

JANE EYRE AND DRACULA AT THE WUTHERING HEIGHTS HOTEL

By Burton Bumgarner

Copyright © MMXVII by Burton Bumgarner, All rights reserved.

ISBN: 978-1-61588-396-7

CAUTION: Professionals and amateurs are hereby warned that this Work is subject to a royalty. This Work is fully protected under the copyright laws of the United States of America and all countries with which the United States has reciprocal copyright relations, whether through bilateral or multilateral treaties or otherwise, and including, but not limited to, all countries covered by the Pan-American Copyright Convention, the Universal Copyright Convention and the Berne Convention.

RIGHTS RESERVED: All rights to this Work are strictly reserved, including professional and amateur stage performance rights. Also reserved are: motion picture, recitation, lecturing, public reading, radio broadcasting, television, video or sound recording, all forms of mechanical or electronic reproduction, such as CD-ROM, CD-I, DVD, information and storage retrieval systems and photocopying, and the rights of translation into non-English languages.

PERFORMANCE RIGHTS AND ROYALTY PAYMENTS: All amateur and stock performance rights to this Work are controlled exclusively by Heuer Publishing LLC. No amateur or stock production groups or individuals may perform this play without securing license and royalty arrangements in advance from Heuer Publishing LLC. Questions concerning other rights should be addressed to Heuer Publishing LLC. Royalty fees are subject to change without notice. Professional and stock fees will be set upon application in accordance with your producing circumstances. Any licensing requests and inquiries relating to amateur and stock (professional) performance rights should be addressed to Heuer Publishing LLC.

Royalty of the required amount must be paid, whether the play is presented for charity or profit and whether or not admission is charged.

AUTHOR CREDIT: All groups or individuals receiving permission to produce this Work must give the author(s) credit in any and all advertisement and publicity relating to the production of this Work. The author's billing must appear directly below the title on a separate line where no other written matter appears. The name of the author(s) must be at least 50% as large as the title of the Work. No person or entity may receive larger or more prominent credit than that which is given to the author(s).

PUBLISHER CREDIT: Whenever this Work is produced, all programs, advertisements, flyers or other printed material must include the following notice: ***Produced by special arrangement with Heuer Publishing LLC.***

COPYING: Any unauthorized copying of this Work or excerpts from this Work is strictly forbidden by law. No part of this Work may be reproduced, stored in a retrieval system, or transmitted in any form, by any means now known or yet to be invented, including photocopying or scanning, without prior permission from Heuer Publishing LLC.

HEUER PUBLISHING LLC
P.O. BOX 248 • CEDAR RAPIDS, IOWA 52406
TOLL FREE (800) 950-7529 • FAX (319) 368-8011

By Burton Bumgarner

SYNOPSIS: In this wacky tale of making bad movies from great literature, Marmot Studios producer Cecilia B. DeVille gives two writers and a director the assignment of coming up with a classic literary film fast and cheap. The writers unknowingly select two different novels, and the director sets about shooting the film as fast as the writers can deliver the pages. The director only has four actors to work with, and he also has a habit of lecturing the audience on the process of movie production. The play is divided into four scenes: The Pitch, The Lecture, The Shoot and The Rough Cut. Here we experience bad movie making at its best.

(4 females, 4 males)

DERIK (m).....A director of bad movies. (76 lines)

SARAH (f).....A writer of bad screenplays. (51 lines)

ANDREW (m).....A writer of bad screenplays. (42 lines)

CECILIA B. DEVILLE (f).....A producer of bad movies. (29 lines)

ACTOR 1 (f).....Jane, a wolf, a vampire, Lucy. (56 lines)

ACTOR 2 (m).....John, Jonathan Harker, Brocklehurst, a
dog, Rochester. (42 lines)

ACTOR 3 (f).....Mrs. Reed, a bat, Helen, a vampire, Mina,
Adele. (18 lines)

ACTOR 4 (m).....Bessie, Coachman, Dracula, a female
vampire, Seward, Van Helsing.
(56 lines)

Notes on casting: ACTORS 1, 2, 3 and 4 play the roles in the movies: “Jane Eyre” and “Dracula.” The play is written for 4 females and 4 males; however, all of the roles are gender flexible.

