

# DRACULA

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# THE DANSE MACABRE

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By Gabriel Urbina

EPISODE 2

"A STRANGER IN A STRANGE LAND"

RECORDING SCRIPT

09/25/2024

EXT. DOCKS - DUSK

The din a city HARBOR. We hear WAVES against ship hulls.

1                           COUNT DRACULA (V.O.)  
                          Docks of Varna. June sixth, 1893.

CAPTAIN PETROF SKINSKY - a weathered man in his 40's -  
supervises as his crew loads his ship, the Demeter.

There's some FOOTSTEPS, marking the approach of -

2                           FIRST MATE OLGAREN  
                          Fair winds, Captain Skinsky.

3                           CAPTAIN SKINSKY  
                          First Mate Olgaren, fair winds. Is  
                          my ship ready to set out?

OLGAREN is a LARGE, BOISTEROUS MAN. He and Skinsky have the  
report of many years at sea together.

4                           FIRST MATE OLGAREN  
                          We are about done with the cargo.  
                          Once these last boxes are down in  
                          the hold, we should be ready to go.

A SAILOR WHEELS a BOX past. We hear FLIES BUZZING near it.

5                           CAPTAIN SKINSKY  
                          I will be glad to see the back of  
                          Varna. The vermin here are getting  
                          bolder. And they seem to be  
                          attracted to our cargo... Eyah!

He SHOUTS at a pack of rats near another box. They SCATTER.

6                           FIRST MATE OLGAREN  
                          So what you are saying is you won't  
                          be spending much time in the hold  
                          during the voyage?

7                           CAPTAIN SKINSKY  
                          That is what I pay you for.  
                          (then:)  
8                           You have a sour look about you. Is  
                          there something that troubles you?

9                           FIRST MATE OLGAREN  
                          Petrof... Everything about this  
                          assignment sits poorly with me. A  
                          nighttime departure? Strange items  
                          in the hold?

(MORE)

FIRST MATE OLGAREN (CONT'D)

A request that there be no  
shipboard chaplain? I like none of  
it.

CAPTAIN SKINSKY

10 Come now, Aleksey, we are friends.  
Say how you really feel.

Olgaren SPITS on the ground.

CAPTAIN SKINSKY (CONT'D)

11 No, go on, tell me how you really  
feel. Aleksey, it is... unusual.  
But we are being paid. Triple our  
rate. Boxes of dirt are hardly the  
strangest item we have transported.

FIRST MATE OLGAREN

12 Not all of it is dirt, Petrof. Dirt  
doesn't attract flies. What is  
inside *some* of them must be -

CAPTAIN SKINSKY

13 None of our business, Mister  
Olgaren. None of our business.  
Come, my friend. I know what will  
make you feel better.

He OPENS a SATCHEL BAG. There's some CLINKING OF GLASS.

CAPTAIN SKINSKY (CONT'D)

14 Imperial Brut. Abrau-Durso. Come -  
Abramoff can handle the last of the  
cargo. Let's have a glass.

FIRST MATE OLGAREN

15 Well... if you are sure.

CAPTAIN SKINSKY

16 Mister Olgaren, as your captain, I  
am here to tell you: this journey  
to America is going to fly by once  
the drinking begins.

As the Captain leads Olgaren away, we -

CUT TO:

OPENING CREDITS:

"DRACULA: THE DANSE MACABRE"

"EPISODE 2: A STRANGER IN A STRANGE LAND"

INT. STUDY - NIGHT (**FRAME STORY**)

Dracula and Mina sit opposite one another.

COUNT DRACULA

17 As our tale turns towards the New World, I'm curious: why did Jonathan go to Transylvania, and not you?

MINA HARKER

18 I was not asked to go. Jonathan and I grew up together, after we both lost our families. We learned about vampires and the world of the occult from my grandfather. But we had our own distinct assets. I was the strong, clever one, he was -

COUNT DRACULA

19 A man?

MINA HARKER

20 ... *employable*. He had a university degree, and a good name, and a strong aquiline nose. He had training as a clerk, and it was easy enough for him to travel without arousing suspicions. Nobody ever asked for too many details of what brought him to this or that place. Tellson's could use someone like that as one of their spies. They were far less interested in the... little woman in his life.

COUNT DRACULA

21 And so they sent *him* on a doomed mission that was above his abilities. And you stayed behind and rid churches of their pests.

MINA HARKER

22 Mind yourself, Count Dracula. My dealings in churchyards were just one of the things I did with my time. I also spent quite a bit of time making sure the next generation was prepared to face all manner of terrible trials.

There's a FAST WHIP SOUND, and we are suddenly in -

INT. CLASSROOM - DAY

Mina stands in front, facing about thirty students.

MINA HARKER

23 All right, ladies, last class of  
the term. Let's end on a high note.

(DEEP BREATH)

24 If there's one thing I want to  
leave you with, it's the importance  
of picking the right tool for the  
job. It can be the difference  
between life and death. It's not  
about what you know, it's about -  
(snaps her fingers)

25 - *instinct*. It's whether you can  
make the right decision without  
even stopping to think about it.  
So... could I have a volunteer,  
please?

(a hand rises)

26 Miss Moresby. Feeling brave today?

A FWUMPH as she removes a LARGE PIECE OF CLOTH from a table.

MINA HARKER (CONT'D)

27 If you had to pick one of these,  
for say... a Brandenburg Scenario,  
which one would you choose?

A BEAT, then: CLINK! Presumably Miss Moresby made her choice.

MINA HARKER (CONT'D)

28 ... that would be a fish fork, Miss  
Moresby, not an entree fork. I  
suppose, then again, sometimes it  
is about what you know. All right.  
If we could please open our books  
to page one-forty-six...

