

# ALLAN AND LLOYD MEET DRACULA

## By Marty Duhatschek

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ISBN: 978-1-60003-897-6

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# ALLAN AND LLOYD MEET DRACULA

*A Full Length Haunted Comedy*

**By Marty Duhatschek**

**SYNOPSIS:** Join Allan and Lloyd, the Rebel Cows, in their latest uproarious adventure, *Allan & Lloyd Meet Dracula!* Set in 1942. The boys win the grand -prize vacation on the radio quiz show, *Brain Busters*, and are whisked away to Transylvania where accommodations await them at Dracula's castle. With the German Blitzkrieg raging across Europe, several hapless refugees have also found their way into the Count's domain -- including the pioneering group therapist Dr. Twist and his entourage of peculiar patients. Vampire hunters, Nazi spies and of course, Dracula's own minion-sidekick, "The Renfield," round out a cast of richly drawn characters, each with their moment to shine. Can the Dairy Duo triumph over the ultimate evil? I wouldn't bet on it --but you can be sure that actors and audiences alike will have a rollicking time solving that mystery!

## CAST OF CHARACTERS

*(3-4 females, 5-6 males, 2-3 either, 1-2 extras, gender flexible, doubling possible)*

- LLOYD (m) ..... The stupid Cow. He has a boyish enthusiasm and innocents, he's very upbeat. *(121 lines)*
- ALLAN (m) ..... The stupid Cow in charge. He is pessimistic and rather crabby around the edges. *(214 lines)*
- BRICK BARKER (m) ..... *(Can be double cast as Dracula)* A flashy and energetic radio game show host. *(35 lines)*
- MRS. EMELINE LAFLOUR (f) ..... *(Can double cast as Natasha)* A well-educated, rather up-tight contestant. *(11 lines)*

- DR. LAFLOUR (m)..... (*Can double cast as Whitman.*)  
Emeline's husband, Rene. An intellectual and a snob, he speaks with a French accent. (*4 lines*)
- RENFIELD (m/f)..... Dracula's slave. Once a sane accountant, Dracula has driven him mad. Now, he eats bugs, chases mice and wants to be a vampire. (*83 lines*)
- PROFESSOR PLUMB (m)..... A professor that specializes in folklore. He is looking for proof of the vampire myth. He speaks with an English accent. (*128 lines*)
- CHASE PLUMB (f)..... Chasity is the Professor's daughter. She is smart, elegant, sympathetic and unwittingly Dracula's victim. (*72 lines*)
- DR. TWIST (m/f)..... A psychiatrist who has moved patients into Dracula's castle for safety. Twist has no idea Dracula is a vampire and that his patients are a food source for him. (*127 lines*)
- COUNT DRACULA (m)..... The stereotypical Dracula created by Bela Lugosi and should try to emulate that weird Slavic accent he had. He is smooth, charming and deadly. (*98 lines*)
- NATASHA (f)..... A patient of Doctor Twist's. She is a flirt and pretends to be a Russian immigrant from the war, with a Russian accent. She is, in fact, a Nazi spy. (*100 lines*)

- MARLENA (f)..... A patient of Doctor Twist's.  
She has a *Variable Acute Personality Disorder*, each morning she wakes up a completely different person, mostly historical & literary characters. (63 lines)
- WHITMAN (m/f)..... A patient of Dr. Twist.  
Whitman is slightly paranoid and carries on conversations with inanimate objects. (31 lines)
- EXTRAS (m/f)..... 1-2. Holding signs. (Non-Speaking)

**DURATION:** 75 minutes.

**SETTING:** The Radio Station.

### PRODCUTION NOTES

The concept is for the play to feel like a black and white movie from the 1940's. The costumes and the set should be done in mostly blacks, whites and grays. Color accents should be the cow's pink udders, red lipstick, blood, etc. The unit set is a gothic castle, ideally with big double arched doors as the main entrance on stage right and an on stage entrance to the interior of the castle stage left of the fire place. There is a fireplace, center stage that can be easily moved revealing a secret entrance. There is a sofa center stage, two arm chairs and a few end tables to fill out the room. The radio show, in the first scene, can be played in front of the set with special lighting to keep the castle out of focus or in front of curtain if the playing space allows.

**AUTHOR'S NOTES**

The dynamic between Allan and Lloyd is an homage to Ralph Cramdom and Ed Norton from, "The Honeymooners", Fred and Barney captured this in cartoon form. Allan and LLoyd are played in cow costumes with their faces showing through the hoods. Are they cows or two guys who wear cow suits? The world may never know. Please note, at certain points in the script I will throw in some more "DN"s. These are meant as helpful suggestions; this is your show now. If people laugh you did it right!

Do Not Copy

**ACT I, SCENE ONE**

**AT RISE:** *Three old time looking radio mikes with stands and two folding chairs are placed on stage. ALLEN and LLOYD are at one mike and EMELINE and RENE are at the second mike. A third mike is set up for BRICK off to one side. There is a chair for ALLAN and RENE to sit at behind their partners, ALLAN and RENE should be close enough to each other to interact. DN: If you are blessed with a good sound person, a nice timpani roll here, prior to the Announcer starting to talk, then going softer as he starts to speak, gets the audience excited for the kick-off of the show.*

**BRICK:** *(As Announcer, from offstage.)* Yes! It's time for your favorite radio quiz show, *Braaaain Busters!* Where each and every week; some lucky contestant has the chance to walk away with \$1,000 dollars! And now, here is the host of *Brain Busters*, Briiiiiick Barker!

*DN: If you have one or two people that would like to be a part of the show you can have them wave, "Applause" signs in front of the audience. They can also do this when contestants get correct answerers.*

**BRICK:** *(Runs on and up to his mike.)* Hello everybody! And how are you feeling tonight?

**ALL:** Smart!

**BRICK:** Glad to hear it, because you're going to need to be smart if you want to take home the \$1,000 grand prize. Before we get started with tonight's show let's take a few minutes to meet the players and their studio guests. First we have Mrs. Emeline LaFlour from Providence Rhode Island. Tell us a little about yourself Emeline.

**EMELINE:** Hello Brick and thank you for having me on the show. I'm an entomologist and I tour the country speaking at universities on the behaviors of various species. For all you children listening at home; an entomologist is a person that studies the fascinating world of insects. I also have doctorates in Zoology and Animal Psychology.

**BRICK:** Very impressive Emeline. Next we have Lloyd Theodore Bovine.

**LLYOD:** That's Lloyd THE Bovine Brick.

**BRICK:** Sorry about that Mr. Bovine I thought "t-h-e" was short for Theodore.

**LLYOD:** No, "t-h-e" is long for; the.

**BRICK:** I see. Well, tell us what you do back in Oshkosh, Wisconsin Lloyd.

**LLYOD:** Every morning the farmer comes in and...

*ALLAN leaps up to the mike pushing LLOYD out of the way.*

**ALLAN:** Lloyd is a Lactose Production Engineer Brick.

**BRICK:** Yes, fascinating. Emeline, would you be so kind as to introduce your studio guest?

**EMELINE:** Certainly Brick. This is my wonderful husband, Doctor Rene LaFlour.

*LLOYD giggles along with ALLAN.*

**LLYOD:** Hey Allan, he's got a girls name. Rene! (*Snorts- trying not to laugh.*)

**ALLAN:** I heard, he must have had the snot kicked out of him in school.

**EMELINE:** Doctor LaFlour is currently heading up a team to find a cure for tuberculosis. He is also a professor in Egyptology; a decoding process he developed helped to decipher the Rosetta Stone. In his spare time my husband works pro-bono at our local orphanage.

