

DRACULA

THE DANSE MACABRE

By Gabriel Urbina

EPISODE 3

"EXPERIMENTAL PURPOSES"

RECORDING SCRIPT

09/29/2024

C1 FADE IN:

On a slight CREAK OF WOOD. We're somewhere dark and cramped.

1 MINA HARKER (V.O.)
I was twelve when I saw my first
vampire.

A couple of QUICK, SHALLOW BREATHS.

2 MINA HARKER (V.O.)
I was with my grandfather by then.
At the university.

Some slight SHUFFLING nearby - perhaps a wall away.

3 MINA HARKER (V.O.)
He didn't want me to see the work
he did. Said I was too young. But
there was a great big trunk in the
back of the room where he taught.
And I was very good at hiding.

The LID of a TRUNK is FLUNG OPEN.

4 GRANDFATHER
Mina.

Mina's GRANDFATHER is a stern dutchman of a terrifying
demeanor. At this point in her life, her granddaughter has
only seen him smile once.

5 MINA HARKER (V.O.)
He, of course, found me instantly.

INT. TRINITY UNIVERSITY - SEMINAR ROOM - NIGHT

Mina's grandfather stands over the trunk.

6 MINA HARKER (V.O.)
I'd argued with him. Begged. The
new boy was being allowed to watch.
The one from the orphanage. The one
who was only fourteen. Fourteen
wasn't *that* much older than I was.
I had just as much right as he did.
But my grandfather said there were
rules - rules about where women
were allowed and where they
weren't. So I'd snuck in while he
and his students were retrieving it
from the stables. But now... he'd
caught me.

A SHUFFLE and a CREAK of WOOD as Mina starts to get up.

MINA HARKER

7 And yet... instead of shouting, or scolding, or pulling me out, he put his hand on my shoulder. Put a finger up to lips. Shhhh.

Another CREAK as the LID is shut.

MINA HARKER (V.O.)

8 He closed the lid... but left it open just a crack. So I could see.

A DOOR OPENS. Some FOOTSTEPS as men approach.

GRANDFATHER

9 Is that it? Very good. On the table.

A HEAVY WOODEN OBJECT FLUMPS as it is deposited on a table.

GRANDATHER

10 Crowbar.

Presumably, someone obliges him. There's a WOODEN CREAK, then the sound of a COFFIN LID BREAKING.

Instantly, there's the sound of FIERCE ANIMAL SNARLING.

GRANDFATHER

11 Restrain the subject, please.
Yes... this will do. Mr. Harker,
the scalpel and the bone saw.

A PAUSE. Mr. Harker - who is also seeing a vampire for the first time in his life - is not complying. He is frozen.

GRANDATHER

12 Jonathan. Focus. This is serious work, boy, I need you present. The scalpel and the bone saw, now.

The Grandfather finally receives the requested tools. He moves closer to the thrashing figure of the vampire.

MINA HARKER (V.O.)

13 I stayed in that trunk for three hours. I saw everything the men did to that creature. How they took it apart. To understand what it was. How it could be alive in death. How to fight it.

(MORE)

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

For the first time in my life, I
felt like I was a part of the work
they did.

(BEAT)

14 I never loved my grandfather more
than I did that day.

And off of that, we -

CUT TO:

OPENING CREDITS:

"DRACULA: THE DANSE MACABRE"

"EPISODE 3: EXPERIMENTAL PURPOSES"

FADE IN:

C2 INT. CARFAX ASYLUM - STUDY - NIGHT

Shelves of scientific texts line the walls. A piano rests in
a corner of the room. At the center are a set of comfortable
lounge chairs, around a fireplace. It is here that Mina sits.

MINA HARKER (V.O.)

15 The second night at Carfax, you had
me brought to your study. By that
point, I'd been... processed. My
clothes were gone, my hair was
gone, all my worldly possessions
had been taken from me. The study
was a big room: an enormous
fireplace, endless bookshelves, and
that huge stuffed brown bear in the
corner, roaring at nothing.

After a BEAT, a set of DOUBLE DOORS OPEN. Dracula enters.

COUNT DRACULA

16 I am so sorry to keep you waiting.
Had to see to one of the patients
in the East ward. Lovely man, very
talented painter.

(smacks his lips)

17 Were you offered something to eat?
To drink? There's a lovely bottle
of pinot noir in the cabinet over
there.

She just stares at him - *fuck you.*

Dracula shrugs and takes a seat directly opposite from her.

18 COUNT DRACULA (CONT'D)
Suit yourself. Now tell me... how
are you today?

19 MINA HARKER
No.

20 COUNT DRACULA
No? You are *no*?

21 MINA HARKER
No, we are not doing this.

22 COUNT DRACULA
Oh, come now. There is no reason
why the two of us can't talk like
civilized people.

23 MINA HARKER
Correct. There is not *one* reason,
but a multitude of them. Most of
them involving *murder*.

24 COUNT DRACULA
Are we not at a place where we can
move past the little things?

25 MINA HARKER
The only reason why I am in this
place at all is because you have me
immobilized in a straight jacket.

Oh yes. Right - at the moment Mina is bound and restrained,
very much held in place where she is sitting.