As thirty or so BOOKS are opened, we -

FADE TO:

LATER: Students file out of the classroom. As they leave:

MINA HARKER (V.O.)

29 Teaching manners and etiquette at  
Miss Portnoy's School for Girls was  
not *exactly* where I thought I would  
spend most of my twenties.

(MORE)

MINA HARKER (V.O.) (CONT'D)

But I suppose *someone* had to teach young girls the finer points of how the world would judge them based on how they looked, sounded, dressed, smelled, ate, breathed, moved, stood still, and replied to correspondence - penmanship matters, and one should always RSVP legibly, thank you very much.

COUNT DRACULA (V.O.)

30 Oh, but of course.

MINA HARKER

31 But as professions went, it left me plenty of time for my own devices, and to spend time with -

LUCY WESTENRA

32 Ah, there you are.

A figure has just entered the classroom, just as the last of the students exited. Looking up at the voice, Mina smiles.

MISS LUCY WESTENRA (mid-20's) is charming, sexy, even a little mischievous. An irresistible charismatic force.

MINA HARKER

33 Lucy. What are you doing here?

LUCY WESTENRA

34 I am looking for *you*, Mina. A little birdie told me that you were *still* working, this late in the term. So your own personal guardian angel is here to set you free.

MINA HARKER

35 *Is she now?*

LUCY WESTENRA

36 She is, and she's all packed up.

MINA HARKER

37 You're going somewhere?

LUCY WESTENRA

38 We are going somewhere. You agreed to come with me to Coney Island for the weekend.

MINA HARKER

39 And it was the real me that agreed? Not just a figment in a daydream?

LUCY WESTENRA

40           What a good question. Let's go  
right now, before we interrogate it  
further and discover an answer I  
won't like. Come, come, come.

MINA HARKER

41           Lucy, no. I have business to attend  
to. Just because you show up here  
and bat your lovely eyelashes at me  
doesn't mean I'll drop everything  
to go to Coney Island with you.

And very suddenly we -

CUT TO:

EXT. CONEY ISLAND - DAY

All the sounds of a late 19th Century Amusement Park. People  
mill about everywhere. In the background, we hear the ocean.

MINA HARKER (V.O.)

42           Journal of Mina Harker. August 5th.  
I've... come down to Coney Island  
for the weekend with Lucy.

LUCY WESTENRA

(admiring a contraption)

43           Oh look at that! Isn't it amazing?  
Don't you love it, Mina?

As Lucy continues talking, her voice gets lower. Over it:

MINA HARKER (V.O.)

44           In the entire time that I've known  
Lucy Westenra, I have never once  
figured out how to say no to her.  
In my defense, as shortcomings go,  
mine is shared by just about  
everyone in the Western hemisphere.

LUCY WESTENRA

(to carnival worker)

45           Are you sure it's okay for us to  
just take these? Oh, aren't you  
just the loveliest man, thank you.  
Here Mina, try some candy floss.

MINA HARKER (V.O.)

46           I did not want any candy floss. I  
had it anyway. I hated how  
wonderful it was.

LUCY WESTENRA

47 I have so much to tell you. But you must keep it a secret, all right?

MINA HARKER (V.O.)

48 I could always depend on Lucy to distract me from the things that mattered with some *outrageous* gossip, and she outdid herself.

LUCY WESTENRA

49 Do you remember John Seward? Works at the hospital, has that strong jaw and the good forehead? Well...

MINA HARKER (V.O.)

50 Two days ago, she'd had a man ask her to marry him.

LUCY WESTENRA

51 ... told me how dear I was to him, even though we'd known each other so little. Well, what could I say?

MINA HARKER (V.O.)

52 Not just that. She'd been proposed to by two men on the same day.

LUCY WESTENRA

53 ... Mr. Quincey Morris. The man from Texas, you remember him?

MINA HARKER (V.O.)

54 She'd turned down *both* of these suitors. Not because she didn't like them, but because... well...

MINA HARKER (V.O.)

55 She'd turned down *both* of these suitors. Not because she didn't like them, but because... well...

LUCY WESTENRA

56 Oh Mina, you're going to think me such a horrid flirt, but... I've had my eye set on someone else for some time. You remember Arthur, don't you? That lovely man from England, the son of the lord? He's been visiting these two months... and well, maybe I shouldn't tell you this, but I've been contriving every excuse I can to spend time with him before he goes back home -



## LUCY WESTENRA (CONT'D)

How do you make someone see - no, not just see, how do you make them know, feel in their hearts that they are the most important person in the world to you?

A BEAT of DRY, PAINFUL IRONY.

## MINA HARKER

66 I... think you usually begin by using your words, Lucy, and go from there.

## LUCY WESTENRA

67 And even if he *did* know, and if he *did* want to be with me... it's still a tall order. To leave my life here, my friends, you, just to be with him? Is it worth it?

(BEAT)

68 Oh, listen to me, droning on. How are you? Any news from Jonathan?

## MINA HARKER

69 Drabs. Two short letters to the bank, saying he was setting back shortly. Beyond that... *nothing*. But... it's okay. I'm all right.

## LUCY WESTENRA

70 ... Mina, how long have we known each other?

## MINA HARKER

71 Oh, what... ten years, nine months, a few weeks?

## LUCY WESTENRA

72 And in that time... when have you ever been able to lie to me?

(BEAT)

73 I assume this - all of this, the trip, his absence - is related to the other world the two of you work in? The one the official record will show I know nothing about?

(BEAT, Mina nods)

74 Well... just know I'm here for you. As your friend.

## MINA HARKER

75 Thank you Lucy.

(then:)

76 Oh God, what is that?

The sounds of the OCEAN become a bit more pronounced...  
perhaps with a CRASH OF THUNDER...

