**The Echo of Dracula**

**Written by Rayna Stohl & Ryan Tobin**

**Immigrants:**

A moment of disbelief gives way to realization. "We did it!" begins to ring out amongst the men. Van Helsing and Dr. Seward have led the troop to ultimate success in finally vanquishing Dracula. The path had been a challenging one, with some thinking it an impossible task. However, the charismatic passion of Van Helsing and the clarity of Dr. Seward brought this master of darkness to his timely end, not but a few months after reports that Van Helsing finished Lucy, the most recent progeny of Dracula.

Mina lies next to a fading Dracula. Her presence and alignment were unexpected when the humans arrived to exact their justice, but she could not impede their momentum. Yet, one man was stirringly affected: Jonathon, Mina's mortal husband. The rest of the men pay her no heed, as their work is done, but Jonathon is in a daze from what just transpired. Seeing his beloved Mina under the spell of Dracula left him shaken. As the band of humans leave, Jonathon locks eyes with Mina, but he cannot find her presence behind her stare. The humans depart as Mina leans into Dracula for his final moments. She can't stand to lose him. She can't stand to be alone. In a move of desperation, she begs Dracula to turn her, to give her a piece of his essence that she can cherish. The bat knowingly and invisibly observes the humans depart from their conquest as Dracula obliges Mina with his final breath; the Wise One knows this is how it must be.

**The Sun Is Going Down:**

As Dracula takes his last breath, Mina gently caresses his face, her tears flowing as he turns to dust. The recent upheaval of her life floods her mind with a torrent of emotion. Jonathon, her loyal husband and love of her life, just played part in the death of Dracula, a creature who unexpectedly entered her world and shook chaos throughout it. She was so content and happy with Jonathon; life was simple and predictable. During Jonathon's travels, Dracula made himself present with a relentless persistence that could not be denied. When Dracula first approached Mina, she experienced a passion unlike any she had ever known. His presence was enchanting and irresistible. She felt his control permeating her, and the enveloping euphoria made it easy to surrender to him. When she discovered his true nature, it only intensified her feelings, which bewildered her. For the first time in her life, she was letting her feelings lead her, and they brought a whole new level of experiencing life.

However, she knew these electric times could not persist indefinitely. When Jonathon returned, she would need to regain focus on the mortal side of her life. Upon Jonathon's return, he spoke with great urgency about joining with Van Helsing and Dr. Seward to take down a most powerful "demon." Mina felt a terrible pang in her gut as he continued to talk, realizing that these men sought to destroy Dracula. She had to reach him before they did. She had to warn him.

The hunters arrived at the castle shortly after Mina, giving her precious little time to warn Dracula. Even as she implored him to flee, he remained undisturbed by his impending doom. He told Mina that the thread of his time was nearly at its end. There was no point in trying to avoid his fate. The men surrounded Dracula and Van Helsing drove a stake into his chest as Mina screamed and begged for their mercy. Once the hunters finished their crowning task, they left Mina, who sought to cling to the last remnants of Dracula. She pleaded for him to change her. With his last act, he placed his eternity within Mina. Yet, she found herself alone to mourn the loss of two loves: her husband, and her “monster,” her immortal.

**Revelry**

Van Helsing is crackling with pride at his success, having triumphed over his biggest adversary. He had been in search of this "king of the night" for years, during which he had killed many of Dracula's progeny. He sees nothing but evil and death in them. With this victory, Van Helsing only needs to hunt the remaining children of Dracula to finally make his land safe.

Dr. Seward reflects upon the success of their efforts, but does not feel the level of satisfaction that Van Helsing displays. Something feels hollow about it all. Has this process improved humanity around him, or made it raw and lawless? Are all vampires the same? Are all vampires to be feared? He remembers his beloved Lucy transforming, which brought the stark reality of vampire existence rushing into his world. Could she really have been as bad as some of these other vampires? The scene of Van Helsing celebrating his kill of Lucy had left Dr. Seward uneasy, and the recent rejoicing brought those thoughts and feelings to the front of his mind.

