit. It does lend something to the drink if you remove it before the ice dilutes the Scotch.

HARKER

Doesn't it put a chill on the teeth, a chill on the tummy? And right before dinner. I can't imagine. Amazing that you cater to his whims.

<sup>009</sup>

SEWARD

Not at all. He is my friend and colleague, and I count us fortunate to have such a learned tutor for the girls. My late wife made me promise to provide a well-rounded education for the girls. Helsinger may be a bit unorthodox, but then we do live above a madhouse. Perdita learns a great deal from him, and it will prepare her for the time when she may leave this sheltered world. As to Lucy—well, you've chosen her to be your wife.

*(HELSINGER enters, inebriated; he has a German accent.)*

HELSINGER

Doctor, sorry to disturb. Have you seen my book of Balkan Folktales? I swore I left it on my desk. Perhaps the drink is affecting my memory. Apologies, I am not fit for company.

SEWARD

Being in your cups doesn't make you unwelcome. Eat with us, it will do you good.

HELSINGER

You are so kind, but I prefer that Perdita *(looks to HARKER)*—and Lucy—not see their tutor in Dionysian disgrace too often. Most fascinating book; frightening what monsters those people believe in, even to this day. *(To BRIGID)* Bridey, *mein Schatz*, keep an eye out for my lost book, *bitte*.

*(BRIGID exits, happy HELSINGER called her a sweet name, albeit in German.)*

SEWARD

Preparing for our Transylvanian visitor, were you?

HELSINGER

Are we having visitors?

SEWARD

You mean this is coincidence? Amazing!

HELSINGER

I do not follow; please, have mercy on this drunken fool.

*(HELSINGER sees the drink cart.)*

A thousand pardons, Mortimer. Do you think I could have a dram of that?

SEWARD

*(Hesitantly)* If you think it best, Vincent.

*(HELSINGER drops ice into the glass, fills it, crosses to piano with drink.)*

HELSINGER

Let me play something to earn my whisky. Something fitting for the setting of the sun? I am fond of that wonderful word you have, “the gloaming!”

*(HELSINGER plays eight measures of [Chopin’s Nocturne Op. 9 No. 2](#), then stops abruptly.)*

*Ach*, sunset brings such melancholy! Here is a drinking song I learned at your university I would that wager you know.

*(SEWARD joins HELSINGER at the piano immediately.)*

*(HARKER hangs back and does not join them to sing.)*

**HELSINGER & SEWARD sing**  
**“POUR THE ICE IN THE GLASS”**

*NOTE: The melody is the same as “Streets of Laredo.” It was originally the melody to “The Unfortunate Rake” which ironically describes Helsinger. (An old tradition: the melody of The National Anthem is from a British drinking song.)*

**HELSINGER**

WHEN THE WORK DAY IS DONE,  
AT THE HOUR OF THE GLOAMING,  
OUR MINDS TURN TO ROAMING O’ER DAYS THAT ARE GONE  
AND CANNOT BE FORGOT—  
THE NIGHTMARES AND OMENS—  
COME AND LIVE IN THE MOMENT,  
HAPPINESS CAN BE BOUGHT!

*(SEWARD coaxes HARKER to join;*

*HARKER crosses to piano and joins in.)*

**HELSINGER & SEWARD & HARKER**

POUR THE ICE IN THE GLASS. POUR THE AMBER IN AFTER,  
ANOTHER DAY WON, ANOTHER DAY LOST,  
ANOTHER DAY DONE, ANOTHER DAY CLOSER.  
WHETHER LOSER OR WINNER,  
WE ALL NEED A DRINK.

**SEWARD**

A GLANCE IN THE MIRROR, AVOID CLOSE INSPECTION;  
DARK THOUGHTS AND FURROWS DUG DEEP BY THE YEARS.

**HARKER**

OUR VISIONS ARE CLEARER,  
WE EMBRACE OUR REFLECTIONS,  
WITH THE AMPLE INGESTION OF A FEW FROTHY BEERS.

**HELSINGER & SEWARD & HARKER**

POUR THE ICE IN THE GLASS. POUR THE AMBER IN AFTER.  
ANOTHER DAY WON, ANOTHER DAY LOST.  
ANOTHER DAY DONE, ANOTHER DAY CLOSER.  
WHETHER LOSER OR WINNER,  
WE ALL NEED A DRINK.

**SEWARD**

WE LEARN LIFE'S HARD LESSONS  
OF PASSION AND HEARTACHE;  
TRUE LOVE ENDS ALWAYS IN DEATH OR DIVORCE.

**HELSINGER**

(teasing Seward)

PSYCHOANALYST SESSIONS TO DIG UP DEAD SECRETS  
ARE COSTLY AND MOSTLY MAKE A TROUBLED MIND WORSE.

**HELSINGER**

IF YOUR DREAMS ARE TROUBLED,  
AND YOU'RE SEEKING RESPITE,  
IN PEACE LET YOUR GHOSTS REST—  
STRONG LIQUOR'S THE SOURCE!

**HARKER**

IF YOU'RE WANTING FOR TRUE LOVE,  
IF YOU CAN'T GET AFFECTION...

**SEWARD**

IF AT THE PUB'S CLOSING YOU'RE LEFT ALL ALONE...

**HELSINGER**

DRINK DEEPLY, AND SOON PLAIN LASSES LOOK BETTER.

**HARKER**

AWKWARDNESS IN THE MORNING...

**SEWARD**

ALWAYS IS BETTER...

**HELSINGER & SEWARD & HARKER**

THAN THE BITTER COLD OPTION OF HOME ALL ALONE!

**HELSINGER & SEWARD & HARKER**

POUR THE ICE IN THE GLASS. POUR THE AMBER IN AFTER,  
ANOTHER DAY WON, ANOTHER DAY LOST,  
ANOTHER DAY DONE, ANOTHER DAY CLOSER.  
WHETHER LOSER OR WINNER,  
WE ALL NEED A DRINK.

**HELSINGER**

IF YOU'RE LACKING VIGOR,  
 IF YOUR WORLD'S UNRAV'LING;  
 IF YOUR HEART'S NEAR TO BREAKING,  
 AND YOU'RE FULL OF REMORSE...

**SEWARD**

UNLEASH THE SPIRIT, THERE IS NO MISTAKING,  
 THE IMP IN THE BOTTLE MAY MOVE YOU TO VERSE.

**HARKER**

EMBRACE IT DON'T FEAR IT;  
 FAR BETTER THE HEADACHE, THAN THE POEM UNSUNG,  
 AND YOUR DARKNESS JUST CURSED.

**HELSINGER & SEWARD & HARKER**

POUR THE ICE IN THE GLASS. POUR THE AMBER IN AFTER,  
 ANOTHER DAY WON, ANOTHER DAY LOST,  
 ANOTHER DAY DONE, ANOTHER DAY CLOSER.  
 WHETHER LOSER OR WINNER,

**HELSINGER**

GROWING FATTER OR THINNER...

**SEWARD**

WHETHER PREACHER OR SINNER...

**HARKER**

VODKA-DRINKER OR GINNER...

**HELSINGER & SEWARD & HARKER**

RIGHT BEFORE DINNER....  
 WE ALL NEED A DRINK!

**HELSINGER**

Now, what is his name, the one who is coming?

**SEWARD**

Voivod Vlad Tepes the Eighth, Dracul of Wallachia.

**HELSINGER**

Most daunting. His family is part of that dark history intermingled with those folk tales. If I could just lay my hands on that book...

*(HELSINGER exits.)*

**SEWARD**

(Calling after him) Join us for dessert, perhaps?

*(To HARKER)* Amazing coincidence about the book, wot, Harker?

**HARKER**

How did you come to know him?

## SEWARD

He came as a patient for depression a little more than a year ago. He is a bit of a genius, a doctor of medicine and philosophy, but drink took its toll, and he ended up a lecturer at the school for young women. Regrettably, he was accused of indiscretion with a senior student. When I pressed him for the truth of it, he would only say that he would not impugn the young lady's reputation by calling her a liar. We tried to wean him from the drink, but even after it was out of his system the depression got worse. Rather than send my daughters off to boarding school, I determined to have them schooled in the home and offered him the position of tutor. I wanted them here so I could keep an eye on them...and him. He has been a model of decorum with them. Seems my patients often become part of the household; take Renfield for example---

(HOSKINS enters)

## HOSKINS

Doctor, your guest, err, patient has arrived. Sir, begging your pardon to speak the truth, but the poor man looks a wraith.

(HOSKINS exits)

## SEWARD

Harker, shall we greet this provocative visitor?

*(SEWARD and HARKER exit.)*



**ACT I Scene 4**

*At the front door of the Seward residence  
(The doorbell rings.  
(BRIGID enters.)*

BRIGID

Hoskins! *(To herself)* Where is that worthless Johnny Bull? It's his job to answer—

*(LUCY hurries in.)*

LUCY

I'll get it!

BRIGID

But, ma'am, I should—

LUCY

*(LUCY opens the door VLAD is backlit, a dark figure that startles LUCY).*

Oh!

VLAD

I am Vlad Tepes.

LUCY

*(LUCY curtsies)*

You are most welcome, your Lordship. I am Lucy Seward. We have been eagerly anticipating your arrival.

VLAD

*(VLAD avoids looking at LUCY.)*

So kind of you to greet me. I was expecting a servant to answer the door.

LUCY

I was eager—uh—I thought a member of the household should greet such a distinguished gentleman.

VLAD

*(VLAD walks with a cane.)* May I sit? It was a long journey, and I am easily wearied.

LUCY

I fear I have forgotten my manners.  
You are the first noble personage to visit here.

*(SEWARD and PERDITA enter, followed by HARKER)*

SEWARD

My dear Count, apologies for not greeting you.

LUCY

Hoskins and Brigid were otherwise occupied so I played butler and hostess, father.

SEWARD

Allow me to present my other daughter Perdita as well as Lucy's fiancé Jonathan Harker, Esquire. The Right Honorable Vladimir Tepes, Count of Wallachia and Transylvania.

*(VLAD looks at PERDITA, then turns quickly downstage, averting his eyes.)*

*(PERDITA is taken with VLAD, and curtsies deeply. The others look surprised.)*

*(HELSINGER enters, doing his best to act sober, and is astonished to see PERDITA curtseying, given her egalitarian views.)*

SEWARD

Here is my friend and colleague and my daughters' tutor, Dr. Vincent Helsinger -- Count Dracul. Sit and rest, m'lord. Our cook is preparing a light supper.

VLAD

Please, no fuss for me.

PERDITA

You've had a long journey and need refreshment.

HELSINGER

You are from the Carpathians? I have studied you...your forbears, I mean--and your country's history and folklore. Are you a vampire like they say?

*Spoken in unison in protest against HELSINGER's bad manners)*

|          |            |        |
|----------|------------|--------|
| SEWARD   | PERDITA    | HARKER |
| Vincent! | Professor! | Sir!   |

VLAD

*(Laughs)* Yes, indeed I am, sir, in so many ways, I fear. And you?

HELSINGER

*(Wryly)* Well, I have bled the life energy out of myself. Do you reside in your mountain kingdom?

VLAD

No, I have an estate in Argentina. I went there once a long time ago on an expedition into the jungle which I funded, and they let me tag along. I have been many other places, but I always return there. It is an enchanting country with many interesting creatures.

SEWARD

The Argentine, you say?! No!

LUCY

Sister, isn't that where you...?

PERDITA

I was born there. I was orphaned. The doctor and his wife rescued me and gave me a home.

VLAD

I am no stranger to coincidence.

PERDITA

But I know much about the place and the animals you speak of--the capybara, the world's largest rodent, the pampas cat, the maned wolf, the very venomous yarará pit viper...

VLAD

Very good, senorita!

LUCY

*(Whispers)* Show off!

HELSINGER

And *Desmodus rotundus*?

VLAD

Yes, the vampire bat. Sucked on the toes of sleeping sailors. Often rabid, I fear.

LUCY

And the tango! Do you tango, Count?

VLAD

The dance where the thighs touch. I am surprised a refined lady is familiar with it.

HARKER

Lucy is attempting to teach me the dance, m'lord, poor girl.

HELSINGER

Dracul. I have read that translates to "the dragon," or --

VLAD

-- "the Devil." Yes. The Order of the Dragon founded by the Holy Roman Emperor to fight the Turkish invasion. My family did demonic things to frighten the devil out of the Turks and chase the invaders out of my Wallachia.

LUCY

Devilish things? Please, tell us!

PERDITA

My sister is an aficionado of the Gothic, Count Dracul.

LUCY

The grotesque often reveals the subconscious, isn't that right, Professor?

HELSINGER

There is much to learn from the dark side, my dear.  
(*To VLAD*) Your ancestral name Tepes means "The Impaler."

VLAD

"The Impaler." Yes, we carry the shame of that unfortunate name.

LUCY

Impaler?! Renfield was raving—  
Er, what did your ancestors do to the Infidel?

VLAD

It is a sad and fearsome story. Doctor, is it permissible?

SEWARD

If it doesn't disturb you to tell it...

**VLAD sings**

**"IN A KINGDOM"**

IN A KINGDOM,  
CROSS THE MOUNTAINS,  
CROSS THE RIVER,

CROSS THE WOODS,  
ON A HIGH PEAK  
ROSE A FORTRESS;  
‘GAINST THE INFIDEL, STRONG IT STOOD.

‘T WAS TO GUARD US ‘GAINST INVADERS  
WHO WOULD CHANGE OUR LONG-HELD WAYS;  
WHO’D DEFILE OUR WIVES AND DAUGHTERS,  
AND TO THEIR GOD WOULD MAKE US PRAY.

‘T WAS MY FATHERS RULED THE KINGDOM,  
KEPT THE MUSLIM HORDES AT BAY.  
DROVE THE TURK, BACK KEPT OUR LAND CLEAN  
SO THAT WE COULD KEEP OUR WAYS.

WHAT WE HAD TO DO TO KEEP IT  
IS A TALE THAT’S FULL OF DREAD;  
NOT A TALE THAT ONE SHOULD TELL  
NEAR THE KNELL THAT SOUNDS FOR BED.

‘T WAS A NIGHTMARE OF SAVAGE TERROR  
THAT THEY STRUCK INTO THE HEARTS  
OF THE INVADERS, THE SONS OF ALLAH,  
TO PERSUADE THEM TO DEPART.

FOR BLEAK MILES THEY CRUCIFIED THEM,  
AS THE ROMANS TAUGHT THE WORLD.  
‘STEAD OF CROSSES, ON SHARP TREE LIMBS,  
THEY HAD THEIR BODIES HURLED.

UP THROUGH THEIR RIBS THEY PIKED THEM;  
EVEN UP BETWEEN THEIR LEGS.  
STAKED THEM ON THOSE BARREN TREE LIMBS—  
OUR MEN LAUGHED WHILE MERCY BEGGED.