77                   MINA HARKER (V.O.)  
                  A storm appeared, out of nowhere.  
                  And then, in a burst of lighting -

78                   LUCY WESTENRA  
                  Is - is that a ship?

79                   MINA HARKER  
                  It is... but it's sailing in the  
                  strangest way. It's... almost like  
                  there's no one at the wheel.

There's the sound of a MIGHTY CRASH and a CHORUS OF  
SPLINTERING WOOD as the SHIP LANDS on the shore.

CUT TO:

INT. STUDY - NIGHT (**FRAME STORY**)

Mina walks around the couches, reading from a set of papers  
in her hands.

80                   MINA HARKER  
                  From the New York Tribune, August  
                  6th, 1893. "One of the greatest and  
                  most sudden storms on record has  
                  just been experienced at the  
                  Southern end of the Long Island.  
                  Fortunately, the only sail  
                  noticeable in the waters at the  
                  time was a foreign schooner, which  
                  pitched itself against the rocky  
                  shore at the south-west corner of  
                  Seagate. When the coast guard  
                  arrived, they found no trace of the  
                  crew, save for a dead sailor,  
                  lashed to the wheel of the ship.  
                  Tied between the inner hand and the  
                  wood was a crucifix."

81                   COUNT DRACULA  
                  Don't look at me, I didn't make him  
                  do *that*.

82                   MINA HARKER  
                  (I'm gonna pretend I  
                  didn't hear that)  
                  The ship was identified as a  
                  Russian vessel, set out from Varna.  
                  The Demeter.

(MORE)

MINA HARKER (CONT'D)

She held only a small amount of cargo, a number of wooden boxes, filled with dirt, which were delivered to their destination, a property in the city. It took a bit of doing, but I was able to acquire the ship's log. It all -

COUNT DRACULA

83 Why?

MINA HARKER

84 I'm sorry?

COUNT DRACULA

85 Why concern yourself with all of this? Why not just let it be one more... mystery of the sea?

MINA HARKER

86 What are you kidding? A strange ship, halfway around the world? A missing crew, a dead man, and he's using a crucifix to protect himself from a big, mysterious *something*? A circus strongman couldn't have kept me away. Shut up.

COUNT DRACULA

87 I didn't say -

MINA HARKER

88 Don't smile at me like that.

COUNT DRACULA

89 Fine. The log of the Demeter, then. Translated from the original Russian.

As Mina reaches for another piece of paper, we -

CUT TO:

MONTAGE:

We hear various sounds of MARITIME ACTIVITY as we hear various parts of the Demeter's journey.

CAPTAIN SKINSKY

90 Log of Demeter. Kept by Captain Petrof Skinsky. 6 June.

(MORE)

## CAPTAIN SKINSKY (CONT'D)

Finished taking in cargo, silver sand and boxes of earth. Set sail at half past eight.

The LAP of a WAVE.

## CAPTAIN SKINSKY (CONT'D)

91 11 June. Boarded by Turkish customs officers. Light bribes necessary. Journey unaffected.

The CLINK of a few coins.

## CAPTAIN SKINSKY (CONT'D)

92 20 June. Crew seem anxious but no incident of note.

The FLAP of a SAIL. The sound of RAIN.

## CAPTAIN SKINSKY (CONT'D)

93 30 June. Olgaren reported that one of crew, the cook, Smilofsky, was missing. Olgaren also confided in me that he thought there was a strange man aboard the ship. He had been sheltering behind the deckhouse in the rain when he saw a tall, thin man. He went up the companion way, then along the deck forward, then disappeared. To allay any panic, I shall search entire ship, stem to stern.

The RAIN FADES AWAY. Taller WAVES crash against the hull.

## CAPTAIN SKINSKY (CONT'D)

94 1 July. Search yielded no signs of stowaways, just the wooden boxes in the hold. The men are much relieved. We just crossed the strait at Gibraltar. The Atlantic awaits.

A CRASH OF THUNDER. RAIN.

## CAPTAIN SKINSKY (CONT'D)

95 6 July. Rough weather last three days. No time for crew to be frightened.

The STORM FADES AWAY. A NAUTICAL BELL RINGS.

96 CAPTAIN SKINSKY (CONT'D)  
 11 July. Another man disappeared.  
 Kandinsky. Like the first, he came  
 off his watch and was not seen  
 again. Set double watches  
 throughout the ship, as men fear to  
 be alone.

Another CRASH OF THUNDER. STORM. WAVES.

97 CAPTAIN SKINSKY (CONT'D)  
 20 July. Four days in hell,  
 knocking about in a maelstrom. No  
 sleep for anyone. Men worn out.

The STORM FADES AWAY. From above, the CRIES of a GULL.

An OMINOUS DRONE begins to creep into the soundscape...

98 CAPTAIN SKINSKY (CONT'D)  
 21 July. Another tragedy. Had  
 single watch, men too tired. Come  
 morning, could find no one on deck  
 save the steersman. We are now  
 without a second mate.

WAVES LAP... the DRONE GETS MORE PRONOUNCED.

99 CAPTAIN SKINSKY (CONT'D)  
 30 July. Nearing America. Weather  
 fine. All sails set. Retired early.  
 Was awoken by First Mate. Both men  
 on watch and steersman missing.  
 Only self and mate and two hands  
 left to work ship.

A FOGHORN... the DRONE GROWS LOUDER STILL...

100 CAPTAIN SKINSKY (CONT'D)  
 1 August. Woke up from a few  
 minutes' sleep by hearing a cry. I  
 could see nothing in the fog, but I  
 rushed on deck. No sign of the man  
 on watch. Another one gone!

The GROAN OF a RUDDER as it steers a ship.