SET

The play may be performed on a bare stage with furniture and props. The setting is the office of Celia B. DeVille, movie producer, and the sound stages of Marmot Studios. An office desk and chair are right. On the desk are a printer, a stack of papers, and a pile of books. Two chairs are near the desk. Left are a prop table and a coat rack with costume accessories. Also, four folding or wooden chairs are upstage. A director's chair is downstage left. It's placed so Derik can sit there while directing and not block the view of the action for the audience. A director's clapboard is on the chair.

PRODUCTION NOTE

The play is arranged into four scenes: The Pitch, The Lecture, The Shoot, and The Rough Cut. There is no break between these scenes.

COSTUME SUGGESTIONS

ACTOR 1—Jane Eyre: shawl and bonnet; Wolf/Dog: dog ears on a headband; Female Vampire: dark cape, Lucy: scarf

ACTOR 2—John: blazer/sports coat; Jonathan Harker: cape, top hat; Brocklehurst: academic robe; Rochester: cape

ACTOR 3—Mrs. Reed: shawl and bonnet; Bat: a dark ski mask; Helen: shawl and bonnet; Female Vampire: dark cape; Mina: scarf; Adele: bonnet and scarf

ACTOR 4—Bessie: bonnet and shawl; Coachman: winter coat and porkpie hat; Dracula: dark cape; Student: wig and apron; Female Vampire: cape and vampire teeth; Seward: lab coat; Van Helsing: cape

PROPS

- ☐ 2 Laptops
- ☐ 3 Books (Including: Dracula, Wuthering Heights, Jane Eyre)
- ☐ Stack of Papers (1st script, 2nd script, 3rd script, 4th script, 5th script, 6th script)
- ☐ 4 Folding Chairs
- ☐ Prop table and coat rack which holds costumes
- ☐ Director's clapboard
- ☐ Blanket
- ☐ Teddy bear
- ☐ Pillow
- ☐ Pad of Paper
- ☐ Pen
- ☐ Doctor's Medical Bag
- ☐ Stethoscope (Inside Medical Bag)
- ☐ Thermometer (Inside Medical Bag)
- ☐ Magnifying Glass (Inside Medical Bag)
- ☐ Fast Food Drink Cup

DEDICATION

*For my children,
Sarah, Andrew and Derik*

SCENE 1
THE PITCH

AT RISE: *DEVILLE is sleeping behind the desk with her head down. DERIK enters, crosses center, and addresses the audience.*

DERIK: *(To the audience.)* The process of making a movie presents multiple challenges. First the idea for a story is pitched to a producer because it takes money to make a movie and producers provide the money. Once the idea is accepted, a screenplay is written, actors are auditioned, and a shooting schedule is set. It's a lot of hard work from the pitch at the beginning to the wrap at the end.

SARAH and ANDREW enter carrying laptops and look at DERIK shaking their heads.

ANDREW: He's at it again.

DERIK freezes and bows his head.

DERIK: *(Embarrassed and meek.)* I'm not doing anything.

SARAH: Yes you are. You're talking to yourself.

DERIK: What's wrong with that?

ANDREW: It's weird.

DERIK: Lots of people talk to themselves.

SARAH: Lots of people are crazy.

DERIK: I'll quit talking to myself.

ANDREW: We've heard that before.

SARAH and ANDREW drag DERIK to the desk where DEVILLE is sleeping. ANDREW clears his throat. DEVILLE doesn't move. SARAH and DERIK both clear their throats. Nothing. The throat clearing grows louder and more frequent. Nothing. SARAH and DERIK look at each other and shrug their shoulders. ANDREW rolls his eyes, crosses to DEVILLE, leans over and shouts in her ear. gshm61

ANDREW: HEY BOSS! WE'RE HERE!

DEVILLE bolts up, startled.

DEVILLE: What? What?

ANDREW: You were asleep.

DEVILLE: Again? Well, it's no wonder. I'm not getting any sleep at night.

SARAH: Why not?

DEVILLE: Probably because of all the stress at work. I lay awake worrying all night then I go to sleep during the day.

DERIK: You could make yourself stay awake during the day and then sleep at night.