IN THE EAR OF VLAD ONE COUNSELED  
HOW TO TERRORIZE THE FOE:  
DRINK THEIR BLOOD BEFORE THEIR COMRADES,  
TAKE A FEW AND LET THEM GO.  
SEND THE CAPTIVES BACK TO TELL,  
“FEAR THE MONSTERS COME FROM HELL  
WHO WOULD DRINK UNHOLY GORE!  
FLEE THE WOLVES BOTH DARK AND FELL!”

DROVE THE TURKS OUT, BUT SUCH A PRICE PAID:  
OUR SONS FOREVER CURSED.  
TAINTED BLOOD GOT FROM BAD COUNSEL;  
EACH GEN’RATION WORSE AND WORSE.  
I AM THE LAST OF MY KINDRED.  
I FEAR I SHALL BE GONE SOON.  
MAKE MY BLOOD JUST LIKE A VIRGIN’S,  
AND REWRITE THIS DREAD BOOK OF DOOM.

THROUGH THE GLASS THE SAND MOVES QUICKLY.  
MIDNIGHT QUICKLY FOLLOWS NOON,  
IF YOU THINK THAT YOU CAN SAVE ME,  
I FEAR THAT YOU MUST DO IT--

*(Here VLAD sings an Islamic cadenza)*

AH-AH-AH-AH, AH-AH-AH-AH, AH-AH-AH-AH  
—SOON.

SEWARD

A fine voice, sir.

LUCY

Fascinating. You are a troubadour!

HELSINGER

You and I must discuss the ways of the Carpathian people.

SEWARD

But for now, though it is early, it is best that our guest have supper then retire for his health.

VLAD

Thank you, sir. Allow me to forgo dining. I was wondering...I don't sleep well at night. Would you permit me to wander about your home?

LUCY

You would find it warmer in the conservatory, m'lord

*(LUCY smiles at VLAD, and can't take her eyes off him.*

*She looks after him even as he exits.*

*HARKER notices.)*

HELSINGER

Often, I'm awake also through the night. Visit me anytime.

VLAD

Thank you for that invitation. I sense that it will be a meaningful visit.

*(BRIGID enters.)*

BRIGID

If it please you, supper is—

*(BRIGID stops mid-sentence and turns to look at VLAD who has been out of her sight line, she goes pale. )*

*(VLAD looks at her and cocks his head as if he also senses something about her.)*

---served.

**ACT I Scene 5***In Helsinger's study**(LUCY and PERDITA sit with books open as HELSINGER tutors)*

HELSINGER

And now our poetry game. Close your books, *bitte*. Lucy, recite your selection, please.

LUCY

Gather ye rosebuds while ye may,  
 Old Time is still a-flying  
 And this same flower that smiles to-day  
 Tomorrow will be dying.  
 The glorious lamp of heaven, the sun,  
 The higher he's a-getting,  
 The sooner will his race be run,  
 And nearer he's to setting.

HELSINGER

Perdita...the title?

PERDITA

“To the Virgins, to Make Much of Time.”

HELSINGER

The poet?

PERDITA

Robert Herrick. 1591–1674

LUCY

I read that he was an ordained minister!

HELSINGER

*(Laughs)* Lovely ladies, do not be fooled by power or position. Whatever cloak or robe he dons, man is always naked underneath. Perdita?

PERDITA

Titan! to whose immortal eyes  
 The sufferings of mortality  
 Seen in their sad reality,  
 Were not as things that gods despise;  
 What was thy pity's recompense?  
 A silent suffering, and intense;  
 The agony they do not show,  
 The suffocating sense of woe,  
 Which speaks but in its loneliness.

HELSINGER

Lucy, can you name the poet?

LUCY

Lord Byron?

HELSINGER

*Und* the title?

LUCY

Umm...I'm sorry.

PERDITA

It's Byron's "Prometheus!" He brought fire to man. The gods punished him by tying him to a rock where an eagle each day would rip out and eat his liver---which grew back the next day---and the eagle would come again for eternity.

LUCY

How gruesome. I adore it!

PERDITA

As I suspected you would. Dr. Helsing compares him to Lucifer.

LUCY

To Lucifer?

PERDITA

Prometheus was punished by the gods...like the serpent in the garden who brought the fiery light of knowledge to Eve. The snake is often confused with the fallen angel Lucifer whose name means bringer of light.

LUCY

I'll always remember that. Lucy...Lucy-fer!

PERDITA

*(Laughs)* Lucy, my sweet, sweet sister, you definitely light up every room you enter!

HELSINGER

You make me proud. You are such a clever student--students. That is enough for today, no?

*(PERDITA and LUCY rise and begin to exit.*

*PERDITA turns and approaches HELSINGER shyly while  
LUCY waits at the door.)*

PERDITA

I just wanted to thank you again. I have learned so much in the last year from you.

*(HELSINGER is abashed and laughs, averting his eyes. Then he looks at her and they smile at one another. He averts his eyes again.*

*(PERDITA exits with LUCY who teases her about her schoolgirl crush.)*

HELSINGER

No, no, no, not again. Never again. You will not violate your friend's trust.

**HELSINGER sings**  
**"BLOSSOM"**

BUDED, FULLY BUDED,  
BLOOMING BEAUTIFUL NOW.  
LEARNER, THIRSTY LEARNER,  
NEVER TOO FULL SOMEHOW.  
TALENT, RICH IN TALENT,  
FAR EXCEEDING HER PEERS.  
BEAUTY, OH WHAT BEAUTY,

STUFF THAT MOVES YOU TO TEARS.

APHRODITE MUST HAVE TOUCHED HER,  
HER PET PROJECT I VOW.  
SILLY CUPID THEN ENDOWED HER:  
FIGURE FOR A SHIP'S PROW.

BRAINS, OH HEAVEN HELP YOU!  
JUST TO WATCH HER MIND GROW  
WITH EACH LESSON THAT I TEACH HER,  
WITH EACH SEED THAT IS SOWN.

FUTURE, SUCH A FUTURE,  
BREAKING HER CHRYSALIS.  
TEACH HER, YOU, HER TEACHER,  
YOU WERE SENT HERE FOR THIS.

NURTURE, LET YOUR LESSONS  
FEED AND NOURISH HER SOUL.  
BLOSSOM INTO FLOWER,  
INTO PERFUME FOR ALL.  
DISTANCE, KEEP PERSPECTIVE,  
GALATEA SHE'S NOT.  
SHE'S A BLOSSOM. IT WILL WILT HER  
IF THINGS GET TOO HOT.

RAPTURE, SHOW IN WORDS THEN;  
LET YOUR WORDS BE YOUR KISS.  
OLD PYGMALION'S ONLY FAILING WAS IN LOVING HIS ART.

BREATHE IN HER SWEET FRAGRANCE,  
BREATHE IT IN THROUGH YOUR EYES.  
DON'T GET CLOSE TO SMELL HER,  
THIS COULD ALL TURN TO LIES.  
FLOWERS WITHER, YOUNG BUDS SHRIVEL;  
LEAVE THIS FLOWER INTACT.  
LET THIS BLOSSOM FULLY FLOURISH,  
AND GET YOUR HONOR BACK.  
JUST THIS ONE TIME,  
IN YOUR SORDID, IN YOUR LECHEROUS LIFE,  
TRY TO HOLD ON TO THIS PROMISE,  
AND STORE YOUR PRUNING KNIFE.

SO RESOLVE NOW—  
IN THE HOT HOUSE YOU MIGHT MELT YOUR RESOLVE.  
TURN LUST INTO SPIRIT—  
T'S YOUR WAY TO EVOLVE.  
HELP HER, HELP YOURSELF NOW:  
GO AND TEACH HER THE CRAFT.

ABOVE ALL, THE GODS HEARD THIS—  
THEY JUST SAT BACK AND LAUGHED!



## ACT I Scene 6

*In the conservatory)*

*(RENFIELD squats in front of a chair in a darkened alcove.*

*There are two glasses of wine and a wine bottle on table beside the chair.*

*He is drawing morphine from a vial with a syringe. He pulls out his belt, loops it around his upper arm, and is about to inject it into his vein when he hears a noise. He hides down the syringe and vial without down his pants.*

*(VLAD enters. He does not see RENFIELD. He stops to smell the flowers.*

*His head raises up not unlike a dog—or a wolf—who senses something*

*On all fours, RENFIELD scurries over to Vlad,*

*and puts his forehead on the floor as a kowtow to him.)*

RENFIELD

Are you he who has come to save me? Are you he who has come to set me free?

VLAD

I am only a patient here.

RENFIELD

No, surely you are more! You come amongst us just as our Lord and Savior did to free us from our sin and misery! My soul is tortured. My mind is not my own.

VLAD

I assure you that I am as weak-willed and ill as you, my friend. I come to save myself.

RENFIELD

I overheard the Doctor say we share the same affliction—that we are married to the morphine.  
*(He pulls out the needle and syringe and offers it to VLAD.)*

This is better—they call it heroin! Would you do me the honor of sharing this with me?

VLAD

*(VLAD cringes at the idea of the sullied works. Then his eyes widen at the sight of them. He becomes furious, and speaks in a harsh whisper.)*

You think me to be your Messiah, yet you tempt me? Begone from me, you fiend, you lunatic enticer!

*(VLAD turns back to smell the flowers and ignores RENFIELD)*

RENFIELD

Forgive a poor fool. I only mean to serve. Such beautiful flowers. All roses. No poppies, though. Master, I will begone from your sight now, but I promise I will attend you whenever you desire. Just speak my name. They try to confine me, but I hide around every corner.

*(RENFIELD scurries back to the table and hold up the wine bottle)*

I beg you then, please accept my bottle of wine I purloined from the doctor's liquor cabinet. It is fine Turkish wine. It has the taste of opium. I thought we might share—but no, no, it is all yours.

*(RENFIELD scuttles backward, stands, turns, and exits.  
He leaves the vial and the syringe.*

*(VLAD turns and sees what RENFIELD has left behind.  
He is tempted. His fate hangs on the next moment.*

*VLAD scoops it up, crosses to the chair in the darkened alcove,  
and stares at the vial and syringe he holds.)*

**ACT I Scene 7**

*In the kitchen below stairs*

*(BRIGID is chopping herbs on her butcher block.*

*HOSKINS enters. He sees BRIGID and starts to sneak up on her.)*

BRIGID

Who's there?

HOSKINS

Who else? Like they'd come below stairs to see you.

*(HOSKINS looks at the book over BRIGID's shoulder.)*

What is that? A picture book?

BRIGID

It's me granny's cookbook, nosy parker.

HOSKINS

It's got no writing in it. Can't you read?

BRIGID

Never learned how. The priest said it weren't pure for girls to read. It could take their innocence.

HOSKINS

Priests and those good little Catholic girls--I've heard the stories.

BRIGID

Shut it! He was a good man. He'd come to Granny's hut every Friday to learn about her healing herbs. He'd read us the Bible, he'd read us the Bard. I remember the words, though I can't say I understood them all.

HOSKINS

This is a strange clan. That young lovely Lucy betrothed to that old fart Harker. And that dark and lovely lass. Is she from the wrong side of the blanket?

BRIGID

What a charmer, you are! They found little Perdita as a waif wandering the streets in the Argentine. After the doctor's son and wife passed, they raised Lucy and Perdita as sisters. After the good doctor's wife died, having the girls here saved him from a load of misery. He likes that they both call him father. Makes him feel young.

HOSKINS

What about Miss Lucy and the old man?

BRIGID

Solicitor Harker? Have you noticed that there are not a lot of young available men about since the Great War took near half a million? Mr. Harker's a good man who'll take care of her. I can only hope that Perdita finds a match soon.

HOSKINS

Who would marry a brown girl?

BRIGID

It pains me to admit that. She's of marriageable age now, and it breaks my heart to think of her as a spinster taking care of her dotty old grand da'. Slim chance of meeting a fella worthy of her in this barren land.

HOSKINS

And what do you think of the noble gentleman? Seems nice enough for a toff. Maybe she could marry him.

BRIGID

Don't speak of him.

HOSKINS

Why not?

BRIGID

He carries a disease of the soul—the contagious sort. I'm making a stew to inoculate us against his darkness.

HOSKINS

You Micks are a superstitious race with your fairies and your banshees and your potions. Well, here, I've got a little thriller for you. Let me sing you this little ditty....

**BRIGID and HOSKINS *sing***  
**"I FINK YOU T'NK"**

**HOSKINS**

I'LL COME IN THROUGH YOUR WINDOW LATE ONE NIGHT,  
 SNEAK INTO YOUR DREAMS,  
 AND TAKE A GREAT BIG BITE OF YOU!

**BRIGID**

COME ANYWHERE NEAR ME, YOU'LL GET A BRUISE  
 FROM ME BACKHANDED SWAT  
 ON ANYTHING WHAT MIGHT HAVE GOTTEN LOOSE  
 DOWN THERE.

**HOSKINS**

I'M YOUR DREAM MAN, YOUR BOOGEY,  
 YOUR BEST NIGHTMARE.  
 THE ONE FOR WHO YOU NIGHTLY SAY A PRAYER.  
 THE ONE YOU CAN'T ADMIT TO WISHING FOR  
 WHEN YOU'RE AWAKE.

**BRIGID**

YOUR HALF-BAKED, COCKAMAMIE NOTION OF  
 WHAT MOVES ME, MY LOVE,  
 IS NINETEENTH CENTURY, MY LOVE.  
 TREAT ME WITH RESPECT AND FACE ME STRAIGHT!  
 I'LL OPEN MY BEDROOM DOOR.  
 NO HOLDING ME DOWN OR HOLDING ME UP.  
 WHY NOT ASK ME TO SUP?  
 POUR ME SOME WINE.  
 TALK TO ME KINDLY  
 ABOUT WHAT I T'NK,  
 ABOUT WHAT I FEEL.  
 DON'T TRY TO PLAY THE RAKE,

OR TRY TO TAKE ME WHEN I'M HALF-AWAKE!  
 I'M NOT THE KIND TO SWOON  
 AND PRETEND I DON'T KNOW WHAT YOU'RE DOIN'.  
 I LIKE A GOOD TIME AS MUCH AS ANY BOY,  
 BUT WITH MY EYES OPEN WIDE,  
 WITH NOTHING TO HIDE.  
 NOT LIKE IT'S A MATCH,  
 AND WE'RE EACH ON THE OTHER SIDE.

**HOSKINS**

MY LITTLE BOGTROTTER IS A SUFF-RA-JIT!  
 ARE YOU A FREE-LOVER OR JUST A DUMB LITTLE TWIT?  
 YOUR WILLFULNESS PIQUES ME AND SETS ME AFIRE!  
 A LITTLE KISS NOW MIGHT QUIET MY IRE.