101 CAPTAIN SKINSKY (CONT'D)  
 2 August. At midnight went to  
 relieve the man at the wheel, but I  
 found no one at the helm. Shouted  
 for the First Mate.

102                   FIRST MATE OLGAREN  
It is here, Captain, I saw it. Like  
a man, tall, thin, and ghastly  
pale. It is here and I'll find it.

103                   CAPTAIN SKINSKY  
And with a warning look and his  
fingers on his lip, he went below.

Some FOOTSTEPS... which FADE AWAY...

104                   CAPTAIN SKINSKY (CONT'D)  
Olgaren was gone for an hour. Then  
another one. The wind was choppy,  
and I dared not leave the wheel.

From below: A SCREAM.

105                   CAPTAIN SKINSKY (CONT'D)  
There came a startled scream, which  
made my blood run cold. Olgaren ran  
up to the deck, running.

106                   FIRST MATE OLGAREN  
He is here, Captain. He is here.  
The sea - the sea will save me.

107                   CAPTAIN SKINSKY  
Save you? Save you from - ?

A SPLASH!

108                   CAPTAIN SKINSKY (CONT'D)  
The only answer I got from Olgaren  
was the sudden way he cast himself  
overboard. I am all alone now.  
Alone with the ship. At least... I  
hope I am alone.

All sounds FALL AWAY... the DRONE REACHES A FEVERED PITCH.

INT. STUDY - NIGHT (**FRAME STORY**)

Dracula tsk-tsk's slightly.

109                   COUNT DRACULA  
I never did manage to feed on  
Skinsky. His little ploy with the  
crucifix did *that much* at least.

110                   MINA HARKER  
You were hardly starving.

COUNT DRACULA

111 Hardly the point. Before a peasant revolt, Petrof Skinsky had once been in line to be a baron of the Caucasus. When he fled and became a sailor, he brought half his royal retinue with him. His loyal crew.

MINA HARKER

112 My my, we really are in awe of the nobility around these parts...

COUNT DRACULA

113 Why do you think I picked *this* particular ship? A convenient timetable? Olgaren was an expert duelist. Abramoff had a brilliant mind for logistics. Smilofsky had cooked for the czarina.

MINA HARKER

114 And Kandinsky?

COUNT DRACULA

115 A brute. Dumb muscle and a debilitating obsession with whorehouses. That one sat poorly with me. What's that look?

MINA HARKER

116 Your great strength and your great weakness. They're one and the same. Eat the right people, you take on their virtues. Eat the wrong ones and you become their weaknesses.

COUNT DRACULA

117 A bit of junk food now and then never hurt anyone. What's next?

As Mina smiles at him - that was a point in her favor - we -

FADE TO:

INT. HARKER HOUSE - LOBBY - DAY

Mina at a desk, going over some papers.

MINA HARKER (V.O.)

118 I spent the next few days cooped up in my study, going over the documents from the shipwreck.

(MORE)

MINA HARKER (V.O.) (CONT'D)

A mysterious killer, who hunted in the dark. And bringing boxes of earth with them, no less. We'd long known that a vampire must rest in the soil of their homeland. But if the soil was taken out of their homeland? Would that allow an undead creature to - ?

KA-THUNK! The DOOR SLAMS OPEN, and in walks:

LUCY WESTENRA

119 Theater tickets. Tonight. Arthur will be there. I need my fearless accomplice.

MINA HARKER

120 No! I do not have time. Not tonight. No, don't pout, I am not -

She's interrupted by the BLARE OF HORNS, a FANFARE.

INT. THEATER - LOBBY - NIGHT

Various theater-goers mingle. Mina walks through the space.

THEATER CRIER

121 Intermission! Tonight's theatrical production will resume in ten minutes!

MINA HARKER (V.O.)

122 For... some reason, I suddenly found myself in the mood for the theater after all

She looks around. Stops, noticing something. Someone.

MINA HARKER (V.O.)

123 I'd left Lucy alone for a few minutes, so she could try to corner her Englishman. But then I spotted a familiar face.

MINA HARKER

124 Mr. Hawkins.

MR. PETER HAWKINS of Tellson's Bank is an older man with bushy eyebrows, a bushy beard, and a bushy disposition.

MR. HAWKINS

125 Mrs. Harker! Mina. I'm so glad to see you. Did my messenger find you?

126                   MINA HARKER  
Mess - ? No, he didn't.

127                   MR. HAWKINS  
Ah, damnation. Mina, we received a  
letter today. From Jonathan.

128                   MINA HARKER  
What? What did it say?

129                   MR. HAWKINS  
Here, let's step aside...

He LEADS her to a more secluded corner of the lobby. The  
sounds of chatter get a bit more muted.

130                   MINA HARKER  
Where is he? *How* is he?

131                   MR. HAWKINS  
On his way home. He was writing  
from Bistriz.

132                   MINA HARKER  
Bistriz? He's only made it as far  
as Bistritz?

133                   MR. HAWKINS  
No, no, the letter is from May. It  
was delayed in transit. But he  
should be home very soon. Hell, the  
subject of his investigation  
actually beat him here.

That stops Mina short. *What was that???*

134                   MINA HARKER  
Pardon me? Mr. Hawkins - my husband  
and I do not hide the nature of -  
of *his* work from each other. You  
can speak plainly to me.

135                   MR. HAWKINS  
Then I will. Jonathan reported that  
our information was just baseless  
rumors. He found no evidence of the  
suspected occult activity - cleared  
the count of all suspicion.