Jonathon is in a shocked haze, withdrawn from the group and their celebration. His beautiful new wife, his sweet Mina: What was she doing with Dracula? Did she love him? Why did she stay with him? Did their success in killing Dracula come at too high of a personal cost? These questions are too unbelievable to be real. His innocent Mina couldn't be a part of such corruption. Jonathon cannot find sense in the way his life just violently shifted.

Van Helsing and Dr. Seward make note of Jonathon’s absence, and Van Helsing is struck with a thought of immediate importance:  what if Dracula turned Mina before he perished?  He should not have left any possibility of Dracula extending his legacy.  She must be killed.  He will never forget chasing Lucy into the abandoned building, the other men far behind in the pursuit.  He was able to drive his stake into her, but she escaped.  He came out of the building with his stake in hand, but he could not return to his men in defeat.  No, this must be victory.  This must not slow the drive to Dracula.  He used the traces of Lucy's blood to convince his men that he had, indeed, killed her, but he knew her escape left too much risk.  He cannot allow anything to undermine his plans.  He will never make this mistake again.  Mina must be killed.

**Butterfly Caught**

A small band of fairies have abducted a young girl. These fairies have been observing the life of the girl unfold, and they have decided that she should be "saved" from her situation. The child's mother recently died from disease. The father, in a grief-stricken and despondent state, has taken to blaming the girl for the death of his wife. This has led to days of neglect, with him sometimes even striking the child out of misplaced anger.

While some of the fairies acted to protect the child, others relished in the cruel delight of snatching her. Fairies are beings that have been robbed of a future; they are trapped in a phase of life by virtue of some tragic event. They can never progress beyond that phase: never aging, never experiencing love, marriage, or having children of their own. Some fairies channel their tragedy into strength and compassion for those who might befall the same fate, whereas others turn dark and become cold and bitter, conspiring to make young human girls share in their suffering.

Fairies can take to flight, are incredibly agile, and can perform many feats of magic, such as vanishing into thin air. Fairies are more fragile in terms of death than vampires, and can be overpowered by a human if caught. However, a human has to be quite cunning, for fairies are mischievous and very intelligent. In addition, their strong emotions often get them into trouble, which is a weakness that can be exploited.

Lucy is delighted to have a fresh, young human upon which to feed. She is made to feed on humans, and the blood of children is particularly invigorating. Some of the dark fairies offer the frightened girl to Lucy. Before she can feed on the child, the Wise One appears, indicating a silent disapproval of what Lucy intends to do. She cannot defy the word of the bat, but they have more pressing matters. The Wise One informs Lucy that Dracula has been killed and Mina has been turned. The Wise One then instructs Lucy to help Mina during her turning process. Lucy is stunned to learn that Dracula has turned Mina, her dearest friend since childhood. Lucy must leave to tend to Mina, per the directed instruction of the Wise One. She wonders if the bat would express more approval if she had greater conscience and concern for humanity. She quickly abandons that thought process as trivial and foolish, leaving the child with the fairies as she and the bat depart.

**A Ruse**

Van Helsing and Dr. Seward discuss the next step in their plans. Van Helsing tells Dr. Seward that they must hunt and kill Mina, since she may have been turned by Dracula. Dr. Seward cannot believe what he is hearing. What if Mina is still human? Dr. Seward is struggling with this brash course of action and he is uncertain of how to react. However, Van Helsing has been his mentor for years: he is very persuasive and can be frighteningly intimidating. They agree to wake several of the other men, tell them of their plans for Mina, and convince them to set off in pursuit. Van Helsing insists that they do not wake Jonathon or inform him of their plan. He is too close to Mina, thus he would be a liability during any confrontation. They leave quietly, abandoning Jonathon and two other men that Van Helsing deemed too weak for his crusade.

Shortly after leaving towards the castle, they cross paths with the fairies. Van Helsing quickly draws his blade and stabs one of the fairies. The injured fairy vanishes and the other fairies disappear with her. The humans are taken aback by what they have witnessed; they have seen vampires, but never fairies. They are also concerned that Van Helsing immediately tried to kill one of the fairies. Van Helsing attempts to calm their concerns by telling them the stories of fairy behavior: fairies are known child snatchers, murderers, and generally evil beings that threaten humanity. Van Helsing reminds them of the vampire threat they have worked so diligently to eliminate, indicating that fairies can be almost as dangerous, warranting immediate and harsh response to their presence before they can attack any humans. The men see the truth in the words of Van Helsing, but Dr. Seward is dubious of this parallel, having had no experience with fairies and knowing the current rabid mindset of Van Helsing. Dr. Seward is, yet again, unsure how to respond to this situation, so he continues with the mission at hand.