26 COUNT DRACULA
An unfortunate measure, but it's
entirely for your own safety. I'm
here to help, Mina.

Mina SCOFFS: *sure, sure...*

27 MINA HARKER
And that's why you've taken over an
insane asylum? To *help*?

28 COUNT DRACULA
New York hasn't known what to do
with this place for *decades*. They
were only too eager to pass on the
property and its social function to
a... private investor.

MINA HARKER

29 Oh *good*. Exactly what the City of
New York needs. What are you really
doing here?

Dracula CHUCKLES - the spider enjoying the fly in his web.

COUNT DRACULA

30 Fine, fine. Well... When you've
been alive for as long as I have,
you start to see certain...
patterns in humanity. Humans *love*
clever. Clever gets you wealthy and
powerful and comfortable. But
brilliant? That's a different
matter. Humanity doesn't like it
when someone is *too far* ahead of
the time - the village square hates
it when someone is right about
something they're not ready to stop
being wrong about. In the 1500's,
if you said the Earth revolved
around the sun, you were burnt at a
stake. In the 1600s, if you thought
a country could be ruled by its
people rather than a king, you were
hanged, drawn, and quartered. In
the France of the 1700s, if you
dared to say that maybe the whole
revolution business was going off
the rails, you were sent to the
guillotine. And now, in the 1800's,
when someone is ahead of the
curve... more often than not...

MINA HARKER

31 ... we send them to an asylum.

COUNT DRACULA

32 Just so. It's where you end up if
you're a brilliant, forward
thinker. If you're someone -

MINA HARKER

33 - like me?

She shoots him a sharp smile, all teeth.

COUNT DRACULA

Exactly like you, yes. See, I don't
have a problem with brilliant
people. I like them. I like being
able to... take my time with them.

(MORE)

COUNT DRACULA (CONT'D)

And it's nice to have them in a place where if nobody asks too many questions when people pass away unexpectedly.

For a BEAT they just stare at each other.

MINA HARKER

35 All right - I'm brilliant, you're mad, we're stuck together in an asylum. I've heard worse premises for melodrama. What happens now?

COUNT DRACULA

36 Do you like games, Madame Harker?

MINA HARKER

37 Did I - *games*? Do I like games?

COUNT DRACULA

38 I love games. The only problem is... a game's only as good as your opponent. The two of us are going to play a game, a game that's going to decide -

HAWK-TOOIE. Dracula blinks. Brings a hand to his cheek.

COUNT DRACULA (CONT'D)

39 ... did - did you just spit at me?

MINA HARKER

40 It felt like the thing to do, given the circumstances. I'm sorry to interrupt, but let's skip ahead. My life is effectively over. I know that, you know that, the stuffed bear over there knows that. You are going to kill me. The only variable left is whether you are going to kill me now or kill me later. The fact that you haven't done it already suggests you want something from me. Something only I can give you. How am I doing so far?

(BEAT, no answer)

41 I'll take your silence as, well, I'm doing quite well. But bad news: Whatever you want, I'm never going to give to you. And seeing as I am not small enough to fear something as quotidian as death, you have no power over me. So I'm not playing.

For a LONG BEAT he just watches her... then he gives her a small half smile. *Not bad.*

He rises to his feet and, walking, gestures towards...

42 COUNT DRACULA
Tell me, Madame Harker, do you
play... the piano?

43 MINA HARKER
The *piano*? Do I play the piano,
that's what you just said?

We hear a RUSTLE OF FABRIC. He's putting on a pair of gloves.

44 COUNT DRACULA
Yes. This one was here when I took
over the premises. Lovely thing,
but a bit corroded. I'm having it
re-strung.

45 MINA HARKER
I know we're in a place of madness,
but is there a point to *this*
particular bout of madness?

46 COUNT DRACULA
The point... is that even objects
of great beauty require a bit of...
calibration from time to time.

He takes an object from on top of the piano and walks back to Mina, bringing the object with him. Stares down at her.

47 COUNT DRACULA (CONT'D)
You know things. Things about
vampires. Things about *me*.

She looks up at him, a bit of nerves cracking her facade.
Where is this going...?

Then... he KNEELS.

48 MINA HARKER
What are you doing? Why are you
kneeling?

49 COUNT DRACULA
I'm about to make my point a little
more sharply than I had planned.

There's the sound of something TENSING as he moves his hands.

50 COUNT DRACULA (CONT'D)
I'm afraid of the cross, aren't I?

51 MINA HARKER
... yes, you are.

52 COUNT DRACULA
Good girl. Tell me why.

53 MINA HARKER
Why?

A TWISTING OF GEARS, then he places a CLOCK on the table.

54 COUNT DRACULA
Why, yes. And what do you think? A
minute ought to do it?
 (turns back to her)
55 Tell me why vampires are afraid of
the cross in the next sixty seconds
or I'll use this piano wire to
slice off your foot.

Again that tensing sound of the PIANO WIRE that he's holding
TAUT, now right up to her leg: a makeshift wire saw.

56 MINA HARKER
What?

57 COUNT DRACULA
Sixty seconds and... go.

He FLICKS the CLOCK and it STARTS TO RUN. TICK - TICK - TICK -

58 MINA HARKER
Are you - are you serious?

59 COUNT DRACULA
Tick tock, Mina...

60 MINA HARKER
All right, wait wait! Let me think.

We begin to hear various ZOOMING and WHIZZING SOUNDS -
ELECTRICAL CRACKLING. Mina's mind going into overdrive.