An ATMOSPHERIC WOOSH, and we -

POP TO:

INT. STUDY - NIGHT (**FRAME STIORY**)

Mina raises an eyebrow at Dracula. *Ahem?*

136                   MINA HARKER  
                  "Cleared the count of all  
                  suspicion?"

137                   COUNT DRACULA  
                  I may have... embellished things a  
                  bit. Smoothed things over between  
                  myself and Tellson's Bank.

As Mina rolls her eyes, we go -

BACK TO:

INT. THEATER - LOBBY - NIGHT

Still with Mina and Hawkins, in a corner of the theater.

138                   MINA HARKER  
                  And... you're sure that it was - ?

139                   MR. HAWKINS  
                  Quite positive. Trust me, I'd know  
                  Jonathan's handwriting anywhere.  
                  And besides, I've met Count Dracula  
                  myself now. He's quite courteous.  
                  Yes, Mina. He's here.

140                   MINA HARKER  
                  He's here? He's here in New York?

141                   MR. HAWKINS  
                  No, Mina he's here. He's uh... that  
                  gentleman, right there. The one in  
                  black.

Mina spots who Hawkins is pointing towards. Her stomach  
drops. Her face hardens.

142                   MINA HARKER  
                  ... excuse me, Mr. Hawkins. I must  
                  attend to this.

We travel with Mina, back into the center of the crowd. As it  
grows louder, we also hear a bit of Lucy LAUGHING.

143                   LUCY WESTENRA  
                  Oh my god, that is unbelievable.  
                  You are too much. I - Mina! Come,  
                  you must absolutely meet Mister...

144                                   COUNT DRACULA  
                                   Count, actually. Count Dracula.

And sure enough. There he stands. Plain as day. Black as night. Talking to Lucy. To Mina's Lucy.

145                                   LUCY WESTENRA  
                                   Oh, well then. Mina, this is Count Dracula.

146                                   COUNT DRACULA  
                                   A pleasure.

147                                   MINA HARKER  
                                   Charmed.

148                                   COUNT DRACULA  
                                   But Miss Lucy, you were just telling me about the -

149                                   MINA HARKER  
                                   Mina Harker, Count.

Well then. That's a horse of a different color.

150                                   COUNT DRACULA  
                                   Harker. As in...

151                                   MINA HARKER  
                                   Jonathan Harker's wife, sir.

152                                   COUNT DRACULA  
                                   Well. I owe your husband a great debt. He was... instrumental in my coming to America.

153                                   MINA HARKER  
                                   I'm sure he was. And where did you part ways with him?

154                                   COUNT DRACULA  
                                   My... coachman, ma'am, he took your husband back to Bistritz. Has he not returned yet?

155                                   (Mina shakes her head)  
                                   Ah well... sometimes delays in travel are inevitable. I'm sure he will turn up any day now.

156                                   MINA HARKER  
                                   I'm sure he will.

They just stand there, staring at each other. Mina's face - open hostility. Dracula's - the ghost of a smile.

Then, another BLAST OF FANFARE.

157                   MINA HARKER (CONT'D)  
The play's about to begin again.  
Come on, Lucy: we should return to  
our seats.

158                   COUNT DRACULA  
Yes... a pleasure to meet you,  
Madame Harker. And you as well,  
Miss Westenra. I... very much look  
forward to meeting you again.

And as Mina leads Lucy away, through the moving crowd,  
there's an ATMOSPHERIC WOOSH, and we are back in:

INT. STUDY - NIGHT (**FRAME STORY**)

Mina paces around the fireplace. Dracula watches her.

159                   MINA HARKER  
Tell me... what was it about Lucy?  
I... know Jonathan loved her, but -

160                   COUNT DRACULA  
No. You know *exactly* what it was  
about her. The first time you met  
her. You were fifteen. It was a  
rare, cold day in summer. Her hair  
was long, and her eyes danced, and  
she was kind. She was so kind. And  
when she laughed, you thought to  
yourself, "My god..."

161                   MINA HARKER  
"... her voice sounds like  
sunshine." I remember that.

162                   COUNT DRACULA  
And you were right. She *was*  
sunshine. I could not stay away  
from her, any more than you could.  
We both want what we can't have.

163                   MINA HARKER  
And so you saw something that  
beautiful and you just -

164                   COUNT DRACULA  
Oh, not *this*. I guarantee: at least  
one steak you've eaten has come  
from a beloved cow. You just do it,  
you just... live.



175                   MINA HARKER (V.O.)  
 She didn't look all right. She was  
 pale and shaky. Her eyes unfocused.

176                   LUCY WESTENRA  
 I'll be all right, I just need  
 to... to... Ahh...

And with a SIGH, Lucy FAINTS. Mina RUSHES FORWARD, catching  
 her friend and breaking her fall.

177                   MINA HARKER  
 Oh my god, Lucy! Lucy!

The sound of a PEN SCRATCHING ON PAPER takes us to...

INT. WESTENRA HOUSEHOLD - DAY

The FLUMPH of a BLANKET being deposited over Lucy.

178                   MINA HARKER (V.O.)  
 August 16th. Doctor Caffyn came by  
 the house that Lucy shares with her  
 mother.

DOCTOR ALVIN CAFFYN - a man with a lilting voice in his 40's -  
 has seen many patients today, and is perhaps a little jaded.

179                   DOCTOR CAFFYN  
 Exhaustion. With just a touch of  
 fever. A few days' bed rest.

180                   MINA HARKER  
 Are you... certain, doctor?

181                   DOCTOR CAFFYN  
 Quite, Mrs. Harker. It is a very  
 common diagnosis. Life these  
 days... young people try to go too  
 fast. It catches up to them.

182                   MINA HARKER  
 But... she drifts in and out of  
 consciousness. She's disorientated,  
 she's weak... are you sure it's  
 just exhaustion?