DEVILLE: YOU could all go back to work at the Wonderful World of Hamburgers!

DERIK: Uh... I didn't like that job, boss.

SARAH and ANDREW: *(Meekly.)* Me either.

DEVILLE: Then don't tell me what to do!

SARAH, DERIK, and ANDREW bow their heads.

SARAH, DERIK and ANDREW: *(Meekly.)* Yes, boss.

DEVILLE: Now, I sent for you three for a reason. You three are the very best movie makers we have here at Marmot Studios.

ANDREW, DERIK, and SARAH preen.

ANDREW: Really, boss?

DERIK: The best?

SARAH: The very best?

DEVILLE: Yes. The very best.

DERIK: Since the others quit we are the ONLY writers and directors you have at Marmot Studios.

DEVILLE: You're right. That also makes you the worst.

DERIK, SARAH, and ANDREW scowl. DEVILLE comes around and sits on the front of the desk.

DEVILLE: I have a project to pitch. And you three are just dumb enough to go for it.

ANDREW: (*Sarcastic.*) Gee, thanks boss.

DEVILLE: Have a seat.

DERIK and ANDREW quickly sit in the chairs. SARAH looks for a place to sit, then at DERIK and ANDREW, who look away from her, not offering their seats.

SARAH: I'll just stand.

DEVILLE: Sit down! I get nervous when people stand!

SARAH: But boss, there isn't a...

DEVILLE: (*Firmly.*) Sit down!

SARAH sits on the floor.

DEVILLE: Now, as you know Marmot Studios was taken over by a company called British Badger Productions. That's part of the reason I can't sleep at night. I lay awake worrying about what this new company is going to do to us.

DERIK: They're a really classy bunch. They do all kinds of historical dramas and stuff that costs a lot of money.

SARAH: Their films win awards and get great reviews!

ANDREW: I always wanted to work for a studio that made real movies.

DEVILLE glares at ANDREW.

ANDREW: Not that we don't make real movies. We make real movies alright. We don't make very good movies, but they're real... some of 'em are real... I guess I should stop talking.

SARAH and DERIK: OH YEAH!

DEVILLE: We have a project from British Badger. This'll be our chance to shine. To show those stuck-up snobs what we can do!

SARAH: Wow! That's great! We're finally going to make a great film!

DEVILLE: (*Sarcastic.*) If you say so. They want us to do a classic literary-type thing and they had some suggestions. (*Holds up one of the books.*) Ever hear of something called *Jane Eyre*?

DERIK and ANDREW shake their heads.

ANDREW and DERIK: *(Together. Ad-libbing.)* A superhero? Never heard of it.

SARAH: *(Jumps to her feet.)* It's one of the greatest stories in the English language! I love that story! A poor orphan girl finds true love and happiness after a childhood of misery and despair.

DERIK, ANDREW, and DEVILLE glare at SARAH.

SARAH: *(She sits.)* Sorry.

DEVILLE: *(Holds up another book.)* They also suggested we take a look at something called *Wuthering Heights*. Sounds like a creepy apartment building in a 1920s Los Angeles detective story.

DERIK and ANDREW shrug shoulders.

SARAH: *(Stands.)* It's one of the greatest stories in the English language! I love that story! Catherine and Heathcliff's intense love for each other turns to vengeance and destroys them both and almost everyone around them!

DERIK, ANDREW, and DEVILLE glare at SARAH.

SARAH: *(She sits.)* Sorry.

ANDREW: *(To SARAH.)* Show off.

DEVILLE: Yeah. Whatever. *(Holds up the third book.)* They also suggested *Dracula*. Now that one I've heard of.

SARAH jumps to her feet.

DEVILLE, ANDREW and DERIK: *(To SARAH.)* I know. *(Whines.)* It's one of the greatest stories in the English language!

SARAH: Well, it is!

DEVILLE: Anyway. I need a film in two weeks.

SARAH: Two weeks? This is a major project! It'll take six months just to write the screenplay. Then we'll have to cast it with outstanding actors. We'll need an art director who can recreate 19th century England. We should shoot it in England. Unless we do *Dracula*. That will have to be shot in Romania. I'm so excited! I'm finally going to work on a big budget film! If it's good enough, it could even be nominated for an Academy Award!