**BRIGID**

POGUE MAHONE!  
 YOU MAKE ME LAUGH!  
 YOU IN YOUR UNDERWEAR!  
 NOW RIGHT THERE WOULD BE A SIGHT  
 GIVE A WORKING GIRL A SCARE.  
 YOU PUFFED UP, DEFLATED MOUSE,  
 YOU GIVE ME ARSE AN ACHE.  
 IF YOU EVER WANT TO GET A SPOUSE,  
 A LESSON YOU COULD TAKE:  
 YOU COULD LEARN A LITTLE MANNERS  
 FROM OUR STRANGE AND GLOOMY GUEST.

**HOSKINS**

YOU'RE TAKEN WITH THAT PUFFED UP TOFF,  
 YOU'RE JUST LIKE ALL THE REST.  
 YOU'RE TAKEN WITH HIS TITLE,  
 YOU'RE A WOMAN FULL OF PRIDE;  
 HE'D SUCK THE LIFE RIGHT OUT OF YOU,  
 AND THEN TOSS YOU ASIDE.

**BRIGID**

I T'INK THAT WHAT WE'RE HEARING NOW  
 IS JUST YOUR WOUNDED PRIDE.

**HOSKINS**

YOU FINK YOU ALWAYS KNOW JUST WHAT I'M FINKING.

**BRIGID**

I T'INK THERE'S REALLY NOT THAT MUCH TO KNOW

**HOSKINS**

I FINK YOU FINK YOURSELF  
 TO BE SMARTER THAN A MAN.

**BRIGID**

I T'INK YOU'VE GONE AND HIT IT ON THE NOSE.  
 I T'INK IT COULDN'T HURT YOU MUCH TO SHOWER.  
 YOU'D T'INK IT WOULDN'T KILL YOU ONCE TO SHAVE.

**HOSKINS**

I FINK YOU'D BETTER PLAN TO STAY  
 DOWN HERE BELOW THESE STAIRS,  
 YOU TAWDRY, SCULLERY, MACKEREL-SNAPPIN' MAID.  
 COOKING GREASE HAS FRIED YOUR BRAIN!

**BRIGID**

YOU BEEN AT ME COOKING SHERRY AGAIN!

**HOSKINS & BRIGID**

I GET THE FEELING THAT YOU'VE GONE INSANE!

**HOSKINS**

I FINK THAT YOU ALWAYS STINK OF ONIONS,  
 AND THAT YOUR LOOKS ARE SOMEWHAT LESS THAN PLAIN.

**BRIGID**

I T'INK THAT YOU'RE MY CROSS TO BEAR.

**HOSKINS**

YOU'RE A VISION OF ME WORST NIGHTMARE.

**BRIGID**

DID THE DIVIL SEND YOU HERE TO BE MY BANE?

**HOSKINS**

YOU COME FROM A RACE THAT'S SO DEPRAVED.  
 POTATOES AND MOONSHINE IS ALL YOU CRAVE.

**BRIGID**

CIVILIZATION IS WHAT WE SAVED...  
 AND I T'INK THAT I SHALL PISS UPON YOUR GRAVE.  
 I T'INK YOU T'INK THAT YOU'RE GOD'S GIFT TO WOMEN,  
 AND T'INK ME LIKELY TO YOUR CHARMS SUCCUMB.

**HOSKINS**

I FINK YOU FINK YOU KNOW JUST WHAT I'M FEELING.

**BRIGID**

I T'INK YOU'RE YOUNG AND DUMB AND FULL OF--

**HOSKINS**

--I DON'T FINK THAT YOU'VE GOT A LEG TO STAND ON.  
 DON'T FINK FOR A JOT YOU'VE GOT ME PEGGED.

**BRIGID**

IN YOUR WORDS I PUT NO STOCK

**HOSKINS**

I'D BE TWICE AROUND YOUR BLOCK.

**BRIGID**

I WOULDN'T GO WITH YOU IF'N YOU BEGGED.  
I T'INK THAT YOU ARE JUST A LOUSY CHISLER;  
THAT YOU'D TELL A GIRL A LIE TO GET YOUR WAY.

**HOSKINS**

I FINK THAT YOU'RE JUST A LITTLE SIZZLER—  
A LITTLE WHIFF--THEN THE SCENT JUST FADES AWAY.

**BRIGID**

I T'INK THAT YOU'RE A ROCKET WHAT'S A FIZZLER,  
THAT YOU'D PETER OUT AND THEN YOU'D PULL AWAY.

**HOSKINS**

SHE'S A MAD COW THAT GIVES NO MILK.

**BRIGID**

INVEST IN HIM AND YOU'LL GET BILKED.

**HOSKINS & BRIGID**

I T'INK/FINK IT'S BEST IF YOU'D JUST GO AWAY

**HOSKINS**

I FINK THIS ISN'T MEANT TO BE BETWEEN US.

**BRIGID**

I T'INK YOU'VE FIGURED OUT THAT'S VERY TRUE.

**HOSKINS**

I ADMIT, THOUGH I AM SHAMEFACED TO ADMIT IT,  
I GET OVERHEATED ARGUING WITH YOU.

**BRIGID**

I DO ENJOY THIS ARGUING WITH YOU,

**HOSKINS & BRIGID**

I DO ENJOY THIS ARGUING WITH YOU.

*(HOSKINS leans in for kiss,*

*(BRIGID smiles, then brandishes her knife.*

*(HOSKINS flees.)*

**ACT I Scene 8**

In the conservatory

*(VLAD sits in the shadows.*

*Holds the syringe and vial in his hand. He is on the cusp of giving in.*

*He relents, and rolls up his sleeve.*

*Before he can inject himself, VLAD's head rears up, he sniffs the air and realizes someone is coming. He hides the syringe in his pocket.*

*LUCY peers in and is disappointed because she does not see him.*

*She flops onto the cushy divan. She sits and reads a "Photoplay" magazine with Rudolph Valentino on the cover. She gets bored and yawns. She looks up at the roses. She crosses to them and smells them. She says to herself aloud---*

LUCY

"Gather ye rosebuds, while ye may."

VLAD

Good evening!

LUCY

Oh!

VLAD

*(VLAD is diffident yet polite, but still averts his eyes from her.)*

I did not know how to announce myself without startling you.

LUCY

I can't sleep either.

VLAD

I sleep during the day...my allergy to light.

LUCY

Doesn't it get lonely?

VLAD

I am accustomed.

LUCY

How sad!

VLAD

Indeed. Melancholia is part of the syndrome. It is solace to stay here in this delightful garden.

LUCY

Ay, in the very temple of Delight, Veil'd Melancholy has her sovr'an shrine....

VLAD

She dwells with Beauty –

VLAD and LUCY

*(In unison)* Beauty that must die.

LUCY

Keats! I love that one. You've read our poets!

VLAD

Long evenings with no one to talk with give one time to read.

LUCY

And memorize poetry. I must say, there is nothing like it to woo women.

VLAD

You flatter me. Would you share some wine?

LUCY

Wine? In the moonlight? With a Count? I'll tell my grandchildren about it.

VLAD

It's an exceptional vintage from Turkey. I am told they use a trace of poppy in the mix.

LUCY

Then I should have no trouble getting to sleep. Two glasses? Were you expecting me?

*(She tastes the wine. He only smells it.)*

Delightful. Such a heavenly bouquet. It's almost like perfume.

VLAD

That is the scent of the poppy.

LUCY

Here's to your recovery. (LUCY drinks.) You aren't drinking with me. Should I be worried?

VLAD

I must be cautious about the liquids I imbibe. Ah, but the fragrance! Sometimes just smelling and imagining what one desires satisfies the craving.

LUCY

I think some people have a talent for smelling. That's why I so love it here in the garden. Come, look--this is a special rose my father grows.

*(VLAD slowly limps over to her to see the rose.)*

It's called the "Nectar of Dionysus"—I think Professor Helsinger named it. It is especially fragrant. Let me pick you one.

*(She picks a rose, but pricks her finger and it bleeds. The rose drops.)*

Ow!

*(She turns to him and holds forth her finger. Without hesitation, he grabs and sucks her finger. She freezes. Their eyes meet for the first time. He quickly pulls away and holds up his hands in apology.)*

VLAD

Oh, my, I have embarrassed myself and offended you. It is a superstition in my country never to let a drop of blood fall to the ground. We believe that the juices of the mouth protect against spirits leaving the body. I am so sorry. Let me withdraw.

*(VLAD begins to leave.)*

LUCY

Wait! No, it's all right. Your impulsiveness just startled me. *(Pause.)* Sit with me. Here in the moonlight. You must teach me some steps of the tango as they really do it. I know you know it. What you said before was for my father's benefit, wasn't it?



VLAD

Yes, of course. One cannot spend time in the Argentine without being drawn into it. But it is not a proper dance for young English ladies! This is a dance from the bars and brothels and slums.

LUCY

But please, please, teach me! Promise you will when father is not about.

VLAD

Certainly. If I gain strength while I am here, I will share many things with you.

LUCY

Silly of me to prick my finger on a thorn. Doesn't some fairy tale begin like that?  
(Pause. She studies Vlad's face and says,) You are fascinating. Your skin is so pale.

VLAD

Recessive genes. Nobles marrying nobles with the same grandmother.

LUCY

You seem to have a glow rather than the pallor you had when you arrived.

VLAD

Most likely from your company.

LUCY

Pardon, it's just that your eyes...

VLAD

If you find them pleasing, then I am flattered. (Pause.) May I ask if...?

LUCY

Yes?

VLAD

No, it is too forward.

LUCY

No please, ask anything. My life is an open book. Regrettably, a very small volume.

VLAD

Mr. Harker?

LUCY

Oh, dear. Yes, we're engaged. I'm embarrassed. Flirting with a stranger in a garden in the moonlight. And my father's patient....and I'm to be married soon. I'm such a sinner.

VLAD

Yes, I was aware you are engaged. (Pause.) My question is...do you love with him?

LUCY

Well, yes, of course, I love him.

VLAD

Of course you do. Again, apologies. A confusion with the language. Do you, how do you phrase it? "Make love." Are you waiting until you are married to consummate?

LUCY

I...I... are you asking if I am a virgin?

VLAD

I'm sorry, it was most improper.

LUCY

Yes. Yes. I am. Inexperienced, I fear. I should be embarrassed. But I'm not. Why am I so forward and bold with you?

VLAD

Perhaps it is because I am so weak. (*Pause*). It was you who welcomed me when I arrived. And invited me in.

LUCY

Yes, I did. (*Pause*.) Does my purity appeal to you? Please do not misunderstand what I am about to do, but I will regret it the rest of my life if I don't.

(*LUCY kisses VLAD.*)

It is like I'm in a fairy tale, or a dream.

VLAD

Then go and dream. I fear that if you stay here longer, I will not be able to refrain from doing what would displease your fiancé and betray your father's hospitality. And tomorrow you might regret.

LUCY

I will go.

(*LUCY begins to exit, stops, turns.*)

But I want to stay. Since everyone is asleep, perhaps now would be a good time to teach me how to dance the forbidden tango.

VLAD

It would not be proper...

LUCY

Oh, pssh! The dashing Rudolph Valentina dances the tango in the cinema.

VLAD

You have seen this dance?

LUCY

Well, no, we don't have the cinema here. But I read the magazines. And I practice the steps. I have been trying to teach Jonathan, but I fear he has the proverbial two left feet. It's a new world out there!

VLAD

Ah, yes. The Roaring Twenties. The Age of Jazz!

LUCY

Indeed. Just as that American woman in Paris said, "We are the Lost Generation."

VLAD

I know what it is to be lost.

LUCY

We lost so many young men in the Great War. Many don't believe in God anymore after having witnessed the slaughter.

VLAD

Yes, I know something of that, too.

LUCY

So, you see, the tango will not debauch me. It will transport me to a world I read of every day.

*(LUCY goes to the Victrola and cranks it up*

The Victrola has the music cued up. I'll keep it low so we won't wake the others. Please!

*. She pulls VLAD to his feet.)*

Come, you must show me the forbidden tango.

*(VLAD resists.)*

VLAD

This is not wise. The tango...the tango unleashes the beast within.

LUCY

Dance with me. Then I'll leave you alone.

*(A sad and resigned look crosses his face as he makes his fateful decision. He rises to full height, tosses aside the cane, and gathers her close to him.)*

**VLAD sings**

**“DESCEND ON YOU”**

*(As he sings, they dance without moving, she bending backward, wrapping her leg around, etc.)*

WHEN THE MOON IS FULL...  
WHEN YOU FEEL ITS PULL...  
AND YOUR LIFE'S SO FULL...  
I WILL DESCEND ON YOU!

I WILL BE DEMURE, AND SO SELF-ASSURED,  
BUT FOR ME THERE'S NO CURE...  
WHEN I DESCEND ON YOU.

YOU WILL BE SO CHARMED.  
YOU WILL BE DISARMED.  
NEVER ONCE ALARMED...  
THEN I'LL DESCEND ON YOU.

WE TWO WILL BE ONE MIND.  
FROM THE BASE OF YOUR SPINE,  
YOU'LL FEEL THE SERPENT UNWIND,  
AND FLOW FROM YOURS TO MINE—  
WHEN I DESCEND ON YOU.

*(They tango to “TANGO DE ARIEL”)*

*(At the end of the tango...)*

**VLAD resumes singing.)**

THOUGH TO HIM YOU'RE LOYAL,

YET YOUR BLOOD WILL BOIL  
 WHEN THE SNAKES UNCOIL...  
 AS I DESCEND ON YOU.  
 WHEN THE MOON SHRINKS UP, YOU'LL START TO THINK  
 HOW SHORT YOUR LIFE WILL BE.  
 WHEN YOU HEAR THE CATS CRY, AND THE STAKES RUN HIGH,  
 YOU TOO WILL WANT TO RUN FREE,  
 AND HAVE ME—  
 DESCEND ON YOU.

*(The tango ends with VLAD pulling LUCY to him with him behind her. )*

VLAD

I warned you. I fear you have unleashed the beast.

LUCY

Devour me...please.

1. VLAD
  - a. *pushes her hair back,*
  - b. *bends her head to the side,*
  - c. *VLAD kisses her neck, then he uses his lips and teeth to massage the tendons and muscles in her neck. He licks her neck with long strokes of his tongue.*
2. *LUCY shudders ecstatically.*
3. VLAD
  - a. *drops to his knees beside her,*
  - b. *pulls up her sleeve,*
  - c. *kisses and licks the muscles in her forearm.*
4. *LUCY's eyes are wide at this sight and at this new sensation.*

VLAD

Would you like to experience joy beyond belief?

LUCY

I long for it.

5. VLAD
  - a. *takes out the syringe pulls up his sleeve, injects himself, and withdraws his blood.,*
  - b. *LUCY trembles at the sight of the syringe, and is mesmerised as she watches.)*

VLAD

Would you like to share my life's blood?

LUCY

*(Apprehensively) Yes.*

6. *VLAD sucks on the crook of her arm to raise a vein.*

VLAD

There will be a pinch, then unutterable ecstasy, I promise. Now, be still, and fall into delight.