183                   DOCTOR CAFFYN  
 What else could it be, Mrs. Harker?

184                   MINA HARKER  
 ... blood loss, perhaps?

185 DOCTOR CAFFYN  
What would cause her to loose that  
much blood?

186 MINA HARKER  
There's a wound on her neck, it's -

187 DOCTOR CAFFYN  
Quite small, and already closing  
up. For the amount of blood you're  
talking about, it would take...  
(shakes his head)  
188 Let her rest, Mrs. Harker. Your  
friend should begin to show signs  
of improvement in just a few days.

Again, a bit of a PEN SCRATCHING on PAPER...

189 MINA HARKER  
August 17th... the patient is still  
weak and feverish...

190 MINA HARKER (V.O.)  
August 19th, no signs of  
improvement...

191 MINA HARKER (V.O.)  
August 20th... Lucy's mother  
insists on allowing all manner of  
visitors at all hours of the day...

192 MINA HARKER (V.O.)  
August 22nd, Lucy seems weaker, and  
the wound looks fresh again...

193 MINA HARKER (V.O.)  
August 24th... a marked turn for  
the worse. Lucy was ghastly, pale  
like chalk. Her breathing was  
painful. Enough is enough.

The sound of WRITING STOPS. We are now in -

INT. HARKER HOUSE - BEDROOM - NIGHT

The sound of a MATCH BEING STRUCK. Mina lights a LANTERN. She  
is sitting on a chair next to her bed, as a figure STIRS.

194 LUCY WESTENRA  
... Mina...?

195                   MINA HARKER  
Hello you... Welcome back to the  
world of the living.

196                   LUCY WESTENRA  
Where... where am I?

197                   MINA HARKER  
You're in my home. I... I had you  
moved here.

198                   LUCY WESTENRA  
My mother allowed this?

199                   MINA HARKER  
I had some strong words with her.

200                   LUCY WESTENRA  
And now you have me here, in your  
bed, while your husband is away.  
What will people say?

She LAUGHS a BIT, and it turns into a COUGH.

201                   MINA HARKER  
Easy, easy.

202                   LUCY WESTENRA  
It's dark outside. I've been...  
asleep for some time, haven't I?

203                   MINA HARKER  
Don't worry about that.

204                   LUCY WESTENRA  
But - but what is -

She moves a bit, causing some items to CLATTER slightly.

205                   LUCY WESTENRA (CONT'D)  
Mina, what is all this?

206                   MINA HARKER  
That is some... medical equipment.  
Which I commandeered. You had lost  
a lot of blood, Lucy. I gave you  
some of mine.  
(off Lucy's face:)

207                   MINA HARKER  
It's fine. I had plenty. There's  
more than enough of me to spare.

208                   LUCY WESTENRA  
How do you know how to do this?  
You're - you're a schoolteacher.

209                   MINA HARKER  
                   I've led an interesting life.  
                   Whenever you weren't looking.

She's interrupted by - KNOCK! KNOCK! KNOCK! Muffled and distant - probably the front door.

210                   LUCY WESTENRA  
                   Are you expecting someone?

211                   MINA HARKER  
                   I am very much not. Stay here,  
                   Lucy. I'll... I'll be right back.

Some STEPS as Mina travels through the bedroom, then down some STAIRS, until finally we are in -

INT. HARKER HOUSE - FOYER - CONTINUOUS

Again: KNOCK, KNOCK, KNOCK! A light, polite rapping on a WOODEN DOOR, perhaps made with a cane.

Mina UNLOCKS THE DOOR, SWINGS IT OPEN to find... No one? Or at least it seems that way for a moment. Until:

212                   DOCTOR CAFFYN  
                   Evening Madame.

213                   MINA HARKER  
                   Doc-doctor Caffyn? Is that you?

214                   DOCTOR CAFFYN  
                   Sorry, didn't mean to startle you.  
                   It's just a dark night.

215                   MINA HARKER  
                   It's all right, sir.

216                   DOCTOR CAFFYN  
                   And I'm sorry for calling so late,  
                   but is Miss Lucy Westenra here?

217                   MINA HARKER  
                   Why do you need to know that, sir?

218                   DOCTOR CAFFYN  
                   Her mother, madame. Out of her mind  
                   with worry. Came to my home, woke  
                   me up. Insisted I come here, make  
                   sure her daughter is all right. I  
                   told her, it was just a case of  
                   exhaustion, but...

He puts his hands up: *what can you do?*

219 DOCTOR CAFFYN (CONT'D)  
 So... is she here? Can I see her?  
 So I can soothe her mother's  
 worries and -  
 (stifling yawn)  
 220 - get a bit of sleep?

Mina stares at him, weighing options. Finally...

221 MINA HARKER  
 Miss Westenra is... very important  
 to me, doctor. I wanted to have her  
 here, to be able to monitor her  
 condition. And I am very happy to  
 say that she has been improving  
 these past few days.

222 DOCTOR CAFFYN  
 Wonderful. I am happy to hear that.

223 MINA HARKER  
 I am happy to report it. Well, I  
 appreciate you coming by, Doctor  
 Caffyn, but if that is all...

She starts to shut the door -

224 DOCTOR CAFFYN  
 Ah, wait, wait... Might I be able  
 to examine Miss Westenra? To  
 reassure Mrs. Westenra, you  
 understand. Please?

225 MINA HARKER  
 Well... if it'll help both of you  
 get a good night's sleep...

She swings the DOOR OPEN and gestures up the stairs.

226 MINA HARKER (CONT'D)  
 She is in the guest bedroom, third  
 door on the right from the stairs.  
 (BEAT)  
 227 Is there a problem? Don't you want  
 to step in, out of the dark?