DEVILLE: Before you write your acceptance speech for the Academy, there're a couple things you need to be aware of. Sit down.

SARAH sits on the floor.

DEVILLE: First, British Badger Productions bought Marmot Studios because we know how to make movies cheap. Their last production ended up with millions in cost overruns.

SARAH jumps to her feet.

DEVILLE: *(To SARAH.)* I know! It was one of the greatest stories in the English language! But it almost bankrupted the company. What they want from us is big budget movies on the cheap. And nobody knows how to make cheap movies like you three. What was that last film each of you three worked on?

ANDREW: *(With pride.)* "Nightmare on Maple Street, Part 4."

SARAH: *(Embarrassed.)* "The Kansas Hacksaw Murders, Part 6."

DERIK: *(Preening.)* I worked on the Potter films.

DEVILLE, ANDREW and SARAH: *(Shocked.)* WHAT?

ANDREW: There's no way you worked on the Potter films!

DERIK: I did too!

DEVILLE, SARAH and ANDREW: Potter films?

SARAH: As in Harry Potter?

DERIK: No. Frankie Joe Potter. They guy who does the cheap horror movies. I worked on three of the Potter films. "Buckets of Blood," "Hotel of Blood," and "Streets of Blood."

DEVILLE: Look guys. The people at British Badger Studios want a major film that is literary and stylish. And cheap. And they want it fast.

ANDREW: When do we start?

DEVILLE: Now. I'm going to have lunch with DiCaprio [Insert well-known actor name.] By the time I get back, I want to see a screenplay, a cast and some footage.

DERIK: (*Impressed.*) You're going to lunch with DiCaprio?

DEVILLE: That's right. We're old friends.

SARAH: I didn't know you knew Leonardo DiCaprio.

DEVILLE: Who said anything about Leonardo DiCaprio? I'm going to lunch with Bobby DiCaprio. The guy who works on my car. It needs a transmission rebuild, and I thought if I took him lunch at the Wonderful World of Hamburgers, he might give me a discount. Get busy on that movie! (*Exits.*)

SARAH: (*Overwhelmed.*) Wow!

DERIK: I was thinking the same thing!

ANDREW: Yeah! A transmission rebuild will cost a fortune!

SARAH: That's not what I was thinking. We've got to come up with a screenplay, a cast, a tech crew, sets, costumes. How can we do all that in two weeks?

DERIK: Let's start with the actors. Aren't there always a pack of actors waiting outside of the building?

SARAH: What about the screenplay?

DERIK: We'll make it up as we go along.

SARAH: What about editing?

ANDREW: I'll do it. I've always wanted to be an editor.

DERIK: Do you know how to use an editing program?

ANDREW: I'll watch a YouTube video. It can't be that hard.

SARAH: Andrew, editing is an art! It takes an eye for nuance, an understanding of narrative, the ability to work through numerous shots and pull out the story! It takes incredible skill and keen intelligence!

ANDREW: I changed out the toilet at my mom's house. That took skill and intelligence.

DERIK: OK. Let's go to work. Bring in the actors.

ANDREW exits, leaving his laptop on the desk.

DERIK: (*To SARAH.*) You write the first scene.

SARAH: What first scene?

DERIK: The first scene of "John Air."

SARAH: That's "Jane Eyre"!

DERIK: Whatever. Let's get started. I'll meet you on the soundstage.

SARAH: What soundstage?

DERIK: (*Points right.*) That soundstage. We're going to write the screenplay and shoot the film all at the same time. It's how we did the Potter films. We did "Buckets of Blood" in an hour and a half.

DERIK escorts SARAH to the desk.

DERIK: Start writing "Jane's Hair."

SARAH: It's "Jane Eyre"!

DERIK: Whatever.

SARAH sits at the desk, opens her laptop, opens the book, reads and begins furiously typing. Lights down.