7. *VLAD injects her slowly with his blood.*
8. LUCY
  - a. *Her eyes widen even more and she inhales deeply.*
  - b. *She shudders orgasmically.*
9. *VLAD withdraws the needle and sucks at the injection spot*

10. *LUCY begins to swoon from the effect of the drug and his sucking.*
11. *VLAD*
- a. *catches her with one arm.*
  - b. *turns her head to him.*
  - c. *They kiss passionately*
12. *VLAD*
- a. *moves her in front of him.*
  - b. *bends her forward,*
  - c. *pulls up the back of her skirt,*
  - d. *pantomimes opening his trousers front*
  - e. *grasps the back of her hair and pulls it back, and*
  - f. *deflowers her.*
13. *LUCY*
- a. *shows a moment of pain from the tearing of her hymen*
  - b. *which quickly evolves into wide-eyed wonder and pleasure.*
14. *VLAD*
- a. *throws his head back as he finishes*
  - b. *pantomimes closing his fly*
  - c. *gently draws her face back to him, and they kiss as before*
  - d. *leads her back to the couch where she reclines.*
  - e. *kneels beside her,*
  - f. *kisses her hand,*
  - g. *then lovingly presses his cheek to the back of her hand.*
15. *LUCY looks at him adoringly, then falls into a heroin nod.*
16. *VLAD rises and exits*
17. *RENFIELD*
- a. *enters from the shadows,*
  - b. *crosses to Lucy,*
  - c. *grins at the haughty LUCY's defloration, and because he played a part in the "unleashing of the beast" by supplying the drugs and the wine--the tools of seduction.*
  - d. *He is ecstatic that he has brought VLAD to the dark side, and scampers off.*

## Act I Scene 9

*In the drawing room*

*(SEWARD sips tea.)*

*(HARKER plays the piano.)*

*(HELSINGER comes in with a hangover.)*

*(BRIGID enters carrying a glass of green liquid.)*

BRIGID

Pardon, sir. It's Miss Lucy. She won't eat...she seems wan and distracted. She slept on the divan in the conservatory last night. I can't get her up to bed.

SEWARD

Sounds as if she has contracted something?

HELSINGER

You all feel well enough, though, don't you? Perdita seems well.

HARKER

I'm going to her.

SEWARD

I'll bring my bag.

HELSINGER

Go and see to her.

*(SEWARD and HARKER exit.)*

*(BRIGID gives the glass of green liquid to HELSINGER who recoils from the foul smell but drinks it down and revivifies.)*

HELSINGER

Bless you! Whatever this gruesome solution is, it always does the trick. Bridey, my lovely, what do you think might be the cause of Lucy's malaise?

BRIGID

How would I know, Professor? You're the doctor.

HELSINGER

Ah, but my intuition is far below that of a Celtic woman.

BRIGID

Begorra! A man who acknowledges that a woman may know more than himself! I'll apply to the Holy Father in Rome to make this a day of remembrance!

HELSINGER

Felt good to get that out, didn't it?

BRIGID

Oh, you'll never know, sir.*(They laugh.)*

BRIGID:

Hoskins says that women have smaller brains, you know.

HELSINGER

Yet you're fond of him.

BRIGID

He's an oaf, sir. Worse, a Cockney oaf. But lovable.

HELSINGER

Lovable, eh?

BRIGID

In the same way one might love a badly trained bull pup, sir.

HELSINGER

Since you see things that we cannot—I mean from that advantage that servants have—truly do tell me what troubles Lucy?

BRIGID

We both know, don't we, sir? It's the dark man. The Count.

HELSINGER

Why the Count?

BRIGID

He carries his illness with him. He doesn't drink. He doesn't eat. Not a thing I've put in front of him.

HELSINGER

You are an insightful woman. And you take care of us all.

BRIGID

I like you, sir. Always have. I don't care what they say about you.

HELSINGER

And I drink.

BRIGID

A tradition among my people.

HELSINGER

What should we do?

BRIGID

Keep him away from Miss Perdita.

HELSINGER

It's difficult to dictate to Miss Perdita.

*(HARKER and SEWARD enter.)*

*(BRIGID takes HELSINGER'S glass and exits.)*

HARKER

*(To SEWARD)* She is so distracted, Doctor, and pale and wan. What could have happened?

HELSINGER

Mortimer, what is your diagnosis?

SEWARD

Perhaps her monthly time. Though it would be unusual.

HELSINGER

How thoroughly did you examine her?

SEWARD

I took her vitals. Pulse, eyes, fingernails, blood pressure, temperature.

HELSINGER

Did you examine her body?

SEWARD

Sir, she is my daughter. Leviticus 18, "The nakedness of thy daughter thou shalt not uncover."

HELSINGER

Respectfully, my friend, those antiquated proscriptions put your daughter's life in peril! We must strip her naked and examine every inch of her!

SEWARD

How dare you, sir!

HELSINGER

I cherish everyone in this home, and want to save her life—that is how I dare.

HARKER

Gentlemen! Do what you must!

HELSINGER

Then it's decided.

*(RENFIELD runs in fleeing HOSKINS' grasp.)*

HOSKINS

Come back here, you lunatic!

RENFIELD

*(RENFIELD drops to his knees.)*

Free, free, freeeee! Soon I'll be free!

HELSINGER

Wait, Hoskins. Let me see if I can calm him.

RENFIELD

Hare and Hounds! Hare and Hounds!

*(RENFIELD climbs onto the piano bench.)*

Who's the hare and who's the hound?

HELSINGER

Renfield, *mein Freund*, I just had my piano bench repaired. Could I assist you in your descent? Perhaps a drink?

RENFIELD

A drink? A sip? A sup? A furry kitten? A newborn pup? A dry martini, a cool gin rickey? A nice warm tumbler of the ol' red sticky?



*(RENFIELD leaps from the chair and in HELSINGER'S face shouts:*

Küssen Sie meinen Arsch, Professor!

*(RENFIELD falls to his knees and to the heavens proclaims:*

*Das Blut ist das Leben!*

HELSEINGER

*Mein Gott!* Does Renfield speak German?

SEWARD

By no means. He was born in the village.

HOSKINS

Never been out of the county. From good English stock.

HARKER

What did he say?

HELSEINGER

He told me to kiss his arse.

HARKER

*Blut.* He said *blut*. That's the word for blood.

HELSEINGER

He said, "The blood is the life."

*(Unnoticed, Renfield again climbs atop the piano bench.)*

SEWARD

Deuteronomy 12:23. What riddle is this?

HELSEINGER

Get off my piano, *verrückter Mann!*

RENFIELD

You think that I'm a crazy man? A little tune so you'll understand!

*(From atop the bench,*

**RENFIELD sings**

**"RENFIELD'S TAUNT"**

*(To Seward)*

HE'LL BE DOING BOTH YOUR DAUGHTERS!

*(To Seward and Harker)*

I WISH YOU BOTH HAD WIVES,  
SO I COULD WATCH HIM DO THEM  
BEFORE HE TAKES YOUR LIVES.  
SOON HE'LL BE DOING YOU BOTH—  
OUTRAGEOUS YET TO TELL—  
YOU'LL THINK THAT YOU'RE IN HEAVEN  
THOUGH YOU SEE IT NOW AS HELL.  
WHEN HE RIDES YOU AND HE DRAINS YOU,

A HUSK IS ALL YOU'LL BE.  
YOUR SOULS WILL BE THE MASTER'S;  
YOUR SHELLS WILL BELONG TO ME

HARKER

I'll kill him!

HELSINGER

Hold your temper. He is a lunatic, but we need information—even in this convoluted and foul form!

**RENFIELD**

*(RENFIELD jumps down and does a jig while he sings.)*

YOU'LL DANCE TO THE TUNE HE WHISTLES.  
YOU'LL STEP AND FETCH AT WHIM.  
THOUGH NOW ALL YOU DO IS DAMN HIM,

*(RENFIELD leaps back up on the piano)*

YOU'LL SOON SING PRAISES JUST TO HIM!

*(RENFIELD accompanies himself on the piano standing on the bench.)*

“PRAISE HIM FROM WHOM ALL BLESSINGS FLOW  
PRAISE HIM ALL CREATURES HERE BELOW”

SEWARD

This is too much!

HELSINGER

No, let him sing! We may learn from it.

**RENFIELD**

“A SACRILEGE,” YOU MUTTER....

*(RENFIELD jumps down from the bench)*

“HE'S HAVING ANOTHER SPELL.”

*(To HELSINGER)*

BUT FROM MY CELL HE DELIVERS ME!  
FROM MYSELF HE DELIVERS ME!  
FROM YOURSELF HE'LL DELIVER THEE!  
FROM THIS MORTAL SHELL, HE'LL TRANSFORM THEE  
INTO A THING  
THAT TRANSCENDS HELL.

*(RENFIELD, chased by HOSKINS, avoids HARKER's grasp)*

LISTEN WHILE I YELL HIS NAME,  
HE'S BOTH THE PLAYER AND THE GAME.  
HE CROSSES AT THE VERY POINT  
WHERE LIFE AND DEATH BOTH GEL.

*(RENFIELD comes to a stop and kneels in front of SEWARD.)*

SO STRAP ME DOWN AND LOCK ME UP,

AND SHOOT ME FULL OF DRUGS.  
HE'LL LOOSE MY SPIRIT, AND I'LL FLY  
ABOVE YOU GRUBBY SLUGS.

*(SEWARD and HOSKINS each grab one of RENFIELD's arms.)*

ARM YOURSELF WITH A GARLIC CROSS,  
LOAD SILVER IN YOUR GUN.  
THERE IS NOWHERE TO HIDE THIS TIME.  
THERE IS NOWHERE TO RUN.

*(HOSKINS, aided by SEWARD, drags RENFIELD out as he sings.)*

AT YOUR LOSS YOU'LL STAND AND BLANKLY STARE,  
AND YOU WILL BE HIS DRONES.

*(RENFIELD struggles and gets away to deliver these last two lines)*

LIKE THE COWS AND PIGS YOU DINE ON...  
HE'LL NOSH ON THE BIGGER BONES!

*(HOSKINS drags RENFIELD off.)*

SEWARD

Hoskins, get him back to the cell. This time shackle him in irons. Round-the-clock guard on him.

HELSINGER

It seems Renfield was singing about someone. Could your new patient's arrival have unsettled him?

SEWARD

How confounding! I don't understand anything that is happening. I'm going up to do a more thorough examination of Lucy—as you insist. Are you coming?

HELSINGER

Indulge me—it would help if I might speak with Harker privately. We will be hard on your heels.

SEWARD

Be quick about it!

*(SEWARD exits.)*

HARKER

What is so important to detain me, sir?

HELSINGER

I have a most intimate question for you. It may be the key to Lucy's malaise.

HARKER

Ask away, and quickly, too.

HELSINGER

How far has your courtship with Lucy progressed--carnally?

HARKER

I beg your pardon!

HELSINGER

Have far have your courtship with Lucy progress?

HARKER

I do not understand the question. We are affianced. You know that.

HELSINGER

I admit it is most improper. Help me play detective to rescue your beloved. Is Lucy a virgin?

HARKER

This betrays every boundary—

HARKER

We have had minor intimacies which are common to those betrothed.

HELSINGER

... but no intromission?

*(HARKER looks puzzled; he is not familiar with the term.)*

Penetration? Consummation?

HARKER

Never. I am a gentleman.

HELSINGER

I am so grateful. This has given me another clue to the mystery.

HARKER

But I don't understand what—.

HELSINGER

No explanations until the hypothesis has been confirmed...now, let's go to her!

*(HELSINGER and HARKER exit quickly and with purpose.*

*"A YOUNG AND FOREIGN NOBLEMAN" plays them off as lights fade.)*

**- INTERMISSION -**

## ACT II Scene 1

*In the conservatory*

*(HELSINGER, SEWARD, and HARKER burst into the conservatory and find LUCY on the divan with VLAD leaning over her*

*(BRIGID follows them.)*

HARKER

Release her, you blackguard!

*(VLAD stands and turns slowly to smile at the onrushing cadre; It becomes obvious that he has been tucking a blanket around LUCY's neck to comfort her. She looks pale but is smiling. He looks vibrant with rosy cheeks.)*

VLAD

She seemed a little cold.

LUCY

Jonathan! Father! Stop! Count Dracul has been so comforting.

SEWARD

Why aren't you upstairs, child?

*(HARKER kneels beside LUCY and grasps her hand.)*

HARKER

Lucy, are you alright? We were so worried.

HELSINGER

We must examine her now!

*(HELSINGER begins to look at her neck, her fingernails, and her arms.)*

*(VLAD picks the keys from SEWARD's pocket.)*

*(BRIGID sees him do it, but says nothing.)*

LUCY

Honestly, Professor, I feel fine.

*(VLAD slips away unnoticed by the others, except to BRIGID.)*

*(HELSINGER turns to address VLAD who has disappeared.)*

M' lord...where did he go? He was right there!

*(HELSINGER moves away from LUCY, PERDITA and HARKER, and subtly gestures to SEWARD to come and talk him privately downstage.)*

HELSINGER

Has she had an injection lately?

SEWARD

No. Why do you ask?

HELSINGER

In the crook of her arm, there is a bad bruise around a fresh red injection spot. Is she using drugs?

SEWARD

Drugs? My daughter is using drugs!

HELSINGER

*Und* on her neck. It looks as if they are both, how do you say, “a luff bite?”

SEWARD

A love bite? From whom? Harker!

HELSINGER

He does not impress me as the sort who would blemish her neck for all to see. And at the injection point? We know one here who uses drugs.

SEWARD

Not the Count? Surely not Renfield. Oh, my Lord! I’ll have Brigid move Lucy up to her bedroom and stay with her.

HELSINGER

Better perhaps to keep her here in the conservatory where it is warm and humid.

*(BRIGID fluffs a pillow and covers LUCY with a blanket.)*

Bridey dear, would you make Lucy comfortable down here—oh, once again you have read my mind!

SEWARD

Of course. I’ll fetch Hoskins and we will bring our new patient to account for his whereabouts.

*(SEWARD exits)*

*(PERDITA enters)*

PERDITA

Brigid said Lucy was under the weather.

HELSINGER

Sit with your sister, *meine Blüte*. I would prefer she has company at all times. Come, Seward, Harker. We should assist with the search.

*(HELSINGER, SEWARD, and HARKER exit.)*

PERDITA

What is the matter, dear sister?

LUCY

Fantastic dreams. What time is it?

PERDITA

Eleven.

LUCY

No!

PERDITA

Your skin is so pale.

LUCY

I need to confide something to you. Promise me that you will—

PERDITA

I always keep your secrets.

LUCY

I met the Count last night in the conservatory...Oh! I fear I've lost my mind. Or my soul.

PERDITA

You little harlot! Tell me the details.