**Specter**

Mina staggers through the countryside near the castle. She is heartbroken and alone. She is unsure of what to do or where she can go to find respite before the sun rises. She is experiencing a hunger unlike any she has ever known, feeling trapped in the transformation befalling her. She sees a mirage of Dracula, guiding her to a small animal in a nearby clearing. She darts forth, seizes the animal, and drains the life from it before she can contemplate what is happening. She is astounded by her new physical abilities, but frightened by the ease at which she killed without thought. She realizes she must seek shelter, but where? Should she return to the castle, or try to find Jonathon? She wishes Lucy, her old friend, were present. Lucy may have been impulsive at times, but she was always there for Mina when she needed her. Lucy would be one of the only individuals who could understand what Mina is experiencing.

**Kismet Unfolds**

The Fairy Queen treats her sister, wounded by Van Helsing, with herbs as the other fairies excitedly discuss the startling interaction they just endured. The Fairy Queen admonishes the dark fairies that participated in offering the girl to Lucy. The Fairy Queen talks to the child while healing the wounded fairy. The presence of the Queen is calming for the child, now that she is not being offered as vampire food. The child is also feeling a certain stillness from being taken from her father, and away from the memories of her mother, whom she misses desperately.

Mina stumbles upon the fairies, whom the child thinks to be Lucy. The girl becomes terrified and hides behind the Fairy Queen. The Wise One informed the Fairy Queen of Mina's pending transformation, so the Queen recognizes her. Mina cannot believe her eyes, having only heard childhood stories of fairies. The Fairy Queen introduces herself as well as her sisters. Mina notices the child, who is cowering in fear, and the Fairy Queen tells Mina about the child. Mina, although hungry, senses the child's desperate abandonment, which kindles protective motherly feelings in Mina. She wishes to preserve the innocence of the child, despite the harsh world unfolding before the child's eyes. Mina does have a fleeting thought that her vampire instincts could overtake her human warmth and she would cause harm to this being. She is also uncertain if she can trust these fairies, but she decides to take the Queen at her word. The Queen introduces Mina to the child, and the child feels almost as if she is in the presence of her beloved mother, which allows the girl to feel a sense of safety and comfort. Both Mina and the child are completely exhausted and fall asleep, with the fairies watching over them.

**Intermission**

**Dualistic Seeds**

Jonathon and the two remaining men are sleeping. The Wise One appears and awakens Jonathon from a distance, placing the suggestion in his mind that he should investigate something in the near distance. He rises and walks away from the two men, as if pursuing a voice calling him, at which point he sees Lucy. At first he is startled, but Lucy assures him no harm will come to him. Lucy wants to help Mina, and Jonathon may be a useful familiar presence. She tells him that Mina is turning and she is on her way to find Mina. She then tells him that Van Helsing and Dr. Seward have left with the rest of the men to hunt Mina. Jonathon looks back to see only the two men still sleeping, thus realizing Lucy is telling the truth. Lucy leaves and Jonathon returns to the sleeping men. He wakes them and tells them about Mina transforming into a vampire. They are saddened to learn that Mina is indeed becoming a vampire, and it’s hard to imagine her becoming “evil.” Jonathon convinces the two men that they should attempt to find Mina first and shelter her from Van Helsing.

**Antagonistic Fondness**

Mina awakens amongst the fairies just as Lucy finds her. Mina is at a loss, having believed her closest friend to be dead. Mina and Lucy embrace, but Lucy is conflicted: she is relieved to find Mina, but she is struggling with Dracula, her maker, choosing to turn Mina. Did he favor Mina over her? The bat appears at the edges of the fairy sanctuary, monitoring the situation. Lucy tells Mina of the humans hunting her, and that she spoke with Jonathan about Mina being turned. Mina thinks of Jonathon and starts to weep. Lucy tries to comfort her, but as she holds Mina, she spies the sleeping child amongst the fairies. This stirs the bloodthirst in Lucy, which Mina can feel. She is disgusted that her friend's impulsive human tendencies have been mangled into a disregard for human life. Mina makes a vow to herself to not bear such corruption as part of her transformation.