SCENE 2

THE LECTURE

AT START: *Lights up, DERIK crosses center. To the audience.*

DERIK: A screenplay is divided into three parts called acts. Act 1 is the *setup*. Here the main characters of the story are introduced and we're given a look at the world they live in. Around ten minutes into the movie, we encounter a turning point, or an event that will set the story moving in the right direction. Act 2 comes next. This is the *confrontation*: the longest part of the movie. The conflict the characters will face is established, secondary characters and subplots are introduced, tension builds reaching several turning points but not resolving. Finally we come to Act 3: the *resolution*. Here we encounter the final conflict of the story: the grand finale, the final turning point. After this is told our story can finish with a bang or it can end unresolved, though audiences generally don't like unresolved endings.

SARAH crosses to DERIK with several pages of paper in her hand. SARAH looks out at the audience, but doesn't see them.

DERIK: Writing a good screenplay takes a lot of time and thought.

SARAH: Who are you talking to?

DERIK: (*Embarrassed.*) Uh ... the audience.

SARAH: (*Looks again.*) What audience?

DERIK: Never mind.

SARAH: You're doing it again, aren't you?

DERIK: Doing what?

SARAH: Imagining you're lecturing a class or you're on a talk show or whatever.

DERIK: (*Embarrassed.*) I don't know what you're talking about.

SARAH: Are you taking your medications?

DERIK: (*Defensively.*) That's none of your business!

SARAH: It's really weird, Derik.

Lights down.

SCENE 3

THE SHOOT

AT START: *Lights up.*

DERIK: Did you write the first scene of the movie?

SARAH *hands him the pages.*

DERIK: Okay. Let's see what we have. (*Reads.*) "Jane Eyre" Scene 1. Jane fights with her cousin John. Why don't these people have interesting names?

SARAH: Interesting names?

DERIK: You know. Like Neo or Morpheus?

SARAH: Those names have already been used. If we're going to do a film of Jane Eyre, we have to use the names Charlotte Brontë used.

DERIK: Who's Charlotte Brontë?

SARAH: Never mind.

ANDREW enters with ACTORS 1, 2, 3, and 4.

ANDREW: Here they are.

SARAH: *(Looking up.)* Those are the same actors we always use.

DERIK: Something wrong with that?

SARAH: This is supposed to be a great classic of literature, and you're hiring the worst actors in the world!

ACTORS 1, 2, 3, and 4: *(Offended. Spoken at the same time.)* Worst actors in the world? / Who does she think she is? / Who died and made her Elvis? *(Etc.)*

DERIK: Trust me. These are not the worst actors in the world.

ACTORS 1, 2, 3, and 4: Yeah!

DERIK: We had the worst actors of the world in "Buckets of Blood." Now those were bad actors!

ACTOR 1: Wait a minute. I was in "Buckets of Blood"!

ACTORS 2, 3, and 4: Me too!

DERIK: Oh. I thought you looked familiar. *(To SARAH.)* Maybe they ARE the worst actors in the world. *(To ACTORS 1, 2, 3, and 4.)* Anyway, we got this movie to shoot and it needs some actors with class.

ACTORS 1, 2, 3, and 4: Oh. *(They turn to exit.)*

DERIK: Wait! I didn't say what kind of class.

ACTORS 1, 2, 3, and 4 turn back. DERIK hands them the copy of the script.

DERIK: Here. Memorize this and then we'll see how you do.

ACTORS 1, 2, 3, and 4 struggle to read the copy of the script, pushing and shoving each other.

DERIK: *(To ANDREW.)* Go over there and write the next scene. I need Sarah here to help with the shoot.

ANDREW: I don't know what the first scene is.

DERIK: Pick up the book and start writing!

ANDREW crosses to the desk, sits and looks through the books.

DERIK: (To SARAH.) Okay. You wrote this thing. Set the scene for us.

ANDREW: Hey! Which of these books are you using?

DERIK: Don't bother us! We're trying to work here!

ANDREW: Okay. I guess I'll do this one. *Dracula*. He starts reading and writing.

SARAH: (To ACTORS 1, 2, 3, and 4.) In the opening scene, Jane is a young orphan being raised by her cruel aunt, Mrs. Reed. (To ACTOR 1.) You're Jane. (To ACTOR 3.) You're Mrs. Reed. (To ACTOR 2.) You're John. (To ACTOR 4.) That leaves you with the part of Bessie, the kindly maid.