**BRICK:** And who do you have with you today Lloyd?

**LLYOD:** That's Allan.

**ALLAN:** That's Allan?! That's all you could come up with? She makes sissy boy over there sound like Gandhi and all I get is, "That's Allan"?

**BRICK:** Okay! Let's get on with the show. The rules are fairly simple; the first round question is worth one point. If you think you know the correct answer use the noisemaker attached to your microphone stand. The next round the points will double and the questions will become a little tougher. This will continue increasing proportionately every round until we have a winner. So, let's go ahead and start the first round, the next question I ask will be worth one point. Is everyone clear on the rules of the game?

**LLYOD:** *(Beeps in on his horn.)* Yes I am Brick. Ha! One point; in the bag. Lloyd the Bovine, *(Mimes talking a jump shot.)* nothing but net.

**BRICK:** That wasn't a question Lloyd.

**LLYOD:** You said the next question you asked would be worth one point. Then you asked if we were clear on the rules and I answered correctly.

**ALLAN:** They're your rules Brick, not ours.

**BRICK:** Well...I...fine. You caught me on that one. One point for Lloyd, zero for Emeline.

*ALLAN and DR. LAFLOUR will start silently goading each other behind the contestant's backs.*

**BRICK:** Round two. This question will be worth two points. Last year, 1941, was the year of the rat according to the Chinese calendar? This year, 1942, is the year of the what?

**LLYOD:** *(Beeps in.)* Rat!

**BRICK:** I'm sorry, that's incorrect.

**ALLAN:** Why did you guess year of the rat? He said last year was the year of the rat!

**LLYOD:** I thought it was a trick question.

**EMELINE:** *(Rings in.)* I believe it's the year of the cow according to the Chinese calendar this year Brick.

**ALLAN:** The answer was cow and you missed it?!

**LLYOD:** I'm a bovine, not a cow.

**ALLAN:** They mean the same thing!

**BRICK:** That's a correct answer Emeline. Emeline 2 points, LLOYD 1 point. Round three: This question is worth four points for a correct answer. What is the capitol of North Dakota?

**LLYOD:** *(Beeps in.)* Washington DC!

**BRICK:** I'm sorry, that's incorrect.

**EMELINE:** *(Rings in.)* Bismarck is the capitol of North Dakota.

**LLYOD:** Hey wait a minute, Washington DC is the capitol.

**BRICK:** Of the United States.

**ALLAN:** North Dakota is part of the United States last time I looked, Brick.

**BRICK:** Emeline 6 points, Lloyd 1. Round four; this round is worth eight points.

Please spell bilingual.

**LLYOD:** *(Beeps in.)* Uno, U-N-O, uno. That's Spanish for the number one.

**EMELINE:** *(Rings in.)* Bilingual, B-I-L-I-N-G-U-A-L, bilingual.

**BRICK:** That's correct. Emeline 14 points, Lloyd 1.

**ALLAN:** You should be a little more specific with your questions there, Brick.

**BRICK:** Round five. This round is worth sixteen points. Claustrophobia is the fear of what?

**LLYOD:** *(Beeps in.)* Claustrophobia is the fear that Santa Claus won't bring you any presents.

**BRICK:** No.

**EMELINE:** *(Rings in.)* It's the fear of confined spaces, Brick.

**BRICK:** That is correct. Emeline 30, Lloyd 1. Round five: This round will be worth thirty-two points.

**ALLAN:** Come on Lloyd, you're letting the bug lady kick your butt!

**BRICK:** You're driving a train that travels 452 miles to Chicago, at a speed of 60 miles per hour, stopping twice for thirty minutes each time. Leaving at the same time as the train, a woman drives her car a total of 398 miles to Chicago, at an average speed of fifty miles per hour, stopping twice, ten minutes each to fill up with gas. A man, departing 25 minutes after the train and car, travels in an airplane 822 miles to Chicago, at 100 knots, parachuting into the city, and free falling for 10,000 feet at 320 miles per hour. Now, who arrived in Chicago first, how many liters of fuel was consumed by the three vehicles, and who was driving the train?

**LLYOD:** *(Beeps in, is stunned by the question. He tries to answer, but can't articulate a word.)* Gaaaa...

**BRICK:** I need an answer Lloyd.

**LLYOD:** *(Still stunned and with great effort.)* Gaaaa...

**EMELINE:** *(Rings in)* The man jumping out of the airplane was first to arrive in Chicago, 877 liters of fuel was consumed, and the name of the train's engineer was Emeline LaFlour.

**BRICK:** Well done Emeline!

**ALLAN:** If she's well done, then I'm burnt. What kind of question is that?! Who's driving the train! *(He tries to calm LLOYD down.)*

**LLYOD:** Gaaaaa ....

**BRICK:** Emeline an amazing 62 points, Lloyd 1. Okay. It's time for the Brain Buster Bonanza round. Both of our contestants can wager up to the total point amounts they have in an effort to win our grand prize. But first, we leave you briefly for a words from our sponsor.

**ALLAN:** Come on Lloyd, this is our last chance, buck up there buddy, you can do this.

**DR. LAFLOUR:** Impossible. We need wager nothing and still you cannot beat us with your pitiful one point.

**ALLAN:** Yea, well leave it to a guy with a girl's name to back away from a fight! *(Imitating a chicken.)* Bwak, bwak, bwak, bwak, bwak.

**DR. LAFLOUR:** Ha, ha, ha, silly cow.

**ALLAN:** Laugh all you want Doctor Do-little. No wonder Hitler ran over your country in three weeks, a bunch of pathetic rifle droppers like you couldn't stand up to a real fight if your lives depended on it! Nope, it's gonna be up to the good 'ol US of A to save your sorry butts.

**DR. LAFLOUR:** Vous etes une vache bete, Je crache a'vous et vove paye!! [You are a stupid cow, I spit on you and your country.]

**ALLAN:** Well, plu-plu-plu-plu to you!

*EMELINE and RENE have a whispered, heated argument over the wager she is writing down.*

**BRICK:** Please gentleman, control yourselves! We're coming back on the air. *(Clears his throat.)* Welcome back to Brain Busters, now on to the Bonanza round. Have the two contestants written down their wagers? Very well, the final Brain Buster question is, who was the youngest recorded ruler of ancient Egypt? Emeline you're our leader, if you answer correctly you win the game!

**EMELINE:** I believe that was Ramsis Brick.

**BRICK:** No, I'm sorry, that's incorrect. How much did you wager Emeline?

*EMELINE flips over her card showing 62 points.*

**BRICK:** Oh, I'm sorry. That leaves you with zero points.

**DR. LAFLOUR:** How could you miss that!

**EMELINE:** You're the idiot who made me bet all my points!

**BRICK:** Okay Mister Bovine, your answer please.

**LLYOD:** I am clueless about that question Brick.

**BRICK:** Yes, among many others I'm sure and your wager?

**LLYOD:** *(Turns his card over, it is blank.)* I guess I forget to write it down.

**BRICK:** A blank card is the same as zero, and that means you win! Congratulation Lloyd the Bovine, YOU are tonight's Big Brain Buster.