61 COUNT DRACULA
Sure. Have a look in that big
library in your head. See if you
can find the right book.

62 MINA HARKER
Quiet.

In quick succession, we hear BOOKS SLAMMING OPEN, PAGES BEING TURNED, PAPER CRACKLING... mental compendiums being opened.

Beneath it, the WIRE gets TENSER...

MINA HARKER (CONT'D)

63 You are dead. Undead. A creature
 living past the point of its
 natural span. Not a man but an
 animal, a predator, a parasite, a -

As she speaks, we hear various sounds of ANIMALS. The HISS OF A COBRA. The SNARL OF A WOLF. The SNAPPING JAWS OF A PANTHER.

COUNT DRACULA

64 No, no, that's the wrong direction.
 Wrong and *boring*. Thirty seconds.

Mina bites her lip. *Shit*. Then, nothing to it:

MINA HARKER

65 Fine, fine. You're not a creature
 of instinct. You're not *just* a
 beast. You're... a man. What's left
 of a man. The shadow of a man.

COUNT DRACULA

66 Closer and farther at the same
 time...

The WIRE TENSES, now pressed against SKIN...

MINA HARKER

67 Fine, forget you. The cross, what
 is the cross...? It's a sign of...
 of civilization? Of spirituality?

COUNT DRACULA

68 Come on... tick tock tick tock...

MINA HARKER

69 Give me a moment here. It's... the
 sign of a higher power. Or the
 pursuit of a higher power. Or...

COUNT DRACULA

70 Seven seconds...

More images whizz past, a hurricane of thoughts, until finally we hear, emerging from the din -

The LATIN CHANTING of an OLD SCHOOL CHRISTIAN MASS.

MINA HARKER

71 It's a matter of... ritual. Of habit, of community, of...

The WIRE TENSES... starts to draw blood...

COUNT DRACULA

72 Three... two... here we go...

MINA HARKER

73 It's what you lost! It's what you lost when you became a vampire.

BRRRRRRRING... the alarm clock starts to go off.

After a BEAT - in a single sharp motion of his elbow - Dracula KNOCKS IT AWAY, shutting it up.

But beyond that, they stay exactly where they were. The WIRE TENSES in his hands.

COUNT DRACULA

74 Say more.

MINA HARKER

75 You... you were a man once. You were alive. Then you died. But some part of you... remained. As... something less than what you were. You can... imitate life, you can steal it, you can live the way an animal does. But...

(click)

76 A human isn't just an animal. There's a greater part of it. To being a person. It's... other people. It's a sense of home. And it's understanding there may be more to us than just living. That's all gone for you. And some part of you feels that loss. Is... *revolted* by it. And when you're confronted by it, the animal part of you can't contain itself. No. Get it away. Run away, now. It's why you can't just enter someone's home... and why you're so afraid of the cross.

(coup de grace)

77 Except it isn't just the Christian cross, is it? It's all kinds of religious symbols. It's anything that reminds you that you are less than you once were, isn't it?

For another BEAT they are frozen in place. Then, the sound of WIRE UNSPOOLING as Dracula releases it.

Mina SIGHS A BIG SIGH OF RELIEF.

COUNT DRACULA

(low, cold)

78 Brilliant. Everything I thought
you'd be and more. I knew there was
a reason I liked you, Mina Harker.

MINA HARKER

79 What... the hell... was that -?!

COUNT DRACULA

80 The first hand in the game we are
about to play. Because you're
right. A vampire is less than a man
He is just a mindless monster...
Until he's not. I'm not like that.

MINA HARKER

81 ... no, you're not. I'll grant you
there is some... residual human
intelligence still in you.

COUNT DRACULA

82 There's man in here, not just a
beast. How did I do that?

MINA HARKER

83 ... I don't know.

COUNT DRACULA

84 And so we come to the heart of the
matter. I don't have other people
like me. I've been meaning to do
something about that. To... make
myself a match. If only I could
meet the right person.

Mina's eyes widen. Understands where this is going.

COUNT DRACULA (CONT'D)

85 So here's the game: can you figure
out what it takes to turn someone
into a thinking vampire... *before*
I'm done doing it to you? If you
do... you go free. If you don't...
you stay at my side. *Forever*.

MINA HARKER

86 No, this is - why would you tell me
this? Why give me a chance at all?

COUNT DRACULA

87 Because I want to know that I'm
 right about you, Madame Harker. And
 I want you to understand one thing:

And suddenly, he's on top of her. GRABBING HER HAIR and
PULLING HER HEAD BACK. Exposing her neck. Her THROAT.

COUNT DRACULA (CONT'D)

(whispered:)

88 Death is my mercy. Death is the
 great, long peace I grant. If you
 think the choice before you is as
 kind as death now or death later...
 you are severely lacking in
 imagination.

He RELEASES HER, and she FLINCHES AWAY FROM HIM.

COUNT DRACULA (CONT'D)

89 Mr. Hennessey?

The DOORS OPEN and in comes MR. HENNESSY, head orderly and
man most likely to be confused with a gorilla at the asylum.

COUNT DRACULA (CONT'D)

90 Would you take Madame Harker back
 to her cell? And... bring her a
 warm meal. Some fresh clothes.
 Maybe a bar of soap. She's been...
 brilliant today.