ACTOR 4: I'm supposed to play Bessie, the kindly maid?

ACTOR 1: I can do two parts! Please! Let me!

SARAH: (To ACTOR 1.) No! You're Jane! (To ACTOR 4.) And you're Bessie the kindly maid!

SARAH leads ACTORS 1, 2, 3, and 4 to the costume table and hands them their character's accessories. They put on the accessories, cross down stage and quickly look over the script.

DERIK: (To SARAH.) Andrew's writing the next scene. You write the one after that.

SARAH crosses to the desk. ANDREW won't give her the chair. SARAH takes her laptop, the Jane Eyre book, sits and keys. DERIK picks up the clipboard from the chair and crosses center.

DERIK: (Yells.) Movie masterpiece, Scene 1: ACTION!

DERIK snaps clipboard. ACTORS 1, 2, 3, and 4 drop the pages of the script on the floor. DERIK crosses to the director's chair and sits.

ACTOR 3: (As MRS. REED. With no conviction.) Jane. You shouldn't pick on your cousin John. I shall lock you in the red bedroom for the rest of the day as punishment.

ACTOR 1: (As JANE. Overly dramatic.) Oh please, Aunty! Not the red bedroom! That's where Uncle Reed died! I'm afraid to go into that room! Besides, it was John's fault! He's a bully and a brute and not a very nice person!

ACTOR 2: (As JOHN.) I know what YOU are, but what am I?

ACTOR 4: (As BESSIE. Falsetto voice.) Please, Mrs. Reed. Jane hasn't done anything wrong. She's just a spirited young girl.

ACTOR 3: (As MRS. REED.) I never should have taken her in! She's nothing but trouble! She torments poor little Johnny here. (Affectionately pinches ACTOR 2'S cheek.) And he's such a dear, sensitive child.

ACTOR 2 smiles at ACTOR 3, then sticks out his tongue at ACTOR 1.

ACTOR 3: (As MRS. REED.) So, it's off to the red room you go!

ACTOR 3 drags ACTOR 1 center and pretends to lock the door. ACTOR 1 falls to her knees and pretends to sob.

ACTOR 1: (As JANE.) I hope I don't see the ghost of Uncle Reed. I'm afraid, so afraid of ghosts.

ACTOR 4: (As BESSIE.) I must find a way to comfort the poor girl. As soon as the mistress leaves the house, I'll take her some warm porridge.

Action stops.

DERIK: CUT! Why'd you stop? It was almost getting interesting.

ACTOR 4: (Holds up script.) That's all there is.

DERIK: (Yells.) CUT! Andrew! We need some more of the red room scene!

ANDREW: Red room?

DERIK: (Crosses to the desk and picks up more pages.) Just give me what you wrote.

ANDREW: I didn't finish.

DERIK and ANDREW cross right to ACTORS 1, 2, 3, and 4.

ANDREW: You've got the wrong costumes.

ANDREW leads ACTORS 1, 2, 3, and 4 to the costume table. Hands ACTOR 2 a cape and top hat, ACTOR 4 a winter coat and porkpie hat, which they change into. He drags four folding chairs downstage placing them in two rows facing left. This will be the carriage Jonathan Harker rides to Dracula's castle. DERIK crosses downstage and addresses the audience.

DERIK: *(To audience.)* Time is money. Once the filming begins directors have a deadline. Everyone in the cast and crew has to be paid, so it's important to make sure that everything is on schedule.

ANDREW: *(To DERIK.)* Hey! Stop talking to yourself and help me out here!

DERIK: *(Meekly.)* I'm not talking to myself.

DERIK crosses upstage and assists ANDREW with ACTORS 1, 2, 3, and 4 and the set. ANDREW hands ACTOR 2 a script and indicates he should sit in the second row of chairs.

ANDREW: You're Jonathan Harker, a British lawyer, and you're on your way to an estate in Transylvania. *(To ACTOR 4.)* You're the coachman.

ANDREW has ACTOR 4 sit in front of ACTOR 2 and pretend to hold reigns.

ACTOR 1 and ACTOR 3: What are we?