**LLYOD:** I won? I won! Allan, I won, I won!!!

*EMELINE and RENE leave the stage still bickering at each other.*

**BRICK:** Yes Mister Bovine you now have the choice of taking this 1,000-dollar check, or this mystery envelop, with tonight's grand prize.

**ALLAN:** Lloyds going to take the che...

**LLYOD:** Gimme the mystery prize Brick. Mama, I'm hot tonight!

**ALLAN:** Lloyd!!!

**BRICK:** And, your mystery prize is, *(Opens envelope and pulls out a card.)*, a trip for two, with all expenses paid to, Romania!

**LLYOD:** Yes! Just think of it Alan! The Coliseum, the Vatican, the pizza.

**ALLAN:** That's Rome Lloyd, not Romania.

**BRICK:** Your first exotic port of call will be in, Transylvania!

**ALLAN:** Isn't Romania currently occupied by the Nazis Brick?

**BRICK:** Not all of it, not yet.

*Sinister organ music comes over the sound system mixed with heavy thunder. The lights flicker like lightning. The stage is struck of the radio pros. Lights down.*

## ACT I, SCENE TWO

**AT RISE:** *Lights up on the castle. There is knocking at the door. RENFIELD starts to answer it but is distracted by a fly he chases around the room, he catches it and stuffs it into his mouth, then answers the door.*

**RENFIELD:** *(Speaks in a broken European dialect, pretending to be the butler.)* Welcome honored guests. Welcome to Castle Dracula. I am the Renfield.

**LLYOD:** *(Sweeps in wearing a long black cape with a cane.)* Thank you my good man.

**ALLAN:** *(Right behind LLOYD carrying both suitcases.)* I'm not your butler you know. If you're done making your grand entrance you can carry your own suitcase.

**RENFIELD:** Welcome sirs.

**ALLAN:** He speaks English, thank god! Better than that gobble-de-gook at the train station! You speak English, yes?

**RENFIELD:** Yes sir. We all learning at the castle. I speak no good English, yes?

**ALLAN:** Yea, no good, right. Bathroom? You have bathroom?

**RENFIELD:** *(Not understanding.)* Please?

**ALLAN:** Oh for crying out loud, bathroom you idiot, bathroom!

**LLYOD:** Take it easy Allan, the guy's trying his best.

**ALLAN:** I'm in pain over here! Come on buddy help me out, potty? Little calves room? Toileto?

**RENFIELD:** Ah! You have stupid face.

**ALLAN:** What!

**LLYOD:** Calm down there big heffer, the Renfield is just a little confused. Isn't that right?

**RENFIELD:** Yes kind sir, I trying speak good English. Stupid face no good for fat cow?

**ALLAN:** Fat?!

**RENFIELD:** *(To LLOYD.)* May I take your wrap sir?

**LLYOD:** Certainly.

*LLYOD takes off his cape and cane and hands them to RENFIELD. He throws them out the door after LLOYD turns away.*

**PROFESSOR PLUMB:** (*Enters.*) Having a go at the language barrier what? Allow me to introduce myself; I am Professor Plumb, out of Cambridge University. Could I be of some assistance?

**ALLAN:** (*Is shooing away a fly.*) I hope so. I'm looking for a bathroom. This...

*RENFIELD catches the fly in mid-air and eats it.*

whatever he is, isn't being too helpful.

**PROFESSOR PLUMB:** Oh yes, the Renfield. A bit of a newcomer to English what.

**LLYOD:** What?

**PROFESSOR PLUMB:** Pardon?

**LLYOD:** You said what first, not me.

**PROFESSOR PLUMB:** I what?

**LLYOD:** That's right!

**ALLAN:** Would you stop?! I'm dying here!

**PROFESSOR PLUMB:** Right enough. The water closet, bathroom as you call it, is straight through there.

**ALLAN:** You know your English isn't too bad for a foreigner.

**PROFESSOR PLUMB:** I'm from England.

**ALLAN:** That's what I'm saying; you've over come the handicap pretty well. I'll see you later Prof, I'm starting to gargle over here. (*Runs offstage.*)

**PROFESSOR PLUMB:** Is your friend always this repugnant?

**LLYOD:** Repugnant? Naw, he's not even married, that's just a beer belly. I'm Lloyd and that was Allan. (*Offers his hand and they shake.*)

**PROFESSOR PLUMB:** Your first visit to Transylvania?

**LLYOD:** That's right; this trip is my grand prize. I'm the big Brain Buster winner.

**PROFESSOR PLUMB:** Brain Butster?

**LLYOD:** It's a radio quiz show we have back in America, and I was the smartest.

**PROFESSOR PLUMB:** So, you're the cream-of-the-crop back in the states, what?

**LLYOD:** (*Indicating his utter.*) Cream, buttermilk, cheese-wiz, it depends on which one of these things you pull. Just a little barnyard humor.

**PROFESSOR PLUMB:** Ah! Quite right, jolly good. Myself, I'm here to do a bit of research.

*PROFESSOR PLUMB looks around at RENFIELD who has busied himself down stage while dusting.*

We're in the heart of Vampire country don't you know?

**LLYOD:** Vampires? Like, in the movies?

**PROFESSOR PLUMB:** As folklore would have it, we are in the very region that spawned the nefarious creatures.

**LLYOD:** You mean there are real vampires around here?

**PROFESSOR PLUMB:** Fact or fiction? That is exactly what I am here to determine. Castle Dracula, never was there a bloodier history as walks these halls. Count Vladimir Dracula, Vlad the impaler they called him, Count Ivan Dracula, the Madman of Munk and Count Bustoff Dracula, Bustoff the Butcher. With each generation the blood lust increases and the stories grow more hideous. There are some that say Vlad never died, but took on new personas to avoid the rumors of his immortality, life of the everlasting undead, come from a bargain struck with Beelzebub himself. If there is such a thing as a vampire, this is where I shall find it.

*ALLAN enters unseen by LLOYD.*

**ALLAN:** Now I feel better.

**LLYOD:** (*Screams and whips around.*) Allan, don't sneak up on me like that.

**ALLAN:** Lloyd, your white as a sheet, you act like you've seen a ghost.

**LLYOD:** Ghost? Yeah I wish.

*CHASE enters from opposite side, also unseen by LLOYD.*

**CHASE:** Father! Here you are.

*LLOYD screams and leaps into ALLAN'S arms.*

**LLOYD:** What is it with you people?!

**PROFESSOR PLUMB:** Please, calm yourself my good fellow. There is usually some nugget of truth in these old folk tales, but more often than not, they are just that; embellished stories to make children mind their parents.

**ALLAN:** What have you been filling his head with Professor? I finally got him sleeping with the lights off.

**PROFESSOR PLUMB:** I'm quite sorry; I didn't mean to put a scare into you. Please, allow me to introduce you to my daughter and assistant, Chastity Plumb. This is Allan and Lloyd, they are here from America.

**CHASE:** Americans! I do love Americans, cowboys especially; so out spoken and strong. *(To LLOYD.)* You're a tall one.