228 DOCTOR CAFFYN  
 No, not a problem, Madame Harker,  
 but... It's not considered *polite*.  
 For a man to enter a woman's home  
 without a direct invitation to do  
 so.

MINA HARKER

229 I tend to find, sir, that a doctor  
goes wherever he is needed. If,  
that is, he really *is* a doctor.

(BEAT: *gotcha*)

230 Oh, but I think we *do* have a  
problem, wouldn't you say?

DOCTOR CAFFYN

231 I daresay we do. I was hoping we  
could do this the easy way.

A FWUMPH of cloth as he WHIPS HIS CLOAK OFF. There he stands.

COUNT DRACULA

232 But fine. The hard way then.

MINA HARKER

233 Count Dracula. But how did you...  
what did you do with Doctor Caffyn?

COUNT DRACULA

234 Oh, the good doctor and I had a  
quick word on the subject of blood  
donation. *Very enlightening.*

MINA HARKER

235 You admit it, then? You, Count  
Dracula, are a vampire?

COUNT DRACULA

236 I am. And you, Madame Harker... are  
a *widow*.

The slightest fast INTAKE OF BREATH from Mina. Oh.

But no time for that. Not now. Save it for later. Right now  
it's battle.

MINA HARKER

237 If we are speaking plainly, then  
let me make one thing extremely  
clear. You are not invited to come  
into my residence. Good night, sir.

Again, she begins to shut the door -

COUNT DRACULA

238 It's not too late. It's not too  
late to do the smart thing, Mina.  
Moving Lucy out of her home...  
Didn't anyone ever tell you it's  
*very rude* to interrupt a man in the  
middle of a meal?

MINA HARKER

239 Propriety was not my top concern at the time.

COUNT DRACULA

240 I'll tell you what *should* be your top concern: *angering me*. Return the girl, and I will not touch you. All you have to do is stand aside.

Mina stares at him for a BEAT, her face pure contempt.

Then, she OPENS THE DOOR all the way. Squares herself right in front of him.

MINA HARKER

241 Count Dracula, let me put this in the only terms your kind tends to understand: *this woman belongs to me*. Meddle with her and you'll have to deal with me.

Dracula's half smiling. *This one's got a bit of fight in her!*

COUNT DRACULA

242 Tell me *widow Harker*... do you have any idea who you are dealing with?

MINA HARKER

243 A better one than most. I am dealing with vermin. With a beast that taught itself to stand on two legs, and is oh-so-proud of its little trick. I know the rules by which you are governed. I know how far you can go.

COUNT DRACULA

244 Rules... oh, yes, I have rules. But you know the funny thing about rules? Sometimes a rule isn't actually a rule. You shouldn't believe everything that you read in books.

(exaggerated musing)

245 For example... that whole business about not being able to enter a home without an invitation...

He LUNGES AT HER, FAST, IMPOSSIBLY FAST, a HAND OUSTRETCHED, RIGHT AT HER THROAT, MAKING A SOUND LIKE THE HISS OF A VIPER -

Mina JUMPS BACK, EXCLAIMING IN FEAR, pure instinct taking over, no brave face to put on as a mask -



256 MINA HARKER  
Yes, I do.

257 COUNT DRACULA  
I'm not afraid of -

258 MINA HARKER  
Back.

The effect is instant - Dracula takes a STEP BACK.

259 COUNT DRACULA  
You are -

260 MINA HARKER  
I said BACK.

She STEPS FORWARD, and - again - he steps back. Involuntary. As is the SNARL that escapes from his clenched teeth.

EXT. HARKER HOUSE - STREET - CONTINUOUS

They face each other, defiant, combative.

261 MINA HARKER  
Well? I am past the threshold. Why are you not ripping me to shreds?

262 COUNT DRACULA  
I... I am... I will -

263 MINA HARKER  
**Back.**

He COWERS BACK, SNAPPING at her, spitting angry.

264 MINA HARKER (CONT'D)  
See? You fear this. In a way that I don't fear you.

She STEPS TOWARDS HIM... this time he holds his ground. His teeth on edge. Almost shaking.

265 COUNT DRACULA  
You *dare* to think you are stronger than I am?

266 MINA HARKER  
I think... I know... that I can face my fear. I can stand up to it. Whereas you...

Finally... he snaps. Can't take it anymore. FLINCHES BACK.

And LOSES HIS FOOTING. FALLS - SPILLS - ONTO THE GROUND.

267                   MINA HARKER (CONT'D)  
                   ... you fall down at the sight of  
                   yours.

He SNARLS AT HER - PURE BEAST NOW -

268                   MINA HARKER (CONT'D)  
                   (little smile)  
                   No, no. Down, boy. *Stay down.*

He GROWLS at her - it's been CENTURIES since he's hated  
 someone as much as he hates her. But he stops.

269                   MINA HARKER (CONT'D)  
                   There, that's a good beast. I want  
                   you to remember this fear. Hold  
                   onto it. Come back to it the next  
                   time you get ideas above your  
                   station, *Count.*

And with that, she turns around and WALSK BACK into her home.

270                   COUNT DRACULA  
                   You... who are you?

She stops. Turns around to look at him.

271                   MINA HARKER  
                   I am the widow of Jonathan Harker.  
                   I am the woman who is going to  
                   destroy you.

And she punctuates that with the most sarcastic, defiant,  
 infuriating little bow that anyone has ever given anyone.

272                   MINA HARKER (CONT'D)  
                   Good evening to you, Count Dracula.

And with that, finally, she SHUTS THE DOOR.

INT. HARKER HOUSE - FOYER - CONTINUOUS

A LONG, STILL BEAT... And then... Now that she's finally  
 alone.... here in private... Mina CRUMPLES.