ANDREW: *(To ACTOR 1.)* You're a wolf and *(To ACTOR 3.)* you're a bat.

ANDREW hands ACTOR 1 a headband with dog ears and ACTOR 3 a dark ski mask.

ANDREW: *(To ACTOR 1.)* You howl and *(To ACTOR 3.)* you fly by the carriage and look menacingly at Jonathan Harker.

ACTOR 1 and ACTOR 3 take the script from DERIK and struggle with each other to read the pages.

DERIK: *(To ANDREW.)* What about the red room?

ANDREW: What red room?

DERIK: Never mind. Go write the next scene. *(To ACTORS 1, 2, 3, and 4.)* Places!

ACTORS 1, 2, 3, and 4 look at each other and shrug their shoulders. They're already in their places. They hand DERIK the pages.

DERIK: Movie masterpiece: Scene 2. ACTION! *(Snaps clapboard.)*

ACTOR 2: *(As HARKER.)* This sure has been a scary trip so far. It's dark and foggy. The peasants warned us against traveling out to this castle.

ACTOR 1 howls like a wolf. ACTOR 2 jumps.

ACTOR 2: *(As HARKER.)* What's that?

ACTOR 4: *(As CARRIAGE DRIVER.)* It's the children of the night. We should turn back.

ACTOR 2: *(As HARKER.)* I have important business with Count Dracula.

ACTOR 3 flaps her arms like a bat and "flies" beside the carriage, grinning at ACTOR 2.

ACTOR 2: *(As HARKER.)* Geez! What was that?

ACTOR 4: *(As CARRIAGE DRIVER.)* A very large bat. Can we turn back now?

ACTOR 2: *(As HARKER.)* Don't they carry rabies? This IS the 19th century. We don't have vaccines for rabies. Then again, if we turn back we won't get much of a story, will we? A guy goes for a ride in a carriage late at night and gets frightened by a large bat. He turns around and goes home. The end. Pretty dull.

ACTOR 4 runs to the prop table, changes from CARRIAGE DRIVER to DRACULA and crosses back to ACTOR 2.

ACTOR 4: *(As DRACULA, with mysterious Romanian accent.)*
Velcome to my home.

ACTOR 2: *(As HARKER, looking around.)* Nice place you got here... except for the rats and spiders... and that fact that it doesn't look like it's been cleaned in four hundred years.

ACTOR 4: *(As DRACULA.)* I vill show you to your room.

ACTOR 2 and ACTOR 3 move the chairs in a row facing downstage.

ACTOR 4: *(As DRACULA.)* Dis is your room. Dat is your bed.

ACTOR 2: *(As HARKER.)* Any chance the restaurant is still open? If not is there an Olive Garden or maybe a Steak 'n Shake [Insert well-known chain restaurants.] nearby? I haven't had anything to eat since I left the train station in Budapest.

ACTOR 4: *(As DRACULA.)* You mean Bucharest.

ACTOR 2: *(As HARKER.)* I do?

ACTOR 4: *(As DRACULA.)* Yes. Budapest is in Hungary. Bucharest is in Romania. You're not in Hungary.

ACTOR 2: *(As HARKER.)* So you're saying I'm not hungry?

ACTOR 4: *(As DRACULA.)* I'm saying you're in Transylvania, which is a part of Romania. You're not in Hungary. But if you vant something to eat I can send out for something later. I must leave before the sun comes up.

ACTOR 2: *(As HARKER.)* A night owl, huh?

ACTOR 4: *(As DRACULA. Grins.)* Not exactly an owl. *(Pretends to lock the door and crosses left.)*

ACTOR 2: *(As HARKER.)* That's weird. The count locked me in this creepy room. *(Sits on the chairs.)* Well, this bed isn't bad. Guess I'll call it a day. *(Lays back and goes to sleep.)*

DERIK: *(Yells.)* CUT! We need some more script!

SARAH rushes over with papers and passes them out to ACTORS 1, 2, 3 and 4. ACTOR 1 changes back to JANE EYRE. ACTOR 2 changes to MR. BROCKLEHURST, with an academic robe. ACTOR 3 changes to HELEN, with shawl and bonnet. ACTOR 4 puts on wig and apron and becomes a student at the school. ANDREW crosses to the desk, opens the book and continues writing.