MR. HENNESSY

91 Yes, sir.

We hear a SHUFFLE as Hennessey grabs Mina and begins to walk
her out of the study. Then -

COUNT DRACULA

92 Actually... a single might not be
 the thing for Madame Harker. Let's
 transfer her to one the inhabited
 cells. Put her in with...

He considers some files on his desk. Picks one up.

COUNT DRACULA (CONT'D)

93 ... Ms. Renfield, if you'd be so
 kind?

As the DOORS into the STUDY SLAM SHUT, we -

CUT TO:

C3 INT. CARFAX ASYLUM - CELL - MINUTES LATER

A HEAVY, METAL DOOR OPENS, then SLAMS SHUT.

94 MINA HARKER (V.O.)
I was taken to my new cell, to
meet... my new companion.

95 R.M. RENFIELD
Who are you!?

REBECCA MACKENZIE RENFIELD has been at Carfax for many years now. She speaks in mutters or sharp, manic bursts.

96 R.M. RENFIELD (CONT'D)
Come! Quickly now, who are you?!

97 MINA HARKER
Mina - Mina Harker.

98 R.M. RENFIELD
Mina Mina Mina Harker. Yes. No.
Wait. Is it Mina or is it Harker?

99 MINA HARKER
...what? It's either, whichever -

But Renfield is overcome by a COUGHING FIT and crouches low.

100 MINA HARKER (CONT'D)
Are - are you okay? What's - what's
wrong?

But as abruptly as it started, Renfield's COUGHING STOPS. She takes a few steadying, WHEEZING BREATHS. Then -

101 R.M. RENFIELD
Heh, nothing's wrong. Everything's
wrong. My lungs are charcoal,
haven't been right for half a
decade. You save yours. Harker, you
said?

102 MINA HARKER
... yes, Harker.

103 R.M. RENFIELD
Good. Good. Well. It's nice to meet
you. I've heard about you. He
speaks about you.

104 MINA HARKER
... He? You mean, Count Dracula?
(no reply)
(MORE)

105 MINA HARKER (CONT'D)
All right, then. *Great.* I'll...
just sit here, then.

106 R.M. RENFIELD
NO!

Mina JUMPS back, from the sudden exclamation.

107 R.M. RENFIELD (CONT'D)
Not there! You'll disturb them.

108 MINA HARKER
Disturb the...?

109 R.M. RENFIELD
The flies. Little lives, all in a
row. I collect them. I collect
lives. Little ones first. Then
bigger ones. The way he he does.

110 MINA HARKER
... I see. Right.
 (lower, more to herself)
111 I need to get out of here. At once.

There's a BLAST OF THUNDER, and we -

CUT TO:

C4 INT. STUDY - NIGHT (**FRAME STORY**)

Mina and Dracula sit opposite each other.

112 COUNT DRACULA
How long were you there? All told?

113 MINA HARKER
I was there... for two years, a
month, three weeks, and six days.

 (BEAT)
114 The treatment could be... humane.
When you wanted. Clean clothes.
Blankets on the bed. Food that was
only... slightly spoiled. That's
when you were pleased with me.

115 COUNT DRACULA
And when I wasn't pleased?

We hear a few sounds, distant and echo-y, as through a fog...

A BLOW LANDS... a SPLASH OF WATER... a BLAST OF VOLTAGE...

MINA HARKER
 116 Things were harsher.
 (then:)
 117 But you were happy at first.
 Thrilled you could play your little
 game.

As they talk, we -

FADE TO:

INT. CARFAX ASYLUM - STUDY - NIGHT

Mina is in front of Dracula's desk. FLUMPH! A BOOK LANDS on the desk in front of her.

MINA HARKER
 118 What is this?

COUNT DRACULA
 119 Saint Walpurga's writing on matters
 of the occult. Bit of light reading
 for my favorite patient.

MINA HARKER
 120 I've read many books on the subject
 of vampires already.

COUNT DRACULA
 121 Not like these you haven't. Not the
 kind we have in the old world.
 (then:)
 122 Well, fine, if you don't want to
 read it -

He starts to PULL THE BOOK BACK.

MINA HARKER
 123 Wait, wait. I... I didn't say that.

He stares at her for a BEAT. Then smiles: *good girl*.

COUNT DRACULA
 124 You want to know, don't you?

MINA HARKER
 125 I'll confess to some...
 professional, clinical curiosity.
 The sooner I know how you happened,
 the sooner I can make sure nothing
 like you ever happens again.

He OPENS A DRAWER. Places an object on the desk.

139 COUNT DRACULA (CONT'D)
 The last journal of Jonathan
 Harker. See what you find in there
 that might be of use to you.

And off of that, we -

CUT TO:

C5 INT. CARFAX ASYLUM - CELL - NIGHT

Renfield is in a corner, MUTTERING, as the DOOR OPENS.

A BEAT as it SLAMS SHUT and LOCKS behind Mina.

140 R.M. RENFIELD
 Harker? Are you back, Harker?

Mina STUMBLES into the room still holding the books Dracula gave her and SITS on her bed, eyes wide.