**LLOYD:** *(Suddenly deciding he would like to be a cowboy.)* Pleased to meet you mam.

**CHASE:** Please call me Chase, all my intimate associates do.

**LLOYD:** And this here's my 'lil pardner Allan.

**ALLAN:** Lil Pardner? *(Being a cool guy.)* What's cookin Babe?

**CHASE:** I love the way you Americans so freely abuse the language.

**ALLAN:** It's a gift.

*DR. TWIST enters.*

**DR. TWIST:** Ah, I see the new guests have arrived. Renfield! What are you doing out of your cell?

**ALLAN:** Cell?

**LLOYD:** I thought he was the butler.

**DR. TWIST:** No, Mr. Renfield is one of my patients. Forgive me, I'm Doctor Twist. I run the asylum here.

**ALLAN:** Asylum?

**DR. TWIST:** Yes. What with the war raging on sanctuaries are at a premium. The Count was good enough to open up part of his castle for my little hospital. Pardon me. (*Crosses over to RENFIELD.*)

**ALLAN:** This is great LLOYD. We could have had a thousand bucks, but noooo.

**LLYOD:** It's not that bad.

**DR. TWIST:** Come along Renfield, I have some nice raw meat waiting for you in your cell.

**RENFIELD:** Is it bloody?

**DR. TWIST:** Yes-yes, just the way you like it.

**RENFIELD:** (*To ALLAN.*) Blood, blood, blood. Blood is the essence, blood is the soul. And it's all mine, mine!

**ALLAN:** Yeah sure, knock yourself out there Renny.

**RENFIELD:** It's all mine!

**ALLAN:** Hey, you can have it okay you got no argument with me.

*RENFIELD begins petting ALLAN'S tummy.*

**RENFIELD:** Blood carries the magic; it holds the key to life. Mmmmmmm, you have lots of life in you.

**LLYOD:** Looks like somebody made a new friend.

**ALLAN:** Shut up! (*To RENFIELD.*) Don't you have some potholders to work on or something? You wanna help me out here Doc?

**DR. TWIST:** (*Guides RENFIELD out.*) Come along Renfield, come along.

*DR. TWIST and RENFIELD exit.*

**ALLAN:** That guy's a few bails short of a haystack.

**CHASE:** Would you like a tour of the castle boys?

**ALLAN:** Thanks anyway. But, I think I'm ready for a bath.

**CHASE:** How about you Lloyd? Up for a tour?

**LLYOD:** (*Takes her arm.*) Just call me Tex little lady.

**CHASE:** (*Starts leading him out.*) Tex? Are you a real cowboy then?

**LLYOD:** Cowboy? These ain't leopard spots you're lookin at sister.

*LLYOD and CHASE exit.*

**ALLAN:** So Prof, ya wanna point me in the direction of the trough around here?

**PROFESSOR PLUMB:** Certainly. I need to get some books out of my room anyway. Follow me.

*ALLAN and PROFESSOR PLUMB exit. RENFIELD sneaks back on after the others have left, he is chasing a fly until he is distracted, something seems to be calling him. He moves down to the front of the stage.*

**RENFIELD:** I'm here master.

**DRACULA:** *(Enters from the house.)* Have all of my guests arrived Renfield?

**RENFIELD:** Yes master, the two Americans just came in.

**DRACULA:** Good. One of them should be suitable to our purpose.

**RENFIELD:** I'm sure of it master. The other will be for me then, yes?

**DRACULA:** We shall see. *(He walks up onto the stage.)*

**RENFIELD:** But, you promised. I am ready to join the immortals! I have waited so long master, please.

**DRACULA:** Of course my friend. There, there. *(Scratches RENFIELD behind the ears.)* Once my plans have taken root, you may have your pick of the rest.

*Blackout.*

### ACT I, SCENE THREE

**AT RISE:** *Inside the castle, later that night. The cows are on the sofa with Chase between them. Renfield hides behind the sofa and will occasionally pop up, grabbing at a fly, and duck behind the sofa again. Twist and Professor sit in the armchairs. Natasha leans on the fireplace, she can see Renfield, but pays him little attention.*

**ALLAN:** So you're one of them psychology type guys Doc?

**DR. TWIST:** That's right.

**LLYOD:** I don't get it, why would anyone want to hang around crazy people all day?

**ALLAN:** Some of us have no choice.

**DR. TWIST:** Oh, it's fascinating. I can't think of anything else I'd rather be doing.

**ALLAN:** There must be better countries to do it than in this miserable place.

**DR. TWIST:** I was particularly interested in the sort of mass-hysteria that seems to grip the people of this region. And that was before the war, now with the Nazi hoard invading? When the world has gone mad it makes it that much harder for those who balance on the precipice.

**PROFESSOR PLUMB:** I've been meaning to talk with you about that Dr. Twist, what do you mean by mass-hysteria?

**DR. TWIST:** The local people live in constant fear and have for generations. For example, some of the locals hang garlic from their windows and paint pentagrams over their doors. Many will not leave their homes after the sun has set.

**PROFESSOR PLUMB:** And what do you attribute this too?

**DR. TWIST:** There is a dark history that permeates the local culture, werewolves, vampires and worse.

**PROFESSOR PLUMB:** There! You see the vampire strikes again, what. The answers are here, I am sure of it. This mass-hysteria you describe, it can be contagious can it not?

**DR. TWIST:** I'm afraid so. Mr. Renfield is a prime example of this. He was a perfectly normal financial manager that came here to work with the Count. After a few short weeks he became completely obsessed with the idea of achieving immortality. But, rather than fearing vampires, as the locals do, he wishes to become one and live forever.

**LLYOD:** The Renfield is a vampire? He seemed like such a cute little guy.

**DR. TWIST:** I don't think he's a vampire, but I think he thinks he is.

**ALLAN:** So if he's fruit-loops, why do you let him run loose?

*RENFIELD gets up from behind the couch to object. NATASHA biffs him in the head and he goes back down again.*

**DR. TWIST:** He isn't dangerous.

**ALLAN:** You got the rest of 'em locked up I hope.

**DR. TWIST:** Cutting these people off from all human association isn't healthy either.

**NATASHA:** *(Comes over to ALLAN. Speaks; in Russian accent.)* Surely these people do not frighten you, do they? *(She gently rubs his shoulders from behind.)* You seem so big and strong, and we all need some human association do we not?

**ALLAN:** Sure, I mean, I guess so.

**NATASHA:** *(Starts doing little karate chops on his shoulders.)* You must not be afraid; it is fear that kills people.

**ALLAN:** I didn't say that I was afraid.

**NATASHA:** *(She grabs ALLAN'S shoulders now and begins twisting him from side to side.)* Everyone has a need for love and attention. We all need to be touched yes?

**ALLAN:** Well, that depends on...

**NATASHA:** *(She puts him in a head lock and begins twisting his head.)* Someone to be with, someone to hold onto, would you deny this of anyone? *(Continues twisting.)*

**DR. TWIST:** Pardon me, but I don't think I've properly introduced you. Mr. Allan, this is Natasha.

**ALLAN:** *(Now being choked.)* Pleased...to...meet...you.

**NATASHA:** *(Does full karate chops, with both hands, where his shoulders meet his neck.)* Da! And I am pleased to meet you too, my new friend.

**LLYOD:** *(To CHASE.)* I'd hate to see what she did to people who weren't her friend.

**DR. TWIST:** Natasha was a masseuse before the war. I've been helping her work through some anger issues.

**NATASHA:** *(Presses her hands to sides of ALLAN'S head and lifts him up and down.)* Yes, the doctor has been very helpful.

*DN: To lift up Allan by the head Natasha slips her arms under Allan's arms then grabs his head in her hands so she is really lifting him up by his armpits and not his head. It is best to let Allan control what is happening to him, not Natasha.*

**CHASE:** And do you feel your treatment has been effective?

**ALLAN:** You want my opinion on that?!

**DR. TWIST:** Natasha has come a long way, haven't you my dear?

**NATASHA:** (*Releases ALLAN.*) The doctor has worked wonders no?

**ALLAN:** I can't turn my head! (*ALLAN'S head is frozen looking over his left shoulder.*) It's like my neck is locked or something.