**Vengeance**

Van Helsing and Dr. Seward are in the midst of heated discussion. Van Helsing wants to kill Mina immediately, leaving no chance for her to attack them or escape; Dr. Seward wants to capture her to verify she has been changed before taking action. Van Helsing storms at such an idea, which causes Dr. Seward to become increasingly alarmed by Van Helsing's brash tendency towards brutality. Dr. Seward is also concerned that none of the other men are questioning this violent direction. Are the men really accepting this, or do some of them struggle with the idea of standing against Van Helsing, just as he struggles with it? What if Mina is turned, but not towards a direction of evil? He recalls Lucy as a human: when he was courting her; when he fell in love with her. She was wild, passionate, impulsive, and selfish, all of which appeared amplified after her transformation. Does the vampire side heighten the most prominent of traits in a human? Does the transformation amplify only vice, or can it also amplify virtue? If that is possible, Mina would not become another Lucy. He must determine Mina's true state, but he has no allies amongst Van Helsing and his men. Dr. Seward is outnumbered, which heightens his apprehension towards proceeding in this fashion.

**In Your Life**

Mina, Lucy, the child, and the fairies are settling as night falls. Mina quietly slips away, to be alone. Her mind is racing with thoughts of Jonathon, and of Dracula. She longs for Jonathon, how he was always there for her and made her feel protected, soothed, and loved. Yet, she aches for the intensity that Dracula infused into her entire body and soul, something she knows she will never again experience. An urge brushes her mind: would it be better to end her life, to end the suffering and guarantee that she will never hurt anyone with her new abilities?

Mina hears footsteps approaching. She looks up, right into the eyes of Jonathon, who has sought solitude to try to gather his thoughts and feelings. Both are surprised to see the other, uncertain if this is real. They cautiously approach each other in an effort to salvage familiarity. As they get closer, their mutual feelings rush back into mind and they embrace. Jonathon kisses her, which serves to both soothe and ignite her. She can smell him and taste him in new ways. The moment overwhelms her, and before Mina can process the situation, she bites Jonathon and starts feeding from him. She has never tasted human blood, which now surges through her, electrifying her entire body. Jonathon cannot believe what is happening. His Mina is gone and Dracula's Mina is killing him. He tries to push her away, but she is growing stronger and more frenzied with each drop of his blood.

The child has awoken to find Mina gone, so she begins to search for Mina. She wanders to the area where Mina is feeding on Jonathon, which terrifies her. The child starts to back away, but the dark fairies come from behind her and surround her. Lucy follows behind the fairies, and they offer the child to Lucy. Lucy bites the child and begins to feed. The child screams, which jolts Mina out of her feeding rapture. Mina looks down at a fading Jonathon, horror settling over her as she realizes what she has done. She then looks towards the scream and sees Lucy feeding off the child. Mina will not allow two innocents to die tonight! With fresh blood charging through her veins, she channels her savage mode and leaps at Lucy, knocking her clear of the child. The other fairies and Fairy Queen enter, having also heard the screams of the child. Lucy darts back at Mina as they begin to fight. The Fairy Queen, while closely monitoring the battle before them, takes her fairies aside and disciplines the dark fairies for terrorizing the child. The Queen knows she cannot intervene in the fight between Lucy and Mina, as either of the vampires would easily kill her or one of her fairies. The fight rages and the two are pushed apart by a mighty blow. The Wise One descends, having imparted the blow from above Mina and Lucy, as the Wise One will not tolerate vampire fighting. Lucy attempts to scratch and claw to get to Mina, but the bat effortlessly holds her in place, which reinforces the position of control. The Fairy Queen has isolated her fairy sisters and the bat has isolated Lucy. Mina takes this opportunity to grab the child and flies towards the castle with the child tucked under her arm.