141 R.M. RENFIELD (CONT'D)
 Oh. I see. I see. He gave you
 books. I wish he would give me
 sugar, they would like it so much.
 My flies. This looks like a journal
 - can I take that one for - ?

R.M. RENFIELD goes to REACH for Jonathan's journal and -

142 MINA HARKER
 NO! Don't!

BEAT. That was louder and more manic than she intended.

143 R.M. RENFIELD
 All right, Harker. It's all right.
 They're your books. I won't touch.
 My flies won't touch. You'll be all
 right.

Mina takes a SHAKY, SHUDDERING BREATH.

144 MINA HARKER
 No, Renfield, I don't think I will
 be. I... I think I am in very far
 over my head this time...

Renfield slowly SITS DOWN on the bed next to her.

R.M. RENFIELD

145 Life's the key. Little flies,
little lives everywhere. Big lives
where they matter. We can take them
in. Like he does, but different.

(then:)

146 You have family, Harker? Little
lives around yours?

A BEAT. Mina considers R.M. RENFIELD. Then...

MINA HARKER

147 My parents died in a fire when I
was five. I was sent to live with
my grandfather. "Professor of
Anthropology and Theology." A lot
of people said he was too important
to be running after some orphan
girl. But he took me in.

(BEAT)

148 He was... uncompromising. He didn't
care what anyone thought. He did
what he wanted. And he studied the
things that he thought were
important. And when something is
important you just... you do it.
That's what he was like.

R.M. RENFIELD

149 And he is gone now?

MINA HARKER

150 He passed away years ago. He's
gone. Like Jonathan is gone. And
Lucy's gone. I'm very alone now.

R.M. RENFIELD

151 No, no not alone. You have me. And
the flies.

Mina can't take it. She actually LAUGHS at that.

MINA HARKER

152 God, I must be going mad.

Off of that, we -

CUT TO:

C6 INT. STUDY - NIGHT (**FRAME STORY**)

Mina stares into the fireplace. Dracula watches her.

MINA HARKER

153 Later that night, I finally got to read Jonathan's account of his time at Castle Dracula. Just as he had once been trapped there... now my time at Carfax began *in earnest*. We fell into our little routine.

MUSIC BEGINS - Franz Liszt's *Totentanz* - and we go into:

MONTAGE SEQUENCE:

INT. CARFAX ASYLUM - STUDY - NIGHT

FWUMPH! Dracula deposits a new book in front of Mina.

MINA HARKER (V.O.)

154 Every week, you gave me a new book.

COUNT DRACULA

155 King James's *Daemonologie*.

FWUMPH! Another one.

COUNT DRACULA (CONT'D)

156 Treatise on the Apparitions of Spirits.

FWUMPH! FWUMPH! FWUMPH!

COUNT DRACULA (CONT'D)

157 The Cin-Caellum. The Hexenhammer. The Lesser Key of Solomon.

MINA HARKER

158 And every week I had the same answer for you:

MINA HARKER (CONT'D)

159 I don't know.

COUNT DRACULA

160 That's a shame, Madame Harker. Let's give it another week, then.

Dracula smiles at her, cold as ice.

BACK TO:

INT. STUDY - NIGHT (FRAME STORY)

She still faces the fire.

161 MINA HARKER
 Sometimes life was almost
 tolerable. Other times...

There's a FLASH - like a memory that suddenly muscles its way
 to the front of the mind: A CRACKLE OF ELECTRICITY. A SCREAM.

162 COUNT DRACULA
 I was less courteous.

FADE TO:

INT. CARFAX ASYLUM - HALLWAY - DAY

Mina is led back to her cell from one of the various
 facilities in the asylum.

163 MINA HARKER (V.O.)
 I heard things, as I was led
 throughout the asylum. From the
 attendants.

She passes Hennessy, in conversation with another attendant.

164 MR. HENNESSY
 That old geezer in Cell 214 finally
 kicked it, huh? What's he marked
 for, grounds or chapel?
 (flips a page)
 165 Grounds, right. Bag him. Let the
 grave keeper know. Get him in a
 box, get him in the Earth. *Quick.*

With a CLANG, Mina's CELL DOOR CLOSES. We are now in:

INT. CARFAX ASYLUM - CELL - CONTINUOUS

She looks around, discovers -

166 MINA HARKER (V.O.)
 In time, my cellmate rose to higher
 ambitions.

167 R.M. RENFIELD
 Look, Harker! Spiders. I collect
 spiders now. Aren't they pretty.
 They ate the flies. All those
 little lives, into a bigger life, a
 bigger life...

BACK TO:

INT. CARFAX ASYLUM - CELL - DAY

Mina wakes up - feels her neck. GROANS.

168 MINA HARKER (V.O.)
 And every so often I'd see my hands
 shake. I'd feel lightheaded. You
 were feeding on me.

169 COUNT DRACULA (V.O.)
 I was feeding on a lot of people.
 But... yes. You were...
 irresistible.

170 MINA HARKER (V.O.)
 So I kept getting weaker. And you
 were getting stronger. And
 cleverer. But you know what was the
 worst part?

A SCRAPE of METAL on the ground.

171 MINA HARKER
 Renfield, what are you doing?
 That's *your* breakfast.

172 R.M. RENFIELD
 No, no, no. You are weak. He... he
 took your life, didn't he? In the
 night. He took it away. Very rude.
 And life is the key. You need to
 get yours back. So take of my life.