**DR. TWIST:** Natasha fled Russia when the Czar was overthrown, her entire family was killed.

**CHASE:** Oh, you poor dear.

**ALLAN:** Poor dear?! What about the poor cow over here?

**LLYOD:** So, are you afraid of vampires now too?

**NATASHA:** Old wives tales. No, there are enough authentic horrors to fear in this world without making them up.

**ALLAN:** You can say that again.

**NATASHA:** Oh, was I too rough with you my little poopsy?

**ALLAN:** Too rough?! I can't move my head! See? (*He demonstrates.*)

**LLYOD:** I can fix that for you Allan. (*Takes ALLAN'S head and twists it to the right.*) There you go, all better.

**ALLAN:** (*His head is now stuck looking over his right shoulder.*) Better?! Now I'm stuck facing this way.

**NATASHA:** You're not angry with me are you darling? Here, let me work that kink out for you.

**ALLAN:** No, no, that's okay. You touch me again and I may end up in a wheel chair.

*Through the end of the scene ALLAN'S head will be locked to the right. MARLENA enters. Today she is King Arthur. She is creative and can usually dress herself close to the person she thinks she is.*

**MARLENA:** Well met, my good Knights of the Round Table. Our enemies mass against us, and once again it is time to defend Camelot and all that she stands for.

**ALLAN:** What now?!

**DR. TWIST:** This is Marlana. She suffers from a type of dementia that I have never encountered before. I'm calling it, a variable acute personality disorder.

**LLYOD:** She's a cute what?

**MARLENA:** (*To DR. TWIST.*) Merlin, there you are. I'll be counting on your help today old friend.

**DR. TWIST:** *(To MARLENA.)* You can count on me King Arthur. *(To the others.)* You see most people who suffer with this type of disorder fixate on one particular person to emulate.

**PROFESSOR PLUMB:** I see. So, this young lady pretends to be King Arthur, what?

**MARLENA:** I am no pretender sir! Do you dare to challenge the King?! *(She draws her wooden play sword.)* Thou shall have a taste of Excalibur if you do!

**PROFESSOR PLUMB:** She's a bit touchy, what?

**DR. TWIST:** He does not mean to challenge you your Lordship, he is a visitor and seeks refuge in Camelot.

**MARLENA:** Ah! You are welcome good sir; I shall dub thee, Sir What.

*MARLENA taps PROFESSOR PLUMB on each shoulder with the sword.*

**ALLAN:** You let her have weapons?

**DR. TWIST:** It's a wooden sword, she can do no harm. Now, the really remarkable thing about Marlena is that tomorrow she will have completely forgotten about King Arthur and assume an entirely different persona.

**PROFESSOR PLUMB:** Fascinating.

*MARLENA clasps ALLAN by the shoulders.*

**MARLENA:** Sir Percivile, I'm glad that you're here. This is Camelot's darkest hour. *(To CHASE.)* Guinevere, not to worry my dear, I shall protect you as always.

**CHASE:** *(Curtsies.)* Of course my lord.

**MARLENA:** *(To NATASHA.)* Morganna, will you stand with us today?

**NATASHA:** Indeed my king, I stand with you always.

**LLYOD:** Who am I-Who am I-Who am I?

**MARLENA:** *(To LLOYD.)* Lancelot, there you are!

**LLYOD:** Lancelot! Sweet!

**MARLENA:** My most trusted and able-bodied friend, are you ready to fight?

**LLYOD:** Oh yeah! I mean, pointeth me in the right direction your lordliness and will chopeth them to bits! Do I get a sword?

**MARLENA:** Excalibur must stay with me.

**LLYOD:** What about my sword?

**MARLENA:** To the dungeons! Come Lancelot, we must make sure they are not tunneling under our walls.

*MARLENA runs through the exit that leads to the bathroom followed by LLOYD.*

**PROFESSOR PLUMB:** Astonishing, and you say tomorrow she will be a completely different person?

**DR. TWIST:** Entirely.

**CHASE:** She seems very sweet. It was awfully nice of LLOYD to play along with her like that.

**ALLAN:** What play along, the idiot thinks he's been knighted.

*WHITMAN enters. He does not notice ALLAN right away.*

**WHITMAN:** Good evening Doctor. I see that we have some new guests tonight.

**DR. TWIST:** Yes we do. Allow me to present Mr. Whitman. Mr. Whitman is ready to go home, aren't you Mr. Whitman?

**WHITMAN:** If you say so Dr. Twist.

**DR. TWIST:** I think you're ready. We've come a long way haven't we? You see Mr. Whitman used to talk in empty rooms.

**CHASE:** Talking to yourself doesn't sound so bad, we all do that occasionally.

**DR. TWIST:** Talking to oneself is a bit different than having two-way conversations with inanimate objects. But Mr. Whitman knows what is real now and what is not, don't you?

**WHITMAN:** *(Has noticed ALLAN.)* Doctor...um...Is there a cow standing over there?

**DR. TWIST:** This is Allan.

**ALLAN:** *(Goes to shake hands.)* How's it going there; Whitty?

**WHITMAN:** *(Recoils from him.)* It talks?!

*LLOYD and MARLENA burst into the room. LLOYD has found a toilet plunger that he is using as a sword now.*

**MARLENA:** The dungeons are clear so far.

**ALLAN:** What the heck are you doing?

**LLYOD:** It's my sword!

**WHITMAN:** There are two of them now, two cows, standing in the middle of the living room having a conversation about a plunger.

**LLYOD:** It's my sword. For king!

**MARLENA:** And country!

**WHITMAN:** I don't understand. *(Starts rubbing his temples.)*

**DR. TWIST:** Take it easy Mr. Whitman.

*ALLAN is now next to WHITMAN.*

**WHITMAN:** Stop starring at me!

**ALLAN:** I'm not starring, my head is stuck.

**WHITMAN:** *(Grabs a candle off one of the end tables.)* Did you see that? I don't like the way he keeps looking at us. Yes, he is a very rude cow isn't he?

**DR. TWIST:** Oh dear.

*While the scene continues DR. TWIST works with WHITMAN who reluctantly gives up the candle.*

**MARLENA:** The enemy is almost upon us! Are you ready Lancelot?

**LLYOD:** It's go time.

**MARLENA:** We've secured the rest of the castle. The evil that seeks us out must come through that door. *(Indicates the double doors.)*

**LLYOD:** *(To ALLAN.)* Isn't she great?

**ALLAN:** Are you taking any new patients Doc?

**RENFIELD:** *(Stands up from behind the couch.)* He comes!

*The double doors creak slowly open. There is no one there. They ALL look at the door. After a few beats DRACULA enters.*

*DN: Two stage hands, crouched low behind each door, push them open and duck out of the way. An eye-hook is attached to both doors on the lower outside corner and fishing line is attached to each hook. To make the doors close, slowly reel in the two fishing poles.*

**DRACULA:** *(Has a European accent.)* Good evening, I am Count Dracula.

*After a beat the doors close by themselves. They ALL look at the door.*

**DRACULA:** *(Notices LLOYD with the plunger.)* Some trouble with the plumbing?

**LLYOD:** *(Spooked by the doors and DRACULA.)* It's my sword.

**DRACULA:** You must be one of the Americans. A pleasure to meet you, Mister...

**LLYOD:** LLOYD. Yes, America, from Wisconsin, Go; Dairy State!

**DRACULA:** I see, and you,

*DRACULA goes up to shake ALLAN'S hand. He notices that ALLAN seems to be looking at something the way his head is stuck, he tries to figure it out, then gives up.*

must be the other American.

