

* Dr. Seward

DRACULA adapted by William McNulty

ORIGINALLY DRAMATIZED BY
JOHN L. BALDERSTON & HAMILTON DEANE
FROM BRAM STOKER'S WORLD-FAMOUS NOVEL, DRACULA

ACT I

Prologue

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

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

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

* *Pre-1910* **SEWARD.** The Journal of Dr. T.M. Seward. Entry recorded this 21st day of March, 1898. Since my last entry six weeks ago, I have seen the love of my life, Mina Grant, languish and die of a malady I could neither remedy nor, indeed diagnose. As if this were not a full enough portion of grief for any man to bear, I have subsequently been forced to witness those same symptoms developing in my dear friend, Lucy Westphal, and have been equally powerless to prevent her decline.

(Music.)

Though my beloved Mina's symptoms first manifested on the morning of February 7, the events of the preceding evening were so bizarre and foreboding that, although I cannot rationally connect them to our troubles, I instinctively feel they bear mentioning.

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