Hesitant, Mina takes the bowl of gruel.

173 MINA HARKER (V.O.)
Kindness. Even in this nightmare
 you'd fashioned... there was
 kindness to be found.

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

He nods along, remembering.

174 COUNT DRACULA
 And you tried to escape. Three
 times you tried.

175 MINA HARKER
 And three times I was caught.
 January of 1894.

INT. CARFAX ASYLUM - STUDY - NIGHT

BLUMPH! Mina is deposited in front of Dracula's desk.

176 MR. HENNESSY
Caught her trying to scale the
south wall, sir.

177 COUNT DRACULA
Throw her in solitary. Two weeks.

178 MINA HARKER (V.O.)
September of 1894.

Again: BLUMPH! She is deposited in front of Dracula.

179 MR. HENNESSY
Tried to smuggle herself out in the
laundry, sir. It was a near thing.

180 COUNT DRACULA
Solitary. Half rations. A month.

181 MINA HARKER (V.O.)
And February of 1895.

One more time: BLUMPH!

182 MR. HENNESSY
She got Mr. Donaldson with one of
the cooking trays. Very nearly
fought her way out.

183 COUNT DRACULA
Forty-five days. Solitary. And...
break one of her legs.

There's a HORRID SNAPPING SOUND.

184 MINA HARKER (V.O.)
It took nearly six months to heal.
I was... less eager to make an
attempt during that time.

The various sounds of the asylum begin to blend together...

185 MINA HARKER (V.O.)
And so, days became weeks...

A BOOK SLAMS SHUT. A HATCH OPENS. A SNAP OF ELECTRICITY...

186 R.M. RENFIELD
It's life... the key is life...

187 MR. HENNESSY
Take that one down to the chapel...

188 COUNT DRACULA
Tick tock, Madame Harker...

189 MINA HARKER (V.O.)
Weeks became months...

190 COUNT DRACULA
You're going to make an excellent
companion...

191 R.M. RENFIELD
Many little lives, one big life...

Until finally... a BOOK SLAMS SHUT. And everything stops.

192 MINA HARKER (V.O.)
And months... became two years.

Slowly, sounds fade in around her, until we are again in:

C7 INT. STUDY - NIGHT (**FRAME STORY**)

Her back is to the fire now. She's staring at Dracula.

193 COUNT DRACULA
And then... suddenly, it happened.
What changed? What was different
that day?

She puts her hands up: *I don't know.*

194 MINA HARKER
It wasn't just one thing. It was...
reading everything. Being around
you. Hearing Renfield mutter about
life, what matters is life. It
was... two years of hell. That's
what it was.

195 (then:)
You'd had brought me up to your
study again...

As he stares at her, we -

FADE TO:

INT. CARFAX ASYLUM - STUDY - NIGHT

265 Mina sits at the desk, Dracula paces around her, FLIPPING through the pages on a file.

196 COUNT DRACULA
Sorry, bit behind on the intake work. The more you do of it, the more there is to do...

197 MINA HARKER
I feel for you in this difficult time.

198 COUNT DRACULA
You know, Madame Harker... I sense that you aren't taking matters between us seriously. It's like your heart's not in it.

Let's all take a BEAT to imagine the withering look she's giving him.

199 MINA HARKER
You want me to take this seriously? Fine. But in exchange, I want a three course French meal, some *actual* medical attention for Renfield, and a pony. You know, she actually tried to eat a bird yesterday. A bird.

200 COUNT DRACULA
You're stalling, Madame Harker.

She raises her hands up: *what do you want from me?!*

201 MINA HARKER
I don't know! I just don't know what makes someone turn into a vampire and retain its humanity. I don't know which parts of the last two years have been to kill me and which ones have been to preserve my mind into death and which ones are just for your own amusement! I don't know and the answer isn't in these books!

202 COUNT DRACULA
There are mentions in the books of other creatures like me - intelligent vampires, thinking vampires.

MINA HARKER

203 Passing mentions, in a sea of myth and allegory. Momentary references to a vampire that was a warlord or one who masqueraded as a priest. What am I supposed to do here?

COUNT DRACULA

204 I want you to be brilliant, at least before I -

MINA HARKER

205 Before you kill me, yes. Well, I'm sorry, but I have nothing for you. A vampire rises from the grave. He is a feral, mindless creature. He kills others, steals their humanity by drinking their blood. Robbed of what made them human, they rise as vampires themselves, and from there the virus spreads. How you add a working mind into that cycle is - is beyond me! Honestly, the only thing that makes even remote sense would be if -

And suddenly, the runaway train comes to a STOP.

Wait. Wait. Wait. Whoa. Holy shit.

MINA HARKER (CONT'D)

206 Is to... oh. Well, that would... I mean, you couldn't do that because then... you would...

COUNT DRACULA

207 I would... *what*, Mina Harker? Why wouldn't it work?

She turns towards him, suddenly aware of how intently he is watching her.

And suddenly... the clouds part.

MINA HARKER

208 ... oh my god. You... don't know... do you? You don't know how... you became a vampire and retained your humanity, do you? The whole point of this hasn't been can I stop you from doing it to me... it's been about me figuring it out *for you*.

Dracula watches her. Still as ice. Very cold.