**ALLAN:** How's it goin Count? Or should I call you Dragula?

*They shake hands.*

**DRACULA:** It's Dracula. And you may call me whichever you prefer.

**ALLAN:** This is quite a spread you got here Drac. It must cost a fortune to heat this place.

**DRACULA:** Drac?

**ALLAN:** You said you didn't care what I called you.

**DRACULA:** I was wrong. *(Greeting each in turn.)* Professor Plumb, Doctor Twist, I trust you are having a peasant evening. *(To NATASHA.)* And you must be one of the Doctor's patients?

**NATASHA:** Of course Darling, Natasha.

**DRACULA:** Natasha.

*Kisses both NATASHA'S hands in turn.*

Your hands are very warm Natasha.

**NATASHA:** You know what they say darling, “Warm hands, warm heart.”

**DRACULA:** One can only hope. *(To WHITMAN.)* And you are?

**WHITMAN:** *(Recoils stumbling into a bucket that was tucked away, he grabs it.)* Is he talking to us? *(Backing away from DRACULA.)* I think he is too! Yes, he does have creepy eyes.

**DRACULA:** *(To DR. TWIST.)* Not one of your great successes I take it?

**MARLENA:** *(Approaches DRACULA and bows.)* King Arthur at your service Count.

**DRACULA:** King Arthur? I recall you being taller.

**MARLENA:** The castle is being surrounded Count. Will you walk the battlements with me?

**DRACULA:** It would be rude of me to leave my guests.

**MARLENA:** I'll take care of it then. Not to worry, *(Motions to the others in the room.)* my Knights will keep you safe. *(Hurries off.)*

**DRACULA:** *(Nods to RENFIELD.)* I believe I've already met Mister Renfield.

*RENFIELD drops to the floor and begins kissing DRACULA'S feet.*

**RENFIELD:** I am here Master.

**LLYOD:** *(To ALLAN.)* He must have made quite an impression.

*DRACULA crosses to CHASE dragging RENFEILD who is clinging to his leg.*

**DRACULA:** Always a pleasure to see you again Miss Plumb.

*DRACULA kisses CHASE'S hand, they lock eyes, CHASE becomes somewhat hypnotized.*

**CHASE:** Nice to see you again Count Dracula.

**DRACULA:** You have a beautiful daughter Professor.

**PROFESSOR PLUMB:** She gets it from her mother, what.

**DRACULA:** I trust you have been enjoying your stay?

**CHASE:** *(Dazed.)* Yes, it's been lovely.

*Feeling faint she leans on DRACULA for support.*

**PROFESSOR PLUMB:** Are you quite all right my dear? You suddenly look very pallid.

**CHASE:** I'm fine father, just a bit tired.

**ALLAN:** *(To LLOYD.)* It looks like the Count is putting the moves on your girl friend.

**LLYOD:** Soooo, the Professor says that you're grandfather was some kind of Vampire or something?

**PROFESSOR PLUMB:** I don't think that's exactly what I said, but I have been wanting to talk with you about your family history.

**DRACULA:** Yes, I assumed that you would.

*DRACULA walks away from CHASE who almost loses her balance as he moves. LLYOD catches CHASE and leans her head on his shoulder.*

**LLYOD:** Take it easy, rest here for a second. Why settle for scratchy cotton when you can have leather upholstery?

**DRACULA:** Those were dark times Professor and dark times spawn dark legends. I cannot deny that some of these atrocities may have occurred. But, I think the numbers have been greatly distorted.

**PROFESSOR PLUMB:** So you're saying that Vlad the Impaler was not quite the bad chappie that we make him out to be?

**DRACULA:** It was a different era Professor. I'm sure a few lessons were in order.

**PROFESSOR PLUMB:** I don't think the number of victims is as much the issue, as is the fact that impaling was used at all; a most horrible way to die, what?

**ALLAN:** Look, I'm not up on my medieval tortures like the rest of you. What is impaling?

**PROFESSOR PLUMB:** Well, they would...you see the victim was tied and placed on a....and the pole was greased and...here. *(He whispers in ALLAN'S ear.)*

**ALLAN:** Ouch.

**PROFESSOR PLUMB:** Indeed.

**DRACULA:** History needs its villains. Who knows? A hundred years from now people may think of this Hitler fellow as some kind of monster.

**CHASE:** He is a monster!

**DRACULA:** You see? To the people of Germania, he is a savior. It's a matter of perspective.

**PROFESSOR PLUMB:** Regardless of politics, you must admit that the actions of your ancestors demonstrated a certain amount of bloodlust.

**DRACULA:** Bloodlust? Perhaps, but that was in the past.

**PROFESSOR PLUMB:** I don't mean to keep pounding on your family history Count, but if you have any records that I could review? Journals or diaries perhaps? Private material I know, but it would be very helpful to my research.

**DRACULA:** Have you searched the library Professor?

**PROFESSOR PLUMB:** I've been making my way through it, it's quite the collection.

**DRACULA:** I'm afraid I don't have much of an idea what would be in the Library, I hardly venture in there myself. But, if such a record exists, it would be in there.

**PROFESSOR PLUMB:** I'll keep on it then, thank you Count.

**DRACULA:** Of course, of course. I do have things I need to attend to. Doubtlessly you are all tired and ready for a good nights sleep?

**NATASHA:** Won't you be going to bed too Count Dracula?

**DRACULA:** Not any time soon. I'm what you might call a night person. If you will all excuse me? Until we meet again.

*DRACULA bows and the doors open by themselves again. He leaves and they close after him.*

**ALLAN:** What a creepy guy.

**CHASE:** Do you think so?

**ALLAN:** Are you kidding? And what's up with the doors?

**LLYOD:** Allan knows creeps; I'd stay away from that guy if I were you.

**NATASHA:** Nonsense, he seemed perfectly charming to me.

**ALLAN:** You would like him.

**NATASHA:** Are you jealous me little sausage roll?

**PROFESSOR PLUMB:** What do you think of the Count, Doctor?  
You've been here longer than we have.

**DR. TWIST:** I've only run into him a hand full of times. He keeps to himself mostly. He's very quiet, very polite, but I must agree with Allan, I do find him rather unsettling, and he's certainly had an effect on the Renfield.

**PROFESSOR PLUMB:** What do you say then Renfield, fiend or friend?

**RENFIELD:** The master is beautiful. He is the giver of life.

**ALLAN:** Well, I'm gonna sleep better knowing that *Lord of the Flies* over here thinks he's a good guy.

**PROFESSOR PLUMB:** Speaking of sleep, I believe we could all use a bit, what? (*Taking CHASE'S arm*) Come along Chastity, off to bed.