LUCY

I couldn't sleep for thinking of him, so I wandered down here where I'd suggested he visit. We drank some of his wine, well, I drank, he didn't drink. Then *I* made the "overture." And *he* demurred. Curiously, he asked if I was a virgin. I guess it put him off because he sent me to bed...but I refused to go! (*LUCY pauses*).

PERDITA

And...?

LUCY

I remember our dancing the tango, and his singing—his singing was hypnotic. He kissed my neck...then I remember a soul-wrenching paroxysm that shook my entire being.

PERDITA

Oh, my! Lucy! Did he "deflower" you"?

LUCY

I don't know. But how could I not know? I have heard that women can swoon with excitement. I feel so alive, but I am so weak. Though I think I'm starting to remember....

**LUCY sings**

**"MY BLOOD BOILS"**

IT'S LIKE NOTHING I'VE KNOWN  
THE SEED HAS BEEN SOWN  
IT FEELS LIKE HE OWNS ME—  
MY BLOOD BOILS!

WHEN HE TOUCHES MY CHEEK,  
WHEN HE TOUCHES MY NECK,  
I CAN'T SPEAK WHEN HE BECKONS—  
MY BLOOD BOILS!

HOW DID IT START?  
HOW DID I GET HERE?  
I'M ALWAYS SO SMART,  
BUT THIS TIME I FEAR MY OWN HEART  
I FEAR FOR MY SOUL  
I'M LOSING MY GRIP  
I KNOW HE HAS HOLD  
HE'S SO STRONG,  
I JUST LONG FOR IT

WHEN I SENSE HE'S NEARBY,  
ALL SENSE GOES AWRY,

I MAY LAUGH OR MAY CRY—  
 THE FLOOD ROILS  
 THE SQUEEZE IN MY CHEST  
 IT SWELLS IN MY BREAST  
 I CAN'T SPEAK WHEN HE BECKONS--  
 MY BLOOD BOILS!

HOW DID IT START?  
 HOW DID I GET HERE?  
 I'M ALWAYS SO SMART,  
 BUT THIS TIME  
 I FEAR MY OWN HEART

THEN ROUND, ROUND I GO  
 MY MIND STARTS TO SLIP  
 INTO VERTIGO  
 IT'S SO WRONG  
 I JUST LONG FOR IT

LIKE A THIRST I CAN'T SLAKE  
 LIKE A SPELL I CAN'T BREAK  
 LIKE A DREAM I CAN'T WAKE FROM  
 I'M HIS FOR THE TAKING  
 HE MAKES ME FEEL NAKED --  
 MY BLOOD BOILS!

PERDITA

Perhaps if you sat with Jonathan and talked with him it might relieve this obsession.

LUCY

That's the last thing—

HARKER

*(HARKER calls from off stage.)* Lucy? Lucy, dear.

PERDITA

*(PERDITA calls to HARKER.)* Jonathan? Come in.

LUCY

Perdita, wait! Don't leave....

*(HARKER enters.)*

*(LUCY feigns sleep.)*

PERDITA

Jonathan, go and sit with Lucy while I tend to my studies.

*(PERDITA exits.)*

*(HARKER approaches LUCY who feigns annoyance at being awakened.)*

LUCY

What!



HARKER

Sorry, darling. Just wanted to see how you were.

LUCY

Sleeping, Jonathan! Couldn't you see I was sleeping? (*Pouting.*) You awakened me from the most delightful dream.

HARKER

Oh? (*Pause*) What was the dream about?

LUCY

Oh, Jonathan, can't I have a little corner of privacy?  
 ["privacy"--British pronunciation: *the "i" as it in "it."*]  
 Just a jot, just a tittle, that I might have for myself?

HARKER

Of course, my dear. I didn't mean to intrude on your—

LUCY

You never do. Mean to intrude. But you do. Continually.

HARKER

I do?

LUCY

For instance...awakening me when it is quite apparent that I was sleeping soundly.

HARKER

I apologize deeply. I just wanted to see if---

LUCY

I...I...it seems to be always about what you want.

HARKER

I see. I'll let you sleep. And get back to your dream.

*(HARKER crosses to exit.*

*LUCY turns over to sleep facing downstage.*

*HARKER pauses and turns back to LUCY.)*

Lucy?

LUCY

What? What now?

HARKER

Lucy, dear, pardon the further intrusion, but I am compelled to ask: was your dream about him?

LUCY

About him? About whom?

HARKER

Who else? The Count.

LUCY

What is this about, Jonathan? Are you harboring some petty jealousy? The Count? How absurd--he's sickly.

HARKER

All right. Thank you for the reassurance. Sleep now.

*(LUCY sleeps. HARKER watches her)*

**HARKER sings**  
**“HE HAS YOU”**

HE HAS YOU.  
 YOU CAN'T TAKE YOUR EYES AWAY.  
 HE HAS YOU,  
 AND THERE'S NOTHING I CAN SAY OR DO.  
 HE HAS YOU,  
 AND ALL OUR SECRET PLANS, AND ALL WE EVER MEANT,  
 UNGLUED.

HE HAS YOU.  
 SO MUCH I SHOULD HAVE SAID,  
 SO MUCH I COULD HAVE DONE BEFORE.  
 TO TIE YOU TO MY HEART, TO FORGE A STRONGER BOND...  
 BUT NOW HE HAS YOU

WHAT KIND OF GIRL ARE YOU  
 WHO WOULD GO WITH ONE AS HE?  
 WHO WOULD ABANDON YOUR OWN KIND!  
 WHO WOULD ABANDON ME.

HE HAS YOU.  
 AND THIS VISION I DESPISE,  
 EACH TIME I CLOSE MY EYES,  
 OF THE TWO OF YOU ENTWINED,  
 THAT HE HAS WHAT SHOULD BE MINE.

HE HAS YOU.  
 AND THE ONLY THING I KNOW,  
 ALTHOUGH I WANT TO STAY AND FIGHT IT SO,  
 IS TO GO.

BECAUSE....  
 HE HAS YOU.

*(As HARKER turns to leave, VLAD enters.)*

VLAD

Good morning!

HARKER

*(HARKER walks past him abruptly to exit.)*

Sir!

VLAD

You are disquieted by my presence?

*(HARKER halts and turns on him.)*

HARKER

I sense that you have alienated the affections of my fiancé.

VLAD

I do not understand.

HARKER

She is obviously suffering from a romantic fantasy about a foreign nobleman, and I daresay you are encouraging her. In this realm sir, betrothed women are off-limits. Be warned, too, sir, that I was a lieutenant (*pronounced "lef-tenant"*) colonel in the Great War, and I am a crack shot with my Webley.

VLAD

No need, sir. If I have given offense, I beg your forgiveness. I went to warm myself in the conservatory this morning, and I found her there. She was moaning as if in a dream, and she had kicked off her blanket. I was covering her when you all entered. I now understand how it may have appeared. I assure you that you have nothing to fear. I have not had the desire for years because of my infirmities. I am sure that, upon my departure, this will become a vague memory.

HARKER

We shall then forget this conversation completely.

VLAD

I thank you for your generosity of spirit. You are a true English gentleman.

*(VLAD exits.)*

*(HARKER exits.)*

## ACT II Scene 2

*VLAD re-enter immediately.)*

VLAD

A true English gentleman--who could not satisfy a woman if his happiness depended on it.  
I have her, but I will not keep her long.

*VLAD sings*

### “VIRGINS”

I HAD A HUNGER.  
I HAD A DRINK.  
I’M FEELING YOUNGER.  
MY CHEEKS ARE PINK.  
SEE HOW SHE FEEDS ME, MAKES MY HEART GROW.  
THE WAY SHE NEEDS ME JUST LAYS HER LOW.  
SHE IS SO TENDER, FEELS SO ALIVE.  
NOTHING CAN MEND HER, BUT HOW I THRIVE.  
I NEED HER BODY JUST TO SURVIVE.

OH, THE HIGHEST PRIZE  
LIES BETWEEN THE THIGHS OF A VIRGIN!  
MY SOUL DOTHS RISE WHEN I HEAR THE CRIES OF A VIRGIN.  
WHEN THEY’RE FRESH AND RIPE AND CURIOUS,  
AND, OH, SO PURE,  
NO POLLUTION, UNASSUMING, AND OH SO DEMURE.  
JUST BE PATIENT, MY FRIEND,  
YOU’LL SOON GET YOUR REWARD.  
SHE’LL ADORE YOU, KNEEL BEFORE YOU,  
HER MASTER, HER LORD.

ARTFULLY UNWRAPPING THE PRESENT SHE’LL BRING.  
GET YOUR WAY WITH HER WITH NO WEDDING RING.  
URGING,  
SURGING,  
AH! THE JOY OF MERGING WITH A VIRGIN.

THE WARMTH OF HER SKIN, THE BLUSH ON HER FLESH.  
FIRST SHE SUCKS IN HER BREATH,  
THEN COMES HER LITTLE DEATH.

THAT DELICIOUS DELIGHT WHEN HER TREASURE BURSTS.  
NEVER FORGET SHE’LL REMEMBER HER FIRST.  
TECHNIQUES SHOULD BE PRACTICED,  
VIGNETTES QUITE REHEARSED—  
IT UNDOES IT ALL IF SHE FEELS SHE’S COERCED.

A CAUTION MY FRIEND,  
KEEP YOUR TOUCH VERY LIGHT.  
PATIENCE, PERSISTENCE, LEST SHE EXIT STAGE RIGHT.  
HER PAIN AND HER PLEASURE,  
HER SCRATCHES, HER BITES—

YOUR NAME IN HER DREAMS SHE WILL CALL IN THE NIGHT.

IF YOU MUST, TELL HER LIES,  
JUST TO GET 'TWINX THE THIGHS  
OF A VIRGIN.

ALL THINGS WILL RISE  
WHEN YOU DRINK IN THE SIGHS OF A VIRGIN.  
WHEN THEY'RE FRESH AND RIPE AND CURIOUS  
AND OH SO PURE,  
NO POLLUTION, UNASSUMING,  
AND OH SO DEMURE.

JUST BE PATIENT, MY FRIEND,  
YOU'LL SOON WIN YOUR REWARD.  
SHE'LL ADORE YOU, KNEEL BEFORE YOU,  
HER MASTER, HER LORD.

ARTFULLY UNWRAPPING THE PRESENT SHE'LL BRING.  
GET YOUR WAY WITH HER WITH NO WEDDING RING.  
URGING,  
SURGING,  
THE ECSTASY OF MERGING WITH A VIRGIN!

HER TEMP'RATURE RISES,  
ADDICTION TURNS WORSE.  
SHE NOW REALIZES SHE'S FOREVER CURST.  
THE HEAT OF THAT SKIN,  
THE FLUSH OF THAT FLESH.  
WHEN SHE SUCKS IN HER BREATH  
AND MEETS HER LITTLE DEATH.

I HAD A CONSCIENCE,  
GOT IN THE WAY.  
I NEED WHAT I NEED,  
I NEED IT TODAY.  
I WANT HER SISTER,  
BUT FOR NOW SHE'LL DO.  
LAST NIGHT I "KISSED" HER,  
NOW I NEED SOMETHING NEW.

LET US THEN EAT OF THAT POISONOUS TREE.  
THINK HOW DELICIOUS THAT THIS ALL WOULD BE  
IF THEY BOTH FELT COMPELLED  
TO FALL DOWN ON THEIR KNEES  
AND LOVINGLY WORSHIP AND KOWTOW TO ME!

*(VLAD pulls LUCY to her feet and they tango to his fantasy*  
**"TANGO DE ARIEL."**

*(PERDITA enters.*

*VLAD continues dancing with LUCY as PERDITA dances alone.*

*VLAD cannot keep his eyes from PERDITA, though LUCY pulls his face away.*

*VLAD spins LUCY away and dances with PERDITA.*

*LUCY returns to her bed and assumes the same half-sleep position.*

*PERDITA and VLAD finish the dance,*

*PERDITA exits, spinning away.)*

**VLAD resumes singing**

ANYTHING FOR YOU,  
 THEY'LL FALL ON YOUR SWORD.  
 FASTENED TIGHT TO HER HEARTSTRINGS,  
 A MARIONETTE CORD.  
 THEY KNOW IN  
 THEIR HEART THAT THEY CAN'T BE RESTORED.  
 THEY LONG FOR YOU MORE,  
 THE MORE THEY ARE IGNORED.  
 ACTING ALOOF ALWAYS MAKES THEIR BLOOD BOIL.  
 THEY KNOW IN THEIR HEART THEY ARE FOREVER SOILED.  
 NO MAN WILL HAVE THEM FOR THEY'VE GIVEN THEIR ALL.  
 WHENEVER, WHEREVER  
 THEY'LL COME WHEN YOU CALL.  
 THEN WHEN YOU ANNOUNCE  
 IT'S THEIR LAST CURTAIN CALL,  
 AT THE SOUND OF THOSE WORDS,  
 THEY WILL FLUSH THEN THEY'LL PALL.  
  
 THEY MAY SEEK THEIR DEMISE  
 SINCE THEY CANNOT REPRISE  
 THEIR JOY IN YOUR ARMS.  
 THEY MAY DO THEMSELVES HARM.  
  
 ALL THANKS TO YOUR CHARMS...  
  
 THEY ARE NEVER...  
 FOREVER...  
 NEVERMORE...  
 A VIRGIN!

*(VLAD begins to exit. LUCY awakens.)*

LUCY

No, don't leave. Come back. More, give me more!

VLAD

Your betrothed is suspicious. We must stop.

LUCY

That's insane. I'm insane. Insane with desire for you. I'll drive him away.

VLAD

He has threatened my life. I fear I must leave this place.

LUCY

No! If you go, I shall go with you.

VLAD

He would follow us.

LUCY

Not if I tell him to leave me alone.

VLAD

He is a man possessed. He would never let us be together. Even if you did not come with me, if you rejected him, he would track me down and do me violence.

LUCY

I would never allow that to happen. What can I do?

VLAD

Would you protect me? Would you actually protect your new love so that we could be together?

LUCY

Yes! I would do anything for you.

VLAD

If you are certain, then we must—you should—act, how do they say, preemptively.

LUCY

What should I do?

VLAD

I have this for you.

*(VLAD takes out the syringe, and hands it to her.)*

Do what your inner voice tells you.

*(VLAD starts to leave.)*

LUCY

No, no, don't leave me! Touch me, kiss my neck again.

VLAD

We will have eternity. I must be elusive for a while. Trust, my love.

*(LUCY looks at the syringe.*

*They hear HARKER approaching.*

*(VLAD slips away.*

*(LUCY hides the syringe in the cushions and again feigns sleep.)*

**ACT II Scene 3***In the conservatory**(HARKER stands at the door, waiting to see if LUCY is asleep.  
He starts to turn away.)**(LUCY sits up and calls to him.)*

LUCY

Jonathan? Jonathan?

HARKER

*(HARKER sits beside her and takes her hand.)*

Did your sleep refresh you, darling. You still appear peaked.