209 COUNT DRACULA
 Very good, Madame Harker. Brilliant work. I knew you had it in you. And now... you are going to tell me.

210 MINA HARKER
 I am going to to do no such thing.

He GRABS a NOTEBOOK off his desk, FLIPS through it, looking for something.

211 COUNT DRACULA
 Yes, you are. Because you can either tell me what you've discovered, or... I can take what's in your head through your blood. And then I can go to Oakwood Manor.

212 MINA HARKER
 You can go... where?

213 COUNT DRACULA
 Oh, you don't know Oakwood Manor? It's a lovely estate, just south of London. Home of a fine young man who just inherited his father's title of Lord Godalming. He lives there, with his newborn son, and his lovely, lovely wife... an American he met while abroad.

214 COUNT DRACULA
 (dark smile)
 Did you really think she was safe? The Atlantic isn't *that* big. I very nearly made arrangements to go to London, you know, instead of New York. I expect I'll be just as happy there... right after I turn everyone at Oakwood Manor into my new family.

His HAND SHOOTS OUT, and GRABS HER BY THE THROAT. PULLS HER TOWARDS HIM.

215 COUNT DRACULA (CONT'D)
OR... you could spare your friend by simply TELLING ME WHAT YOU KNOW. TELL ME AND I WILL AHHHHH!

There's a sudden sound of FLESH TEARING and with a WOOSH we -

CUT TO:

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

Dracula's hands go, unconsciously, to his throat.

COUNT DRACULA

216 You bit me. You bit into my neck.

(Mina shrugs: *sue me*)

217 What in the hells possessed you to do such a thing?

MINA HARKER

218 Oh, you know. Complete and utter panic. And... I wanted to see what would happen. Call it... an experiment.

COUNT DRACULA

219 You were fierce. You broke the skin. And you drank my blood.

(then:)

220 You were out cold. For a few hours. Then...

With another WOOSH, we -

CUT TO:

INT. CARFAX ASYLUM - STUDY - NIGHT

Lying on the desk, Mina wakes up with a GASP. She has to CLEAR HER THROAT, almost as if she swallowed seawater. Then -

MINA HARKER

221 Good God.

She turns, sees him in a nearby chair. His neck bandaged.

COUNT DRACULA

222 That was a very foolish thing to do, Mina.

There's a CRACKLE - like a STATIC SPARK. Mina shakes her head, overcome with a strange sensation.

MINA HARKER

(low, soft)

223 What?

COUNT DRACULA

224 The wound will heal. In time. With enough blood. But if you think -

225 MINA HARKER
The boxes of dirt. The ones you
brought to America, the ones you
have to rest in. You're keeping
them down in the asylum's chapel.

226 COUNT DRACULA
... what did you just say?

227 MINA HARKER
 (smacks her lips)
Oooh... Interesting. Your blood...
now a bit of *your* life in me.

Dracula laughs - unnerved, but trying not to show it.

228 COUNT DRACULA
It's... it's a clever trick. But if
you think you can unbalance me -

229 MINA HARKER
Who's Maria? Her name. I can...
taste it. Over and over again. She
was someone to you. Who was - ?

BLAM! He's DECKED HER. She LANDS ON THE GROUND with a THUD.

But even as he GROWLS and she wipes blood - now *her own* blood
from her lip - Mina is LAUGHING.

230 MINA HARKER (CONT'D)
Touched a nerve, eh, doctor?

Dracula is SHAKING with fury.

231 COUNT DRACULA
Congratulations, Madame Harker...
you are officially too clever. By
half. But don't worry, I won't
waste your blood on a quick death.
MR. HENNESSY!

The DOOR INTO the study SPRINGS OPEN.

232 COUNT DRACULA (CONT'D)
Take this... *filth* back to her
cell. And... clear the schedule for
the operating room tomorrow. I
think we have...
 (DEEP BREATH: *calm down*)
233 I think we have an emergency
lobotomy to perform.

There's the HEAVY CLANG of the CELL DOOR, and we are back in:

C8 INT. CARFAX ASYLUM - CELL - 20 MINUTES LATER

Still dazed, Mina takes a seat on the floor. Across the room, Renfield softly MUTTERS to herself.

234 MINA HARKER (V.O.)
Once this *filth* had been taken back to her cell, the reality of the situation began to sink in.

RENFIELD COUGHS. It sounds worse than it has so far.

235 R.M. RENFIELD
I'm okay, Harker. Don't worry about me.

236 MINA HARKER
I have to admit, it's not just you I'm worried about at the moment.

For a BEAT, she just sits there. Then... a RUSTLE of PAPER.

237 R.M. RENFIELD
What are - what are you reading, Harker?

238 MINA HARKER
... my husband's journal. I... miss him.

(turns a page)
239 It's... a shame. There was still a third of the journal left to go. He never got to use it.

(flips through the pages)
240 Wait...

241 MINA HARKER (V.O.)
I'd never flipped the journal to the end. *All the way* to the end. Not to the last entry. But to the last page. And there, I found it.

242 JONATHAN HARKER (V.O.)
My darling Mina. I'm afraid I'm going to break at least one promise I made to you - I don't expect I'll be able to return home. Though our time together was shorter than I'd have liked... I loved you. Even if it wasn't always what you wanted... I loved you. And I loved that you never let anyone make you less than you were. And I know you never will. All my heart... Jonathan.