And in a single EXHALE, we hear every bit of the fear, shock,  
 sadness, and stress that she didn't let herself feel. And as  
 we perhaps hear the first full SOB, we...

FADE TO:

INT. HARKER HOUSE - BEDROOM - DAY

Lucy, still bedridden, looks at Mina, who is sitting nearby.

273                   MINA HARKER (V.O.)  
The next day... I spoke with Lucy.

274                   LUCY WESTENRA  
He's... he's really dead? Jonathan?

275                   MINA HARKER  
I don't know. It could be a baroque  
lie. I'd quite like it if it was a  
baroque lie.

276                   (BEAT)  
No, it's true. I've been feeling  
it. In my gut. For days now.

277                   LUCY WESTENRA  
Mina... who is Count Dracula?

278                   MINA HARKER  
He's a monster. A very clever  
monster. That I'm going to destroy.

279                   LUCY WESTENRA  
You say things like that, and you  
think I don't notice you aren't  
actually answering my question.

280                   MINA HARKER  
Lucy, I... it's a lot. You wouldn't  
understand.

281                   LUCY WESTENRA  
I've been your friend for ten  
years, nine months, and however  
many weeks. You ever think I maybe  
could maybe... understand all the  
things you don't tell me?

Mina smiles at that. *She's always known, hasn't she?*

282                   MINA HARKER  
Lucy... I don't deserve a friend  
like you.

283                   LUCY WESTENRA  
Very few do. You're one of them.

Mina stops. Thinks for a LONG BEAT. Until finally...

284                   MINA HARKER  
I'll... make you a deal. I'll tell  
you what is happening. But then I'm  
going to tell you to do something.  
And you're just going to do it.

285                   LUCY WESTENRA  
Will it be something I want to do?

286                   MINA HARKER  
Yes and no. But you're going to do  
it. For me.

287                   MINA HARKER (CONT'D)  
And so I told her everything.

A DOOR OPENS and CLOSES and we are now in -

EXT. STREETS OF MANHATTAN - MOMENTS LATER

Mina walks out of her home.

288                   MINA HARKER (V.O.)  
Later that day, I went to the  
market, to look for some supplies.  
Garlic. Mountain ash. Everything I  
knew that had an effect on -

289                   MAN'S VOICE  
Mrs. Harker?

It's a COARSE VOICE, belonging to a no-nonsense old school  
Manhattan cop. His name is CONSTABLE RICHARD SMOLLET.

290                   MINA HARKER  
Officer Smollet. Good afternoon.

291                   OFFICER SMOLLET  
Afternoon, Mrs. Harker. I'm afraid  
you need to come with me, ma'am.

292                   MINA HARKER  
Excuse me?

293                   OFFICER SMOLLET  
Precinct got a letter. Expressing  
concern about you, ma'am. Erratic  
behavior. Says they're afraid  
you'll hurt yourself. Or others.

294                   MINA HARKER  
What is that non- whose business is  
it? Who would do such thing?

OFFICER SMOLLET

295 Ma'am, that's... The letter's from  
your husband. Mr. Jonathan Harker.  
(holds it up to her)

296 I just came down from Tellson's.  
Mr. Hawkins corroborated. It's his  
handwriting. His signature.

MINA HARKER

297 But - I have been behaving exactly  
the way I've always been behaving.

OFFICER SMOLLET

298 Still, ma'am, we have to take him  
at his word. He's your husband.  
(off her look)

299 I need you to come down to the  
precinct. A doctor will look you  
over. Give the all clear, chances  
are. But still. The sooner we go,  
the sooner we're done.

A BEAT. Mina stares at him. Knows this is bad.

MINA HARKER

300 This - this is a farce. This is  
*outrageous*.

OFFICER SMOLLET

301 Might be. But sorting that out's  
above my pay-grade. Come on, ma'am.

As he takes her by the arm, we -

FADE TO:

INT. HARKER HOUSE - BEDROOM - NIGHT

The room that has been Lucy's sickbed is still and quiet.

COUNT DRACULA (V.O.)

302 A few hours later, once night had  
fallen...

In the distance, we hear a DOOR OPEN... some APPROACHING  
FOOTSTEPS... coming up a set of stairs... then...

A DOOR SWINGS OPEN.

COUNT DRACULA

303 Good evening, miss Lucy. No,  
please, please, don't get up.



A METALLIC SLIDING SOUND. Like a grate of a cell opening. Because that is where we are. A cell. And through the window:

COUNT DRACULA  
 309 Good evening. I went by your house tonight, Madame Harker. Or, well, excuse me - my house. I thought I'd find Miss Lucy. Instead, I found this.

He tosses an item at her feet. It lands with a FWUMPH.

COUNT DRACULA (CONT'D)  
 310 Ship's time tables. One in particular has been circled. The RMS Priscilla. The last ship to depart from the docks... before sundown today. On board, returning home after a prolonged absence, is one Arthur Holmwood. Accompanied by a young lady whom he has grown quite fond of... and who is hoping the ocean air might help her recover from a lingering illness.

(BEAT)  
 311 A good move. I can appreciate that. But now... now comes my move.

He SMIRKS A BIT, his eyes cold.

COUNT DRACULA (CONT'D)  
 312 I know these kinds of places can be scary, but we are going to take *absolutely excellent* care of you while you're in our hands. And remember: it's all for your own good. Your behavior was starting to worry others. But it's all right. We'll help you. You just need to open up. To... let me in. And then the work can begin.

He smiles at her. His most villainous. His most wicked.

COUNT DRACULA (CONT'D)  
 313 Welcome to Carfax Asylum, Madame Harker. I'm sure you're going to enjoy your time here *immensely*.

And with that - he SLAMS SHUT the window on the cell door.

Leaving Mina in darkness.

END OF EPISODE 2