LUCY

*(LUCY cuddles up to HARKER.)*

I love you, Jonathan.

HARKER

I was so afraid I'd lost you...lost you to that man.

*(LUCY pulls HARKER close.)*

LUCY

I need your warmth, Jonathan.

HARKER

Here? Others could come in

LUCY

I don't care.

HARKER

I do so love you.

*(LUCY pushes HARKER down on the divan.)*

LUCY

Lie back for me.

HARKER

Lucy, Lucy, my Lucy goosey...

*(LUCY starts to mount HARKER.)**(HARKER begins to unbutton the top of her dressing gown).**(LUCY pushes HARKER's hands away.)*

LUCY

No! Let me play the man.

HARKER

Anything...

LUCY

Open up to me, Jonathan. Lie back like I do. Bare your breast and throw back your head like I do. Show me how you want me to open up to you on our wedding night.



*(LUCY kisses then bites HARKER on his neck.)*

HARKER

Whatever you want--Ow! Darling...your teeth.

LUCY

Do you love me, Jonathan?

HARKER

So much.

LUCY

Then let me do what I want with you. Let me do what I want with your body.

HARKER

Darling, what has happened to you?

LUCY

Will you let me?

HARKER

Yes, yes, anything.

LUCY

Do you promise not to resist whatever I desire?

HARKER

Yes, yes, take me.

*(LUCY dismounts HARKER, pulls off his tie, and ties his hands behind his back.)*

HARKER

What are you doing to me?

LUCY

Anything I want, like you said I could! Now give in to me!

HARKER

Oh, yes, my darling! I am yours to do with what you will.

LUCY

Close your eyes! Keep them closed!

*(LUCY reaches into the cushion  
retrieves the syringe  
and injects HARKER in the neck.)*

*(HARKER writhes, struggles, gurgles, and falls limp.)*

*(LUCY smiles,  
then snaps out of VLAD's spell and sees what she has done.)*

*(LUCY screams and runs off in horror.)*

**ACT II Scene 4***In the conservatory**(SEWARD, HELSINGER, and HOSKINS hear the scream and rush in.)**HELSINGER is first in, and sees HARKER who is obviously dead.)*

HELSINGER

*Ach, mein Gott im Himmel!*

HOSKINS

What the Devil!

SEWARD

My God!

*(HELSINGER examines HARKER to see if is alive.)*

He is dead. There seems to be no wound, except.... Where is Lucy?

*(PERDITA enters in a rush.)*

PERDITA

I heard the commotion, and saw Lucy has run out the front door! Brigid's gone after her.

*(PERDITA sees the dead HARKER.)*

Oh!

HELSINGER

There is an injection point on his neck at the jugular.

SEWARD

Where is the Count! I invited that gypsy blackguard here! This is my fault!

HELSINGER

He seems to be very elusive.

SEWARD

Oh, my Lord! Search also for Renfield. He seems to have developed an unholy fixation regarding our guest. With the behavior he's been displaying.... Hoskins, assist me.

*(SEWARD and HOSKINS carry HARKER off.)**PERDITA is on her knees weeping.**HELSINGER goes to comfort her, and helps her to her feet.)*

HELSINGER

I am so sorry that you had to witness this savagery. I fear your sister has been caught up in this maelstrom.

PERDITA

I need to tell you---I feared that Lucy was breaking it off with Jonathan. When I left them, they were sitting down to talk it over.

HELSINGER

But why would she break it off—

PERDITA

Over this unholy infatuation she had with the Count.

HELSINGER

Ahhh!

PERDITA

I am ashamed to say that I do understand. I find him magnetic.

HELSINGER

I am not surprised. A wealthy, handsome, young man visiting you and your sister who live in much isolation. It is understandable.

PERDITA

Thank you for your comfort. You have taught me so much. I rely on you. I love you

*(She hugs him; he tenses. She covers what she's said with a quick modification)*

--as my teacher, my mentor, I mean.

HELSINGER

Yes, yes, of course, the love of a teacher for his best pupil, to you that love I return.

*(An uncomfortable silence ensues.)*

Would you do some research into the Count's past and the legends. There are books in my study. Pay attention to the folklore and myths. Often there is a disguised truth to them.

PERDITA

Yes! But this is not merely to take my mind off---

HELSINGER

No! A capable research assistant is priceless!

*(PERDITA exits.)*

*(HELSINGER smiles proudly...then his expression turns sorrowful then he exits.)*

**ACT II Scene 5**

*At the apron*

*(RENFIELD enters, picks up the wine bottle, and guzzles it all.*

*(VLAD enters.)*

*(RENFIELD approaches with head bowed, holding the empty wine bottle, and offers his a fresh syringe.)*

VLAD

I no longer need the drugs. I now need the blood. It can be the blood of the other madmen, even yours. Here is a syringe with which to draw the blood. Here are the keys to the cabinet and your cell. You can barter the drugs for blood. But draw their blood before you give them the drugs. But you must be my sentinel. Keep a close watch on the happenings in the house and report them to me.

*(RENFIELD nods and kisses VLAD's shoe.*

*VLAD, disgusted, pulls his foot away and turns on his heels to exit.*

*(With the syringe, RENFIELD draws blood from his vein and empties it into a wine bottle as the lights fade.)*

**ACT II Scene 6***In the drawing room**(While softly moaning, BRIGID dusts, wipes her tears and prays.)*

BRIGID

Trócaire, trócaire, mo Íosa!

[Irish (Connacht) pronunciation: *THRO-keh-reh, THRO-keh-reh, mah EE-sa.*][Translation: “*Mercy, mercy, Jesus.*”]*(VLAD enters surreptitiously. BRIGID stiffens.**BRIGID knows he is there, but does not turn to look.)*

BRIGID

M’lord.

VLAD

Eyes in the back of your head?

BRIGID

How may I serve you?

VLAD

*(VLAD comes behind Brigid and speaks in her ear, slithering from one side of her to the other.)*

I have known women like you before.

BRIGID

Like me? Servants? I’m sure you have, my lord.

VLAD

How coy. I know what you are.

BRIGID

And what is it that I am? Or that you think I am?

VLAD

You know what they do not. You have the gift. You could be a problem for me.

BRIGID

Whatever do you mean?

VLAD

Leave off this charade, my dear. I have come to warn you not to interfere.

[“charade”—British pronunciation: *sha-RAHD*]

BRIGID

I love this family, and I will protect what I love.

VLAD

You have not lived so long as I. You do not know my power.

BRIGID

You only think you know mine. Warn me? I warn you. Miss Lucy is gone. Ran straight off the cliff. They found her body on the rocks. I fear she was likely a willing accomplice in her own undoing. Let us agree on the pretense that she went murderously insane. But know that if you

seek to harm my Perdita or the professor or poor, distraught Dr. Seward, it will be your undoing, regardless of how long you have existed or the horror you have left in your wake for centuries.

VLAD

So wise so young, they say do never live long.

BRIGID

How does it go? Villain, villain, smiling, damnable villain.

VLAD

As I thought...much more than a maid and cook.

*(BRIGID raises her broom to defend herself and incants:)*

BRIGID

Pater noster, qui es in caelis, et ne nos inducas in tentationem, sed libera nos a malo!

[Latin pronunciation: PAH-tair NOH-stair kwee ess in CHAY-lease

et nay NAHS in-DOO-kas in-TEN-taht-see-OH-nem.

Sed LEE-bair-ah NOHS ah MAH-low.]

[Translation: *Our Father, who are in heaven, lead us not into temptation but deliver but from evil.*]

VLAD

Aroint thee, witch. Your superstitious incantations have no effect.

BRIGID

Injure anyone in this family, and I will use more than incantations to stop you

VLAD

Wouldn't you rather jump the life to come, and come with me? I am building a family that you could love.

BRIGID

You are the serpent's egg, Count Dracul. Hatch your plot elsewhere.

VLAD

Sleep well, my dear. If you dare close your eyes.

BRIGID

Why has no one killed you?

VLAD

They have tried.

BRIGID

Perhaps they just used the wrong weapon the wrong way.

VLAD

I will see you below.

*(VLAD exits.)*

Just what I was about to say--but in a much more specific way.

*(BRIGID exits.)*

**ACT II Scene 7***In the drawing room**(VLAD sits in a chair in a darkened corner of the drawing room)**(PERDITA enters carrying three books.)**(VLAD sniffs the air like a wolf. He is smiling, lupine, almost drooling. He rises soundlessly. Then speaks humbly.)*

VLAD

Good evening.

*(PERDITA jumps in fright and the books scatter. )*

PERDITA

Oh! No! Stay away from me.

VLAD

*(VLAD picks up a book she has dropped)*

Please, I come with good intentions.

*(He looks at PERDITA for the first time, and is shocked.)*

PERDITA

What, what...why are you staring at me like that?

VLAD

You, you...I am sorry, I had not truly seen your face before.

PERDITA

*(PERDITA gathers up the rest of the books as she speaks.**She holds them close to her for protection, and keeps her distance from VLAD.)*

They are looking for you. How have you hidden from them?

VLAD

Acute hearing is an effect of my condition. I need time to consider how to approach your father and the others.

PERDITA

You are a horror!

VLAD

I am sorry you feel that way.

PERDITA

What did you do to Lucy?

VLAD

I am bereft about Lucy. I may have infected her, and it may have driven her to madness. I have never been contagious before. Now the doctor and the professor are hunting me like villagers after a monster instead of testing me for contagion. Perhaps it was from the kiss.

PERDITA

Kiss? Kiss? Lucy told me the entire story.

VLAD

What story?

PERDITA

You had your way with her

VLAD

No, no, that is not true! Only a kiss. Perhaps such a fantasy was part of her brain fever. But then, I would not have had the strength. It is not the first time I have been accused wrongly. It happens to some men. I understand that your tutor--.

*(Vlad collapses into the chair)*

I am sorry. This has exhausted me. Before I go to speak to them, help me calm myself.

PERDITA

Just for a moment. But I warn you, they will surely be coming in soon.

And if you come near me, I will scream.

VLAD

Nothing to fear. I am feeling weak again. The effects of the disease come and goes.

PERDITA

Where did you contract your disease?

VLAD

In South America.

PERDITA

Do you know how?

VLAD

I was bitten by bats. Many of them.

PERDITA

Oh, lord. When did your symptoms present?

VLAD

Longer than you would believe.

PERDITA

Please stop looking at me that way!

VLAD

Pardon me. There is something familiar about you. Perhaps we knew one another in a former life.

PERDITA

I do not believe in such things.

VLAD

I am sorry. I come from a culture steeped in superstitions. What do you believe in?

PERDITA

I believe in the scientific method and provable facts, not my father's nonsense. I am studying with Dr. Helsinger in hopes of becoming a scientist, perhaps a physician.

Don't avoid my question. How long ago were you bitten?



VLAD

I count nearly 420 years.

PERDITA

Oh, fantastical! I would love to hear the fiction you concoct.

VLAD

Fiction? I wish it were. Where to begin? I ceased telling the story over 100 years ago when they put me in a madhouse for my “delusions.”

I was the third son of a king. No place at court for the third son. Kissed my mother, took my gold and rode till I came to the sea. The year was 1503. I hired an expedition to South America.

Hurricanes, thirst, blown off course--all the clichéd disasters. Then this lush land appeared. We camped on the beach. Curious and foolhardy, we pushed into the jungle—into hell. Monsters there did dwell. Jaguars, giant reptiles, spiders the size of a man’s hand. Our hearts beat so fast we could not sleep till we fell, exhausted. A full moon arose.

Suddenly a whooshing and fluttering, then the moon went dark, and there were 100 tiny things biting me. Bats. Filthy things that fly. All but me died that night. I stumbled dazed and bleeding into the jungle. I fell and could not rise. I knew death was near. I called for my mother. No one is ever prepared.

A young girl appeared. Brown skin, long black hair, bare-breasted, wearing only a loin cloth. She gave me water from a gourd. She ran and brought an old man. A strong man, for he carried me to their camp, to their hut. He performed a ceremony over me. He cut the arm of the girl with a flint knife, and let her blood drip into my mouth.

The next morning, the tiny bite marks were gone as were the old man and girl.

I continued my trek. I did not tire. The jaguar and snake avoided me. I wandered north. Some tribes tortured me, but when I stayed a while, they came to treat me like a god because I did not age.

I keep seeing the girl. Perhaps it is my imagination—or a hallucination. I saw her once as I stood on the balcony of my villa, peering out at me through the perimeter in the trees where the jungle begins. Once in a brothel in Buenos Aires. Lately in a cabaret in Vienna where she sang in rapture. She lives on in my dreams. Four hundred years is a long time to hold a memory.

PERDITA

Quite a tale. I nearly crossed over to believing you. Do you use it to throw women off guard? (*She smirks ironically.*) I shall never again have the opportunity to clinically examine a man from 1503. Would you mind?

VLAD

Are you asking to touch me?

PERDITA

In the interest of science.

VLAD

In the interest of science, of course.

*(PERDITA takes his pulse, feels his neck lymph nodes, looks at his fingernails, and looks into his eyes; she studies them for a long time.)*

VLAD

Your touch is strong and soft.

PERDITA  
Your eyes....

VLAD  
What about them?

PERDITA  
They are a most unusual color. May I look more closely?

VLAD  
By all means.

PERDITA  
They have a depth to them. It gives one vertigo.

VLAD  
I have been told.

PERDITA  
Your skin sparkles.

VLAD  
Tell me more.

PERDITA  
How red your lips are.

VLAD  
You may touch them.

PERDITA  
It makes my fingers tingle. How soft your hair is.

VLAD  
*(VLAD reaches up and touches her cheek.)*  
You are the very image of the young girl who saved my life.

PERDITA  
I am?

VLAD  
*(VLAD's hand slips down to touch her neck.)*  
The very image. I have a question for you.

PERDITA  
Yes.

VLAD  
Living isolated in this desolate place, have you had male companionship?

PERDITA  
No, not to speak of. Why do you ask?

VLAD  
Will you dance with me?

PERDITA  
I don't dance.... but I'll try.

*(They tango to*

**“TANGO DE ARIEL”**

*When the tango ends,*

**VLAD & PERDITA sing**

**“DUET”**

*(They do not sing to one another but as if they are singing their inner doubts, except when a “you” directs them to address the other.)*

**PERDITA**

IT’S LIKE NOTHING I’VE KNOWN...

**VLAD**

YES, THE MOON IS FULL...

**PERDITA**

THE SEED HAS BEEN SOWN...

**VLAD**

WE BOTH FEEL ITS PULL...

**PERDITA**

IT FEELS LIKE HE OWNS ME.

**VLAD**

COULD MY LIFE BE FULL?

**PERDITA**

HE MAKES MY BLOOD BOIL!

**VLAD**

CAN I DESCEND ON YOU?

**PERDITA**

WHEN HE TOUCHES MY CHEEK...

**VLAD**

I AM SO IMPURE.