**Life Fades**

Van Helsing, Dr. Seward, and their human crew find Jonathon shortly after the vampires, bat, and fairies scatter. Dr. Seward rushes to his side, checking his condition. He realizes Jonathon has lost too much blood and has little time to live. Van Helsing roars that Mina is the cause of this; Mina has killed the man she once loved, which proves that she is no longer human in any part. It is also further evidence that any vampire sheds their humanity once turned, so give no quarter to any! The men join the rally behind Van Helsing, deranged for retribution. Van Helsing and his men prepare to leave for the castle, but Dr. Seward insists on remaining behind to treat Jonathon. Van Helsing has become somewhat weary of Dr. Seward's lackluster determination, so he pauses only long enough to scoff before thrusting onward with his men.

Dr. Seward works to stop the bleeding from Jonathon's neck, albeit only delaying the inevitable. Jonathon starts to speak to Dr. Seward, to tell him of what happened. He tells that Mina did this, but she is not evil. He tells of Mina protecting the child, and asks that Dr. Seward try to help her escape from Van Helsing and his men. The two men who were with Jonathon come running in to find Dr. Seward with Jonathon, just as Jonathon dies, repeating his last words to protect Mina. Dr. Seward tells the men of Van Helsing and his plan to kill Mina. The men are confused: If Mina just did this to Jonathon, why did he ask them to save her? Does this mean they must take the side of a vampire and fight their own kind? Dr. Seward tries to calm the men, reassuring them that he has a plan, but they must hurry to reach the castle. Despite his claim, Dr. Seward is uncertain what the right side to take and the proper course of action will be. Dr. Seward and the two men head for the castle.

**Zenith**

Mina enters the Castle with the child in her arms. She has not had time to think, but she will not let the child die; Mina cannot have another death on her conscience. In an act of desperation, she begins to turn the child. Mina covers the child protectively, while giving her wrist for the child to feed. Van Helsing and his men enter, unaware that the child is becoming a vampire. Van Helsing rushes towards Mina and drives a stake through her back, piercing her chest as Dr. Seward and his two men arrive. Van Helsing pushes Mina aside, eyes brimming with murderous intent. He spots the child and makes a move to kill her, showing no hesitation to strike down what he believes to be a human child. Van Helsing's madness has eclipsed his humanity, driving him to the point of indiscriminate slaughter. Dr. Seward yells a warning at him to stop. The two men with Dr. Seward charge Van Helsing, but Van Helsing's men kill them. Van Helsing glances at Dr. Seward, his face dominated by a maniacal grin. As Van Helsing turns towards Dr. Seward, Dr. Seward notices the child wipe something red from her face. A deluge of thoughts instantly spring forth in the mind of Dr. Seward: Is the child a vampire? Is that Mina's blood? What is her relation to Mina? Did Mina turn this child? Dr. Seward has no time to ruminate on these questions. He must act to protect the child, whether human or vampire. Lucy and the fairies enter behind Dr. Seward; the Wise One descends to observe the scene unfold. Van Helsing motions again to stake the child and Dr. Seward lunges at Van Helsing, stabbing him in the chest. Lucy watches Dr. Seward intently, walking quietly up behind him after he kills Van Helsing. Dr. Seward turns to see her, disbelief taking over him as he thought Lucy dead. They both pause and stare, Dr. Seward processing that Lucy is alive and Lucy processing that Dr. Seward just killed Van Helsing to protect a vampire. At the same time, Van Helsing's men pause and stare at Van Helsing's lifeless body, trying to process that their indomitable leader has fallen.

Dr. Seward goes to the child and pulls her away. Lucy looks towards Van Helsing’s men, with the fairies behind her. Van Helsing's men prepare for her assault as Lucy darts into the men, immediately killing two in the front, each with one snap of her wrist. Van Helsing's men fall back and spread apart. They fire shots at Lucy and the fairies, killing several of the fairies in the process. The Fairy Queen and the remaining fairies fly in close and begin to fight with the men. However, the men are too strong for the fairies to fight one-on-one. Lucy continues her savage whirlwind through the men, slaughtering them with ease. The Fairy Queen sees her sisters falling in combat and realizes they must abandon this fight. The Fairy Queen pushes men away from the last two remaining fairies and summons them all to disappear. Lucy kills the last of the men, standing over a scene of carnage. She turns to see Dr. Seward holding the vampire child, with the Wise One silently hovering over what she knew would be.