**CHASE:** Good night everyone. Thank you, LLoyd.

*PROFESSOR PLUMB and CHASE exit.*

**LLYOD:** Goodnight Chase, I mean, see ya in the morning lil lady.

**ALLAN:** Oh, knock it off.

**DR. TWIST:** I think it's time we all turned in for the night. Renfield, go! (*RENFIELD scrambles out.*) Mr. Whitman?

**WHITMAN:** (*To the bucket.*) Are you tired? Yes I am too; shall we read a book before bed? (*Exits.*)

**DR. TWIST:** Natasha, you too.

**NATASHA:** Of course Heir Doctor, (*To ALLAN.*) Will you be dreaming of me tonight my sweet-cake?

**ALLAN:** I wouldn't bet on it.

**NATASHA:** Maybe you won't. But then again, (*Puts her finger in her mouth and then sticks it in ALLAN'S ear.*) Maybe you will?

**ALLAN:** Ho-boy!

*NATASHA blows ALLAN a kiss and sweeps out.*

**DR. TWIST:** Arthur! Arthur; come down here.

**MARLENA:** (*Rushes in.*) Has the attack begun?

**DR. TWIST:** It is time for you to rest your Highness.

**MARLENA:** But the invaders?

**DR. TWIST:** Your knights will guard the castle, come along.

*DR. TWIST and MARELNA begin to exit.*

**MARLENA:** *(As she exits.)* Lancelot, guard that door with your life!

**LLYOD:** For king and country!

**ALLAN:** Come on let's go to bed.

**LLYOD:** But, I have to guard the door.

**ALLAN:** I hate to tell you this LLoyd, but that was not King Arthur.  
Come on.

**LLYOD:** A knight's word is his sacred bond, I promised.

**ALLAN:** Fine. You stay up all night, I'm going to bed. *(Exits.)*

**LLYOD:** Okay fine, I don't need anybody else. *(Walks guard, back and forth in front of the door a few times.)* Halt! Who goes there? *(He menaces the plunger. Looks around, it is nothing.)* I might as well get comfortable if I'm going to be here all night. *(He pulls one of the armchairs by the door and flops down in it.)*

*Fade to black.*

## ACT I, SCENE FOUR

**AT RISE:** *Later that night; the lights come up to 1/4. LLoyd's chair is now swung around so the back is facing the audience; he is slouched down so he can't be seen.*

**RENFIELD:** *(Creeps into the room, hunting a mouse only he can see.)* Here mousey-mousey, come to the Renfield, *(Dives at the mouse and misses it.)* You won't get away that easy! *(He leaps off the stage and chases the mouse into the house, pursuing it down an aisle.)* Eek-eek-eek, *(Acting like a mouse)* Eek-eek-eek, nobody out here but us mice, aha!! *(Dives back onto the stage picking up its trail.)* Now I've got you cornered!

**DRACULA:** *(Over the speakers an echoing haunting voice.)* Chas-ti-ty, Chas-ti-ty, come to me.

**RENFIELD:** I'm here master!

**DRACULA:** *(Over speakers.)* Is your name Chastity?

**RENFIELD:** No master.

**DRACULA:** *(Over speakers.)* Then shut up! *(Over speakers, haunting again.)* Chas-ti-ty, Chas-ti-ty Plumb, come to me, come to me now.

*CHASE enters in a trance like state, wearing a flowing nightgown. She walks to center stage and stands there. RENFIELD goes up to her tentatively at first, and then he starts petting her hair. She does not notice him.*

**DRACULA:** *(Offstage, as he is walking on.)* Chas-ti-ty, come to me. *(On stage.)* Would you stop playing my food!

**RENFIELD:** Sorry master.

**DRACULA:** Do I droll all over your flies before you eat them? Ah, my pretty, my love, my wife to be. You are so lovely tonight my dear. So sweet, so innocent, I must have a taste. *(CHASE pulls off the scarf she always wears and inclines her head. DRACULA takes a bite, pulling away after a short time he turns away from CHASE and RENFIELD.)* Ecstasy, soon we will feast together.

**RENFIELD:** *(Notices that she is still offering her neck.)* Oooo, mousey-mousey, *(He works up the courage and prepares to take a taste, he almost does.)*

**DRACULA:** *(Still with his back turned to them.)* Don't even think about it.

**RENFIELD:** *(Pulls away.)* What neck? Master, why do you toy with her? I can see the hunger in your eyes.

**DRACULA:** She is an innocent, a fine rare fruit that I must not bruise. When the time is right I will take in all of her sweet nectar. However, you are correct, I am growing weak without the full nourishment I must have.

**RENFIELD:** Master, I'm ready. *(Offers his neck)*

**DRACULA:** No. You must remain as you are for the present. You will need to stand guard over our bodies during day light when we make the crossing.

**RENFIELD:** But when Master? I am ready now!

**DRACULA:** With our two guests, born of the American soil, it will happen in a short while. Once their blood mingles with my own and my brides we will be able to live and sleep in their native land. My homeland has become dried up and too dangerous with the war raging on. America is young and full of life. Once we have arrived there my friend, you will join the immortals.

**CHASE:** *(Coming out of the trance.)* What, where am I?

**RENFIELD:** Master!

**DRACULA:** Chastity, look into my eyes...

**CHASE:** Count? No, I, no.

**DRACULA:** She is stronger than I thought. Listen to the sound of my voice, you are mine, you are mine and you will do as I tell you. I am your master, I am your lord, I am all that there is.

**CHASE and RENFIELD:** You are my master, you are my lord.

**DRACULA:** All that I tell you, you will do. You are mine to command.

**CHASE and RENFIELD:** You are my master. I am yours to command.

**DRACULA:** Good, now return to your beds. You will come when I call.

**CHASE and RENFIELD:** I will come when you call. *(CHASE and RENFIELD exit.)*

**DRACULA:** *(Backing off stage.)* I am your master, you are mine to command; you will come when I call. *(He is off.)*

**LLYOD:** *(Rises from the chair. He is in a trance now too.)* You are my master, I am yours to command, I will come when you call. *(Slams into a wall and then exits)*

*Blackout.*

## ACT II, SCENE ONE

**AT RISE:** *The next morning. The mental patients have gathered and are going through a type of group therapy. The couch and chairs have been moved into a semi-circle.*

**DR. TWIST:** Mr. Renfield, you seem rather excited today, would you care to share with the group?

**RENFIELD:** America!

**DR. TWIST:** Yes, and what about America?

**RENFIELD:** The Renfield is gong to America!

**DR. TWIST:** Really? And what do you plan to do once you're in America?

**RENFIELD:** I will feast, feast with the immortals.

**DR. TWIST:** The immortals again. We all die Mr. Renfield, there are no immortals.

**RENFIELD:** (*Giggles*) He walks among them, yet he does not see.

**DR. TWIST:** Everyone dies, that is the natural order of things, you need not fear death.

**RENFIELD:** Fear it? No, I wait for it, death is life.

**NATASHA:** You waist your time Heir Doctor.

**DR. TWIST:** Why is that Natasha?

**NATASHA:** He is lost in his own little world, a world that you have no part in.

**DR. TWIST:** And do you feel excluded from that world Natasha?

**WHITMAN:** Mr. Bucket says that she feels jealous because we aren't talking about her.

**NATASHA:** And Mr. Whitman talks to buckets because he is an insignificant, scared little man and that real people do not care what he thinks.

**WHITMAN:** That's not true! (*Slams the bucket over his head*)

**DR. TWIST:** Now, now Mr. Whitman, don't get upset. We care what you think. You need to talk with people, buckets cannot answer back.

**WHITMAN:** (*Still under bucket, he turns it around and there is a smiley face painted on it. He talks in a squeaky voice as if the bucket were talking.*) Oh yeah?! We'll that's what you think Dr. Quack!