**PERDITA**

WHEN HE TOUCHES MY NECK...

**VLAD**

THE PAIN I ENDURE.

**PERDITA**

I CAN’T SPEAK WHEN HE BECKONS –

**VLAD**

BUT FOR ME, THERE’S NO CURE.

**PERDITA**

MY BLOOD BOILS!

**VLAD**

CAN I DESCEND ON HER?

**PERDITA**  
HOW DID IT START?

**VLAD**  
I HAVE BEEN DISARMED.

**PERDITA**  
HOW DID I GET HERE?

**VLAD**  
I'VE NEVER BEEN THIS CHARMED.

**PERDITA**  
I AM ALWAYS SO SMART.

**VLAD**  
CAN I LEAVE HER UNHARMED?

**PERDITA**  
BUT THIS TIME I FEAR MY OWN HEART!

**VLAD**  
OR WILL I DESCEND ON HER?

**PERDITA**  
I FEAR FOR MY SOUL...

**VLAD**  
THOUGH TO HIM YOU'RE LOYAL...

**PERDITA**  
I'M LOSING MY GRIP...

**VLAD**  
FOR YOU MY BLOODS BOILS...

**PERDITA**  
I KNOW HE HAS HOLD...

**VLAD**  
HOW CAN I NOT DESPOIL?

**PERDITA**  
HE'S SO STRONG, I JUST LONG FOR IT!

**VLAD**  
COULD I ASCEND WITH HER?

**PERDITA**  
LIKE A THIRST I CAN'T SLAKE...

**VLAD**  
HOW COULD WE ENTWINE?

**PERDITA**  
LIKE A SPELL I CAN'T BREAK...

**VLAD**  
TO MY FATE I'M RESIGNED.

**PERDITA**  
LIKE A DREAM I CAN'T WAKE FROM...

**VLAD**  
REMIND YOURSELF OF YOUR KIND!

**PERDITA**  
I'M HIS FOR THE TAKING.  
HE MAKES ME FEEL NAKED—  
MY BLOOD BOILS!

**VLAD**  
COULD I TRANSCEND WITH HER?

- 1) *The tango ends with the pair in front of the divan.*
- 2) *VLAD kisses her lovingly, then it turns passionate.*
- 3) *When the kiss ends, PERDITA collapses onto the divan.*
- 4) *VLAD kneels and speaks*

**VLAD**  
You are the image of the girl who saved me. Perhaps I have forgotten or see what I want to see—perhaps you are she and have come across time. Perhaps you might save me as she did. I have a way for us to be together, to be as one flesh.

- 5) **VLAD**
  - a) *pulls up her sleeve,*
  - b) *kisses and licks the muscles in her forearm.*
- 6) *PERDITA averts her eyes, trembles, and arches her back ecstatically.*
- 7) **VLAD**
  - a) *takes out the syringe,*
  - b) *looks at it*
  - c) *looks at her and hesitates.*
  - d) *rises and flees.*
- 8) **PERDITA**
  - a) *opens her eyes,*
  - b) *looks left and right for him,*
  - c) *puts her hand over her mouth fearful for what she had almost allowed to happen.*
  - d) *which morphs into a sigh and a smile at the memory of his kiss.*
- 9) *RENFIELD steps from the shadows, horrified at VLAD's loving reaction to PERDITA, for it means that his savior will be distracted by love and will abandon him. He exits weeping.)*

## ACT II Scene 8

*In the hallway,*

*(PERDITA is dusting a small table in front of the door to Helsinger's study.*

*(HELSINGER stumbles in from the wings with a glass full of ice and whisky bottle in hand. He is inebriated and unsteady, but attempts to act sober.)*

HELSINGER

Bridey, Perdita is beside herself. Keep an eye on her.

BRIGID

Are you alright, sir?

HELSINGER

Bridey, there may be more to this than science can deduce. We must root out whatever is causing this pain.

BRIGID

I will brew up something to ease everyone's pain. We'll just have to find a way to—how do you doctors say—administer it.

HELSINGER

You are an excellent cook, *Mein Irisch Kind*.

[German pronunciation: *Mine EE-rish Kint*]

BRIGID

May I brew you up some coffee, sir?

HELSINGER

*(HELSINGER raises his glass in which the ice cubes tinkle audibly.*

I have all that I need.

*(He exits into his study.*

*(BRIGID closes the door after him.)*

**BRIGID sings**

### **“HERE I STAND” part one**

HE'S SUCH A SOT!

I'M SO BESOTTED.

HE GOES INTO HIS ROOM TO DRINK.

I HEAR THE TINK-EL-ING OF THE ICE CUBES—

I HOLD MY BREATH, I'M ON THE BRINK

HERE I STAND IN THE HALLWAY.

HE'S INSIDE, AND I AM NOT.

WHAT IF I JUST WALKED IN BOLDLY?

WHAT IF I JUST DIDN'T KNOCK?

AMBER SPLASHES IN THE TUMBLER;

I SMELL THE SPIRITS, 'T WILL BE HIS RUIN.

HE KNOWS I'M LINGERING, LISTENING, DREAMING—

I KNOW HE KNOWS JUST WHAT I'M DOING.

HE'S THREE SHEETS MOST EVERY EVENING  
 I BRING HIM COFFEE EVERY MORN.  
 THERE I STAND AND WAIT AND SERVE HIM—  
 HERE I STAND FOR LOVE FORLORN.

I'M THE MAID WITH WHOM HE BANTERS;  
 I'M THE GIRL WITH WHOM HE FLIRTS.  
 RAZZING, RIBBING, JOKING, KIDDING—  
 I LAUGH TO HIDE HOW MUCH IT HURTS

I SEE HIM WHEN HE'S NOT LOOKING;  
 I SEE THE WAY HE LOOKS AT HER.  
 HE LOOKS AT HER WHEN SHE'S NOT LOOKING—  
 I CURTSEY AND I CALL HIM SIR.

*(PERDITA enters)*

PERDITA

*(PERDITA breaks down.)*

Help me. Help me! I am lost.

*(BRIGID goes to her.)*

What has happened to me? I am in a nightmare, and I can't wake up. Every waking thought is about him. In my dream I called his name. I know what he wants next, but he hesitates. He says he knows me from long ago. I have read that people who are in love often feel that they have known the person in another lifetime. Could he fall in love with me? What would that be like?

*(BRIGID shakes her.)*

BRIGID

Listen to me. He is walking death and will lead you to a true hell.  
 Did he ask you about whether you'd known other men?

PERDITA

Yes. I found it strange.

BRIGID

His appetite is for young women who have not known carnal pleasure. You need inoculation.

PERDITA

Inoculation? How? What do I take--or do?

BRIGID

A smart girl like you knows the answer. You just want me to say it aloud for you.

*(BRIGID opens the door to Helsinger's study.)*

Inside. Don't even knock. You have known this was coming for a long time. He tortures himself with the guilt of desire and drinks ever more to deaden the pain. Go to him now, my sweet girl.

*(BRIGID hugs her)*

BRIGID

Now, inside.

*(PERDITA hesitates, looks to BRIGID, then enters HELSINGER's study.)*

*BRIGID closes the door behind her and leans against it.)*

**BRIGID** *sings*

**“HERE I STAND” part two**

SHE’S TOO YOUNG, BUT HE IS SMITTEN.  
I SO WISH THAT I WERE HER.  
BY ANOTHER BUG, SHE HAS BEEN BITTEN.  
A SAD TRIANGLE, DON’T YOU CONCUR?

HERE I STAND IN THE HALLWAY.  
HE’S INSIDE AND I AM NOT.  
WHAT IF I JUST WALKED IN BOLDLY?  
WHAT IF I JUST DIDN’T KNOCK?

HE’S GOT LEARNIN’ AT WHICH I WONDER;  
I CAN’T HARDLY READ A WORD.  
I’VE GOT MY INSTINCTS, GOT MY POWERS—  
US TOGETHER...HOW ABSURD!

I COULD BREW, CONCOCT A POTION;  
I COULD MAKE HIM LOOK MY WAY.  
I COULD FORCE HIS FULL DEVOTION;  
GRANNY TAUGHT ME WHAT TO DO AND SAY.

I HAVE THE SIGHT; I CAN READ AUGURS;  
I COULD SHOW HIM THINGS HE CANNOT SEE.  
I WISH I COULD SEE US TOGETHER.  
I WISH JUST ONCE HE WOULD SEE ME.

HERE I STAND IN THE HALLWAY....

*(LIGHTS UP on HELSINGER in his study,*

*BRIGID looks toward it forlornly,  
then exits.)*



**ACT II Scene 9***In HELSINGER's study**(PERDITA enters, distraught.)*

PERDITA

I have gone mad

HELSINGER

I know the strain---

PERDITA

I have gone mad with lust for him. I have decided that you must intervene.

HELSINGER

How can I?

PERDITA

Lucy told me he asked whether she was a virgin, and he asked me if I had had gentlemen callers. I think that he prefers virgins. If I am no longer a virgin, then his desire for me may cease.

HELSINGER

What are you proposing?

PERDITA

Can't you tell, don't you see?

**PERDITA sings****"TEACHER"**

LECTURE TIME IS OVER—  
I DON'T NEED PREACHING.

BE MY TEACHER, INITIATE ME,  
YOU'RE THE ONE TO SHOW ME HOW.

IT IS YOU SHOULD TEACH AND GUIDE ME  
INTO THIS AGELESS RITE.  
IT IS YOU WHO SHOULD DRAW FIRST BLOOD.  
THE MOON IS FULL, THIS IS THE NIGHT.

I'VE BEEN LOYAL TO ATHENA,  
MY THOUGHTS SPRUNG FROM YOUR BROW.  
DONE MY DUTY TO CHASTE HYMEN,  
TO DIANE KEPT MY VOW.  
NOW IT'S TIME FOR APHRODITE.  
LET'S EMBRACE THIS FRENZY WISE.  
LEARN FORBIDDEN SECRETS,  
PUT ASIDE ALL WORTHLESS LIES.

IT'S BEEN COMING FOR A LONG TIME,  
WE BOTH KNEW YOU'D BE THE ONE.  
NO HAM-HANDED, SKILL-LESS YOUNG BOY  
—UNSATISFIED, UNDONE.  
IT WILL HAPPEN, HAPPEN SOON NOW.

WE BOTH KNOW I'VE HEARD HER CALL.  
 ENJOY THE MOMENT, REVEL IN IT—  
 VENUS RISES...AND WE FALL.

IT WILL BE OUR LASTING SECRET,  
 TO THE TOMB I'LL TAKE THIS TALE.  
 I'LL NOT WRITE IT; I'LL NOT SHARE IT;  
 A PROMISE MADE; I WILL NOT FAIL.

IT'S A TREASURE THAT I GIVE YOU,  
 AND IT'S ONE YOU'LL GIVE BACK.  
 NO ONE ELSE THEN, ONLY YOU THEN,  
 IS ALL THAT I LACK.

TEACH ME, BE MY TEACHER,  
 PICK THIS FLOWER WHILE IT BLOOMS.  
 IT WILL SAVE ME, FOR I FEAR THAT  
 ANOTHER DARKER WAY MAY LOOM.  
 I AM DRAWN TO THE DARKLING;  
 NIP THIS THING THEN IN THE BUD.  
 I MIGHT MAKE A BAD MISTAKE NOW,  
 I FEEL THE THROBBING IN MY BLOOD!

WHAT'S MORE IT MIGHT REVIVE YOU,  
 BRING YOUR VIGOR BACK.  
 DO NOT THINK, BUT ONLY DO THIS,  
 DO THIS HERE IN THE MOONLIGHT!

MAKE A MEMORY THAT WILL LAST US  
 WHEN WE'RE A NAME UPON A STONE.  
 AND OUR GHOSTS IN THIS DARK GARDEN  
 WILL COME TRYST AND SING THIS SONG.  
 CELEBRATING THIS ONE MOMENT  
 WHEN YOU TAUGHT ME THE TRUE CRAFT.

ABOVE ALL, THE GODS WILL LOOK DOWN—  
 THEY WILL SAY THE STUDENT PASSED.

*PERDITA kisses HELSINGER.*

*(HELSINGER picks her up and carries her off.)*

*He stops at the door, hesitates, puts her down and steps away.)*

*(She takes his hand and pulls him.)*

*(She smiles and exits, walking backwards and leading him.)*

**ACT II Scene 9***In the hallway**(VLAD, in the shadows, sees PERDITA exit Helsinger's study, fixing her hair.)***VLAD sings and speaks****“ANOTHER POOR MAID”**

HE'S HAD YOU...

Another poor maid has come undone.

What's done cannot be undone.

AND THERE'S NOTHING I CAN SAY OR DO...

By the witch, I am undone.

AND ALL MY SECRET PLANS...

There is no living none.

It is the witch who has undone me.

DO I STAND HERE AND GO MAD?

For centuries, I've carried this broken heart!

JUST BECAUSE HE'S HAD YOU?

I-will-bury-my-pride.

Take-this-thing-in-my-stride.

I-want-to-be-by-her-side.

ALTHOUGH HE'S HAD YOU.

Lonely, for there are no others like me.

I long for love, for family.

Helsinger, hear my story,

Mein Herr Professor, hear my plea.

BECAUSE I LOVE HER....

*(VLAD exits.)**RENFIELD enters, looks where VLAD has exited, turns away, and weeps.**RENFIELD exits.)*

**ACT II Scene 10**

*In Helsinger's study  
(VLAD enters.)*

HELSINGER

*(Without looking up)* I have been expecting you. Four hundred years, I hear.

VLAD

Your student has handed in her report, I see.

HELSINGER

Tell me what you are. If you know.

VLAD

I am a man like you.

HELSINGER

Not hardly. You live on human blood. Unless you lie, you do not age.

VLAD

I have tried to live on cats in the alley, on lambs in the field.

HELSINGER

But now? What do you seek? Why virgins?

VLAD

Alas, some blood is more nutritious.

The blood of females who are pure and intact gives me preternatural strength.

HELSINGER

*(Scoffs)* The old tale of the sacredness of the blood of virgins. Or is this appetite for the innocent, something buried deep in the rapine nature of the nobility? That evil "right of the first night" that for centuries permitted those of your rank to taste the fruit before the bridegroom?

VLAD

How could I know that there would be lovely young women here in this desolate sanatorium? I fought my urges, but I had no more choice than you have to take that drink. Or to long for your student. I know you have picked our exotic flower. You've fallen into your old ways and dishonored your host.

HELSINGER

You shame me. *(Pause)* Then the story of vampires and your inherited blood disease are--

VLAD

A legend.

*(VLAD picks up the book with the large title, visible to the audience.)*

See here, writ large on the book "Balkan *Folk Tales*." I do not vanish into a fog or fly. We know the world is not like that.

HELSINGER

Renfield seems to think you are a god....