For a LONG, THUNDERSTRUCK BEAT, Mina just sits there. Silent.

243 MINA HARKER
Renfield... Renfield, listen to me.
I have to find a way out of here.

244 R.M. RENFIELD
Good. Go. You don't belong here.

245 MINA HARKER
I think... I need your help for
that, my friend. Quite a lot of
help.

246 R.M. RENFIELD
My help? My help? What - Ah. Life.
You need life. Of course.

247 MINA HARKER
Renfield, I'm not sure you
understand.

248 R.M. RENFIELD
No no! I understand. I wondered if
you'd ask. I'm not - I do *know*,
Harker. I only have a little life.

She COUGHS again, and CLEARS her throat. This is important.

249 R.M. RENFIELD (CONT'D)
But it goes to one big life. You
have a big life to lead, Harker.
But - your plan, will it work?

A pause. Mina looks at her. Weighs the question.

250 MINA HARKER
I think so. I think I can make it.

251 MINA HARKER (V.O.)
She smiled at that. She gestured at
herself. And then at me.

252 R.M. RENFIELD
Then that's easy. It's all life.

Off of that, we...

FADE TO:

C9 LATER:

The BIG CELL DOOR SWINGS OPEN.

253 MINA HARKER (V.O.)
 Renfield died that night. She
 swallowed one of the birds she had
 caught whole. She choked on it. I
 pounded on the cell door until one
 of the attendants came.

We hear the sound of CLOTH as it is wrapped around a body.

254 MINA HARKER (V.O.)
 They placed her in a cloth bag, and
 went to find the grave-keeper.

Some FOOTSTEPS APPROACH.

255 MR. HENNESSY
 Let's see... R.M. Renfield... it's
 grounds for this one.

256 MINA HARKER (V.O.)
 By the time the grave-keeper came,
 it was so late I was asleep.
 Nothing stirred in my bed as they
 took the body away.

A CREAK OF WOOD. The sound of some NAILS BEING POUNDED.

257 MINA HARKER (V.O.)
 They put her in a box.

EXT. CARFAX ASYLUM - GROUNDS - NIGHT

Wind HOWLS around us.

258 MINA HARKER (V.O.)
 They took her to the grounds. And
 then...

CLUMP. Dirt lands on the lid of a coffin. Again: CLUMP. And
 Again: CLUMP. CLUMP. CLUMP.

259 MINA HARKER (V.O.)
 They buried her.

It becomes clear that we hearing the casket being buried as
 if we are *within* the casket. So we are actually in...

INT. COFFIN - CONTINUOUS

The sounds of dirt falling on the coffin lid FADES.

For a BEAT. Everything is quiet. Quiet as the dead.

344 Then - an EXHALE. CLOTH RUSTLES as Mina pulls herself free.

260 MINA HARKER (V.O.)
Well... before the grave-keeper
came by... I may have switched
around our places. They found her
in my bed the next morning.

Mina takes a DEEP BREATH. Steels herself. *I got this.*

261 MINA HARKER
All right. Time to see if I can
actually do this.

She takes a BREATH... and KICKS UP. BANG! EXHALES. Another
BREATH. KICKS AGAIN. AGAIN. And then -

A CRACK OF WOOD. DIRT SPILLS into the coffin.

262 MINA HARKER (CONT'D)
Good. That's the lid broken. Easy.
Conserve the air.

She KICKS UP AGAIN.

263 MINA HARKER (V.O.)
All told... it took me six hours.

As she KICKS AGAIN, we -

FADE TO:

EXT. CARFAX ASYLUM - GROUNDS - DAY

The CRUNCH OF GRASS as a hand emerges from the ground.

264 MINA HARKER (V.O.)
It was seven in the morning. When I
broke through the ground. And for
the first time in two years...
there was sky above me.

With a GRUNT OF EFFORT, she PULLS HERSELF UPWARDS. She
LAUGHS, though there may be a bit of a SOB in it as well.

There's an ATMOSPHERIC WOOSH, and we -

CUT TO:

INT. STUDY - NIGHT (FRAME STORY)

She smiles at him, the canary that got away from the cat.

265 COUNT DRACULA
 It took some time for the attendants to realize what had happened. The search didn't begin in earnest until that afternoon.

266 MINA HARKER
 By that point, I was long gone.

267 COUNT DRACULA
 I searched. I was desperate to get you back. But there were no leads. I thought you had run away.

268 MINA HARKER
 You were wrong.

269 COUNT DRACULA
 I was wrong. Because three months after you left Carfax...

And suddenly, we just -

SMASH CUT TO:

INT. CARFAX ASYLUM - CHAPEL - NIGHT

A BLAST OF FIRE. A tempest of flame.

270 COUNT DRACULA (V.O.)
 The explosion hit. It let loose half the patients. It killed seven of attendants.

271 MINA HARKER (V.O.)
 And it burnt the chapel down.

272 COUNT DRACULA (V.O.)
 And with it... my boxes of dirt.

Another BURST OF FLAMES RISES in the air.

273 COUNT DRACULA (V.O.)
 In the distance... through the flames. I saw you. And I knew. It was Judgment Day.

And off of that, we...

FADE OUT.

END OF EPISODE 3