**DR. TWIST:** Mr. Whitman, please take off the bucket.

**NATASHA:** Leave him be, it's an improvement if you ask me.

**WHITMAN:** (*In bucket voice*) Well nobody asked you, you Bolshevik bimbo!

**MARLENA:** (*Today she is Shakespeare she has a quill and note book.*) This cleaning vessel hath a mint of phrases in his brain.

**DR. TWIST:** What do you think of Mr. Whitman's behavior Marlena, Marlena? (*To Natasha*) It was worth a try any way. (*To Marlena*) Pardon me sir, but I don't think we've been properly introduced.

**MARLENA:** William Shakespeare at your service. (*Bows*)

**DR. TWIST:** Ah! Today we are the Bard, wonderful! My name is...

**MARLENA:** Please, no introduction is necessary. Good King Lear, I would recognize you anywhere.

**DR. TWIST:** King Lear is it? So, Master Shakespeare, tell me what think you of this talking container that the gentleman doth don?

**NATASHA:** You enjoy this way too much.

**MARLENA:** Now sir, a new link to this bucket must my needs be had.

*ALLAN and LLOYD enter.*

**WHITMAN:** (*In bucket voice.*) A mop! A mop! My kingdom for a mop!

**NATASHA:** (*Rapping her fist on the pail.*) Quiet down bucket head.

**WHITMAN:** (*Removes bucket.*) Okay, that hurt. (*Sees the cows.*)

**LLYOD:** (*To WHITMAN.*) Morning.

**WHITMAN:** Cows! (*He screams and puts the bucket back over his head.*)

**LLYOD:** Was it something I said?

**MARLENA:** (*To LLOYD.*) Well met my fine Prince Hamlet.

**LLYOD:** Hamlet? I'm Hamlet, the Great Dane! "To be, or not to be, that is the question. Whether it is nobler in the mind, or whether it is not, to thine own self be true. And when that light through yonder window breaks remember Yorik, alas poor Yorik who dug the well. So, forward me Hardies, and into the breech, for I have not yet begun to fight!!" Did Hamlet have a sword?

**ALLAN:** You are not gonna spend all day waving a toilet plunger around again!

**NATASHA:** (*Slides up to ALLAN.*) How is my little Porter House today? I see your neck is better.

**ALLAN:** No thanks to you.

**NATASHA:** (*Drags him to the couch.*) I wanted to make it all better but you wouldn't let me.

**MARLENA:** Take note my Prince how your Queen Mother and uncle so recently made King doth collaborate with a great familiarity.

**ALLAN:** (*Squirming away from NATASHA'S advances.*) So what is this you've got going on here Doc?

**DR. TWIST:** Actually this is something new I've been trying, I call it group therapy. I thought that some of the patients might feel less inhibited if they saw that they were not the only ones who were having difficulties. Would you care to join us Mr. Allan?

**LLYOD:** Let's stay for a while, this'll be fun.

**NATASHA:** Poopsy, stay with me.

**LLYOD:** Yeah, come on Poopsy.

**ALLAN:** Fine, just don't ask me to talk.

**DR. TWIST:** Excellent. Now, where were we? Ah, Mr. Whitman, please remove the bucket. Come, look, you have nothing to fear.

**WHITMAN:** (*Bucket voice.*) Don't trust him, there are cows out there!

**LLYOD:** Why is he afraid of cows?

**DR. TWIST:** I don't know, perhaps some trauma when he was being weaned.

**MARLENA:** There is a history in all men's lives.

**DR. TWIST:** I'd like to welcome our two guests this morning and encourage them to speak what's on their mind. There's no need to be shy.

**LLYOD:** (*Sprawling out on the couch over ALLAN and NATASHA.*) It all started when I was a wee little heffer back on the farm. I'd just found out what veal was made of and I was understandably upset. Why should people eat cows? What did we ever do to them? We provide them with milk, cheese, and ice cream, and our thanks for all this is a steak knife in the back! Oh the humanity!

**ALLAN:** (*Heaves LLOYD off the couch.*) Oh for crying-out-loud!

**LLYOD:** Come on Allan. You can't keep stuffing it inside. Admit the pain that riddles your sole. See the truth for what it is.

**NATASHA:** (*Comforting ALLAN.*) My poor little shish-ka-bob.

**ALLAN:** See the truth? I'm the one that told you where veal comes from.

**LLYOD:** That was you, wasn't it? What a mean thing to do. I didn't sleep for weeks!

**ALLAN:** You had nothing to worry about, scrawny bag of bones. (*ALLAN pats LLOYD'S stomach.*) Where's the beef?

**LLYOD:** Hey, this is all Grade "A", lean and mean.

**ALLAN:** There's nothing there. I was the one were sizing up for the meat grinder.

**LLYOD:** Oh, that is so not true.

**ALLAN:** Is too.

**LLYOD:** Is not! Okay, who would you rather eat? Come on pick!

*LLOYD and ALLAN pose for the group. CHASE and the PROFESSOR enter.*

**PROFESSOR PLUMB:** I don't know if you should be out of bed, you're pale as a sheet, what.

**CHASE:** I'm fine father, just a bit light headed that's all.

**LLYOD:** Your father's right, you do look a little weak. Come here and sit down. Are you all right?

**CHASE:** *(Does not sit down.)* I'll be fine, really.

**PROFESSOR PLUMB:** It's the oddest thing; Chastity has always been fit as a fiddle, but the last few mornings she's been under the weather.

**DR. TWIST:** Here, let me take a look. *(Does a cursory exam of CHASE.)*

**ALLAN:** She's a little sick Doc, not a little crazy.

**DR. TWIST:** I was a medical doctor long before I delved into psychiatry. I think I still know what I'm doing.

**ALLAN:** Maybe you ought to think about changing back, *(looking at the group of patients)*, you might have a little more luck.

**WHITMAN:** *(Still doing the bucket voice.)* Listen to the walking meatloaf making fun of us!

**ALLAN:** Have you ever seen how far a cow can kick a bucket?

**DR. TWIST:** Hmm, everything seems to be all right. Still...

**LLYOD:** Come on Chase, sit down on the couch.

**CHASE:** Please there's no need to make all this fuss.

**MARLENA:** Me thinks the lady doth protest too much.

**ALLAN:** Do you ever pretend to be anything useful?

**MARLENA:** The plays the thing.

**ALLAN:** Who wants to go see a play when you can go to a movie anytime you want? In another fifty years they won't even have plays anymore. Who'd go?

*Everyone stops on stage stops. In unison they turn to look at the audience, weight a beat, and then go back into character.*

**PROFESSOR PLUMB:** Pardon me doctor, but you were about to say something?

**DR. TWIST:** If I didn't know any better, I'd say that she was suffering from a loss of blood. Her lack of color and energy, I saw it many times in the Great War.

**RENFIELD:** Yes, yes! The blood is the life, now they start to see.

**DR. TWIST:** Do you know anything about this Renfield?

**RENFIELD:** (*Singing.*) "I'M A LITTLE TEA-POT SHORT AND STOUT. HERE IS MY MOUTH BUT NOTHING COMES OUT." (*Giggles.*)

**ALLAN:** More like a crackpot than a teapot.

**LLYOD:** Allan! Don't make fun of The Renfield. Do you know something about this?

**PROFESSOR PLUMB:** Come along Renfield, out with it.

**RENFIELD:** No, no, no, you'll get nothing from me.

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