VLAD

Renfield longs for escape, for be rescued by his Messiah. It is in man's nature. Look what they made of a Nazarene carpenter. You are a man of science in this new century. Give me your interpretation of what has made me into this.

HELSINGER

Perhaps a virus from the bites of the *Desmodus rotundus*. Who knows why we age? Perhaps what you contracted turned off whatever ages us and increased your strength and reflexes. Though we profess that science is the new religion, we are still profoundly ignorant about how the world works. There are truly more things in heaven and earth than we have dreamt of. Or perhaps you are a vampire of legend.

VLAD

I prefer your hypothesis I would like to offer this gift that I have been given. There is some danger. Some go mad as Lucy did, while others thrive and flourish. I predict that you have the will and constitution for it. But first I must share something with you that may color your decision. Give me your hand.

*(HELSINGER is reluctant to give his hand.)*

VLAD

Give me your hand—I do not bite. I am lonely. I long for family You will die soon from the liquor and guilt. I can give you long, long life. You and I share the daily battle against our natures. We also share a love for the girl. She thinks giving herself to you has dampened my ardor. Not so. We three would share a happy life. Hunting, living where we list, a life of adventure and exploration. I am sure we can together persuade her. Join us? We would make good conversation. I have always ruled the roost, but for her, I would share. What do you say, old man?

*(HELSINGER pulls his hand away.)*

HELSINGER

Hell would be preferable. It is hubris to escape natural law.

VLAD

*(Pleads with Helsinger)* I cannot go on like this and stay sane. My loneliness drives me to distraction. Together we can persuade her.

HELSINGER

*Die Teufel!* Devil is a good name for you.

[German pronunciation: Dee TOI-fel]

VLAD

Your willfulness drives me to madness. I am noble, I am to be obeyed. Do you not understand how important she is to me? Without you, she may not come of her own free will. But she comes with me whether or not you follow. I have ways to persuade her beyond your imagination.

*(HELSINGER exits fleeing.)*

*(VLAD, to himself)*

He should have accepted my hand. I know she will not go without him. If I cannot have her, I fear I shall go mad...

**ACT II Scene 11***In the hallway**(VLAD meets PERDITA. She backs away from him.)*

PERDITA

Stay away!

VLAD

No, no, don't you see? I have dreamed of you ever since you saved my life in the jungle, ever since your blood changed my life forever. Now it comes full circle. I know you can change me back again with your love. Change me into one who loves.

PERDITA

You truly do belong here. In the asylum.

VLAD

Have pity on me. Love me. Help me. Change me back. Please, please, please.

PERDITA

I am no longer what you want.

VLAD

I know of you and your teacher, I don't care. I only want you for many, many lifetimes. Let me give you the gift that you gave me so long ago.

PERDITA

I did not give you--

VLAD

We are joined over centuries.

PERDITA

How could that be? There is no proof. I don't, I can't...

*(VLAD kneels to PERDITA)*

VLAD

You would want it if only you could see.

PERDITA

What happened to Lucy? Why wouldn't it happen to me?

VLAD

She was weak, you are strong; you will thrive. Don't you want to know what it is like to be like me?

PERDITA

*(Thinking aloud)* And the serpent said to the woman, "You surely will not die! For God knows that in the day you eat from it your eyes will be opened, and you will be like God...."

VLAD

"...put forth your hand, and take of this tree of life, and eat, and live forever!"

*(PERDITA stops and ponders...then turns to VLAD)*

PERDITA

I want...you still have...your eyes...no, no, no, I can't, I mustn't!

*(PERDITA flees, exits.)*

*(VLAD collapses, his forehead on the ground. \*  
*Then he brings his head up from the ground.)*

VLAD

It is the witch's fault.

"Thou shalt not suffer a witch to live."

Her charmèd life is done.

Let's all now gather stones.

To crush and grind the bones

Of the witch.

*(VLAD exits with purpose.)*

## ACT II Scene 13

*In the kitchen below stairs*

*(BRIGID is at the cutting board decanting a brew.  
She hears VLAD approaching.)*

VLAD

Where is my little leprechaun, my little scullery maid?

*(BRIGID takes her big carving knife and chops the broom to a point in a chop or two. Then she hides in a dark corner.)*

*(Offstage, we hear*

**VLAD singing**

### **“TO KILL A WITCH” part one**

I NEED TO KILL A WITCH!  
FOR YOU, I HAVE AN ITCH,  
AND I NEED TO SCRATCH MY ITCH.

*(VLAD enters the kitchen.  
He is ruddier and larger than before.  
He has gone mad.)*

WHERE ARE YOU, LITTLE \_\_\_\_.  
I NEED TO WET MY BEAK.  
I WANT TO HEAR YOU SPEAK  
LIKE THE FUNNY LITTLE LEPRECHAUN YOU ARE.  
I’M SURE I’LL SNIFF YOU OUT.  
THE HUNT IS WHAT IT’S ALL ABOUT.  
YOU CAN’T HIDE, YOUR HAIR’S TOO RED!  
NEVERMORE TO REST YOUR HEAD  
IN YOUR WARM AND FETID BED...  
FOR I FEAR YOU WILL DEAD BY MORNING.

*(BRIGID shows herself and wields her broom as her weapon.)*

BRIGID

Turn, hell-hound, turn!

*(SEWARD rushes in brandishing a crucifix.)*

SEWARD

Damn you to hell, you great dragon, you serpent of old!

*(VLAD recoils from the crucifix. Then smiles, rises up, laughs, pulls it from SEWARD’s hand, snaps it in half, throws it aside, and backhands SEWARD who stares in horror at the sacrilege, and scrambles on his knees to pick up the pieces.)*

*(BRIGID lunges with her sharpened broom, but Vlad steps to the side and easily avoids her thrust. Then VLAD grabs Brigid by the hair. He sniffs her hair.)*

VLAD

Hoskins was right, my little potato. I feel stronger just smelling the onions in your hair.



*(HOSKINS enters and confronts VLAD,  
unaware that RENFIELD has entered and is behind him.)*

HOSKINS

Not to worry, my girl. I'll take care of this bugger. Here comes a lifetime of wanting to crush the nob off a sod like you, y' parasite wanker!

*(RENFIELD grabs HOSKINS from behind.*

*(VLAD grabs the carving knife and  
stabs HOSKINS, who falls, mortally wounded.)*

BRIGID

No!

*(BRIGID goes to HOSKINS.)*

You daft man! There was no need.

HOSKINS

No one is gonna hurt my girl.

VLAD

*(To SEWARD)* Doctor, thank you for your hospitality. I will be leaving today. Your daughter will be accompanying me.

SEWARD

Not while there is breath left in me!

*(SEWARD rushes VLAD who cuffs him, and SEWARD falls dazed.)*

BRIGID

*(As this happens, BRIGID pours the brew over the broom as she incants:)*

Seo leacht thiomáint ár an Diabhal.

[Irish Pronunciation: *Sha LACKT\* toe-MOINT ar uhn Dehl*

[\*guttural ch as in German or Hebrew]

[Translation: "*Let this liquid drive out the devil.*"]

*(BRIGID turns to VLAD with her broom raised.)*

VLAD

You wish to fight me? With what? Your broom? Your oiled-up broom?

*(BRIGID lunges, but he parries every thrust, and laughs at her.)*

*(HELSINGER enters very drunk and falls to his knees.*

*(PERDITA enters behind HELSINGER and starts to run into the fray.*

*(Still on his knees, HELSINGER grabs her hand and holds her back.)*

PERDITA

Let me go. I can stop all this. He wants *me*.

HELSINGER

You must not give in to evil.

PERDITA

What is evil? Let me go. I cannot fight it. I must be with him.

*(VLAD rises up to full height. A shadow on the wall shows him to be gigantic.)*

**VLAD sings**

**“TO KILL A WITCH” part two**

BEHOLD, I AM IN TRANSFORMING!  
I’M BECOMING MORE THAN HUMAN.  
I CAN SMELL YOUR BLOOD AND BONES.  
SOON I’LL HEAR YOUR FINAL MOANS.  
NO MORE KISSES ON THE THROAT.  
MY AUSTERITY IS DONE.  
YOU’RE MY SACRIFICIAL GOAT.

I’VE A HUNGER FOR WISE FLESH!  
AN APPETITE AFRESH  
LIKE I’VE EVER HAD BEFORE.  
LIKE THE CANNIBALS OF OLD,  
I TAKE YOUR POWER TO MY SOUL.

*(BRIGID runs again with her broom and knocks the syringe out of his hand.)*

*(VLAD grabs her carving knife from the butcher block,  
VLAD parries her next thrust with the knife and  
grabs her again by the hair and pushes her over the butcher block.  
He is behind her, and holds the knife to her throat.)*

*(BRIGID still grasps her broom, but with his hold on her, it is useless.)*

MY MADNESS STARTS TO RHYME  
AS YOU RUN OUT OF TIME...  
FOR I FEAR YOU’LL NE’ER MORE  
SEE THE MORNING.

*(PERDITA breaks free of Helsinger’s hold and runs toward VLAD.  
She extends her hand to him.)*

PERDITA

Vlad, don’t. I’ll go with you. I’m yours.

*(VLAD releases Brigid, starts toward PERDITA, and reaches for her hand.  
As VLAD touches PERDITA’s hand, BRIGID impales VLAD from behind with the  
broken broomstick “up between his legs,” and then withdraws it.  
He falls to his knees.)*

BRIGID

Ab insidiis diaboli, libera nos, Domine!

[Latin pronunciation: Ab een-SEE-DEE-ees DEE-ab-OH-lee, LEE-bair-ah NOHS, DOH-mee-nay  
[Translation: “From the insidious devil, deliver us, oh, Lord!]]

*(VLAD, still holding on to PERDITA’s hand, falls prone, head downstage.)*

*(BRIGID leans down and speaks into VLAD’s ear)*

BRIGID

I anointed my broken broom with my granny’s potion, so you have about two breaths left in ya’.  
Let your last thought be—’twas a woman who sent you straight to hell.

*(PERDITA kneels beside the fallen VLAD and weeps).*

**All but VLAD sing**  
**“FINALE / REPRISE”**

**PERDITA**

YOU'RE A DREAM I CAN'T WAKE FROM—  
 I STILL FEEL YOUR PULL!  
 YOU'RE A SPELL I CAN'T BREAK—  
 YOU MADE MY LIFE SO FULL.  
 PLEASE AWAKEN AND TAKE ME.  
 I KNOW NOW YOU OWN ME.  
 OH, PLEASE DESCEND ON ME—  
 YOU MAKE MY BLOOD BOIL.

**HELSINGER**

*(HELSINGER steps away from BRIGID toward PERDITA to sing.)*

FUTURE, WHAT'S HER FUTURE?  
 I TRIED TO NIP THIS IN THE BUD.  
 I WAS HER TEACHER, BUT I FAILED HER.  
 I FEEL THE WANING OF MY BLOOD.  
 ABOVE ALL THE GODS HEAR ME—  
 I THINK I CAN HEAR THEM LAUGH.

*(BRIGID sees HELSINGER's devotion to PERDITA and his obliviousness to her, though it was she who triumphed over the evil that has plagued them.)*

**BRIGID**

HERE I STAND, WAY PAST MY HEYDAY.  
 I SEE THE WAY HE LOOKS AT HER.  
 I SEE THAT I'M AS TRAPPED AS SHE IS.  
 A SAD TRIANGLE, DON'T YOU CONCUR?  
 HERE I STAND, STILL IN THE HALLWAY.  
 HERE I STAND FOR LOVE FORLORN.

*(BRIGID goes to the dying HOSKINS and holds him “pietà” fashion)*

*(The Ghosts of LUCY and HARKER enter.)*

**LUCY**

ANYTHING FOR YOU, I LOVE THAT I'M CURSED!  
 I 'LL NEVER FORGET THAT YOU WERE MY FIRST.  
 I WAS BORED, I WAS HUNGRY,  
 YOU PLAYED MY PERFECT CHORD.  
 ADORE YOU KNEEL BEFORE YOU, MY MASTER, MY LORD.  
 YOU MADE ME FEEL NAKED—  
 YOU MADE MY BLOOD BOIL!

**HARKER**

HE STILL HAS YOU.  
 AND ALAS I FEAR WE'RE BOTH UNDONE.  
 WHAT KIND OF GIRL WERE YOU?  
 WERE YOU JUST TOO BLIND TO, SEE?

BUT WHAT YOU DID WAS KINDER THAN YOU KNEW...  
FOR I WOULD NOT WANT TO LIVE WITHOUT YOU.

*(SEWARD recovers and look aghast at HOSKINS.)*

*(HOSKINS, dying on the ground, held by BRIGID, sings to her.)*

**HOSKINS**

I FINK WE SHOULD HAVE KNOWN WHAT HE WAS MADE OF.  
I FINK THAT IT WAS ONLY YOU WHO KNEW.  
I LOVED HOW WE FOUGHT, AND JOKED AND BANTERED.  
NO DOUBT T' WAS YOU WHO SAVED US WITH YOUR BREW.  
I'M GLAD IF I HAD TO DIE TO SAVE YOU,  
I ONLY HOPE YOU KNOW THAT I LOVED YOU.

**SEWARD**

THIS IS A DARK LESSON  
OF PASSION AND HEARTACHE.  
THE BATTLE WAS WON,  
BUT THE DAY HAS BEEN LOST.  
LORD GIVE US ALL RESPITE,  
UNLEASH HER SPIRIT—  
THE BATTLE WAS WON, BUT T' WAS NOT WORTH THE COST

**RENFIELD**

*(RENFIELD enters to the apron and sings to the audience.)*

RED IN TOOTH, RED IN CLAW!  
'TIS OVER NOW, YOU'VE SEEN THEIR FLAWS.  
THIS ALPHA, HE BROKE PRIMAL LAW.  
AN ALPHA ALWAYS RULES HIS ROOST.  
HE DEIGNED TO SHARE, THE RULES HE LOOSED.  
BY BEAUTY, OUR BEAST WAS UNDONE.  
THE BIG DOG LOST HIS BONE—  
SEEMS THE BIG DOG LOST HIS BONE!

*(ALL but VLAD rise to sing the final chorus:)*

A YOUNG AND FOREIGN NOBLEMAN  
DID COME HERE ONE DARK DAY.  
A YOUNG AND FOREIGN NOBLEMAN  
DID LEAD US ALL ASTRAY.  
A DARKLING SOUL IN A FINE FROCK COAT,  
THIS DARKLING SOUL TOOK US BY THE THROAT!  
THIS YOUNG AND FOREIGN NOBLEMAN  
DID DIE HERE ONE DARK DAY.

*(A beat after the music fades, an ominous FINAL CHORD OF ORGAN MUSIC with an spotlight on VLAD, who raises up into a "cobra" position.*

*All react in horror except Perdita who is elated and Lucy who is maniacally gleeful.)*

**(BLACKOUT)**

**--END OF PLAY—**

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Or phone (510) 459-8264**