SARAH: Jane at school. *(Crosses back, picks up the book, sits, and continues writing.)*

DERIK: (*Crosses center with clapboard.*) Movie masterpiece, Scene 3. ACTION! (*Clapboard. Returns to director's chair.*)

ACTOR 1: (*As JANE. To audience.*) I thought life would be so much better when I left the home of my cruel aunt and evil cousin, but life here at Lowood School for Girls is just as difficult. Maybe even worse.

ACTOR 2: (*As BROCKLEHURST.*) You students need to learn the meaning of humility and obedience. Therefore I've decided there will be no more food. Besides, food costs money and if I can save the school money then I get to keep it for myself and my opulent lifestyle.

ACTOR 1: (*As JANE.*) Oh, Helen, even though I find your selfless attitude a bit irritating and the fact that you're dying and won't complain about all of the pain you feel a little psychologically abnormal, you are my very dearest friend.

ACTOR 3: (*As HELEN. Lies down on the chair HARKER used as a bed.*) Oh, Jane. I feel that I'm quite ill. I know I will get better. I'm an eternal optimist.

ACTOR 4 rushes to the prop table, takes a blanket, teddy bear and pillow, crosses to HELEN, hands her the teddy bear, places the pillow under her head, covers her with the blanket, then quickly crosses toward the desk.

ACTOR 1: (*As JANE. Kneels beside HELEN and takes her hand.*) I'm afraid there is a serious epidemic of Typhus raging through Lowood School. So many girls are ill. But I know if anyone can survive this terrible place you can, dear Helen. Your hopeful and loving spirit has been such an inspiration to all of the girls here. It's true that you can be quite annoying at times, but a spirit as bright and positive as yours will survive! I know you will, dear Helen! YOU WILL LIVE!

ACTOR 3 struggles to sit up with ACTOR 1'S assistance.

ACTOR 3: (*As HELEN.*) Oh, Jane! My dear friend! (*Coughs and gasps.*) You may be incorrect about the survival business. (*Lies back down and pretends to die.*)

ACTOR 1: (As JANE.) Oh! Poor Helen! Poor, poor Helen! (Crosses to ACTOR 2.) Mr. Brocklehurst! Come quickly! I think poor Helen has left this world and joined the angels!

ACTOR 1 and ACTOR 2 quickly cross to HELEN.

ACTOR 2: (As BROCKLEHURST. Gasps.) Good heavens! (Appears shocked.)

ACTOR 1: (As Jane.) Now do you understand the price of the cruel impositions imposed upon us? We're just poor girls, Mr. Brocklehurst! Perhaps now you'll show some mercy!

ACTOR 2: (As BROCKLEHURST. Grabs the teddy bear.) I can sell this online and make some money! (Pause.)

DERIK: CUT! Is that it?

ACTOR 2: We made up the part about the teddy bear.

DERIK: Not bad. Okay. Writers! We need some more script!

ANDREW quickly takes DERIK more pages. DERIK hands them to the ACTORS 1, 2, 3, and 4.

DERIK: Next scene!

ACTOR 2 crosses to prop table and becomes Harker. ACTORS 1, 3, and 4 become female vampires.

ANDREW: Jonathan Harker becomes increasingly concerned about his confinement in Dracula's castle.

ACTOR 2 crosses downstage. DERIK crosses center with clapboard.

DERIK: Movie masterpiece, Scene 4: ACTION! (Clapboard. Returns to director's chair.)

ACTOR 2: (As HARKER. To audience.) I am becoming increasingly concerned about my confinement in Dracula's castle.

ACTORS 1, 3 and 4 cross to ACTOR 2 and flirt with him.

ACTOR 2: Hello, ladies. How did you get into this locked room? I've been trying to find a way out of here for days. (*Smiles at ACTORS 1 and 3, but jumps back in disgust when he sees ACTOR 4.*) Wow. (*To ACTOR 1, indicating ACTOR 4.*) I think someone hit her with the ugly stick.

ACTOR 4 quickly crosses to the prop table and changes into DRACULA and returns to HARKER as ACTORS 1 and 3 are about to bite him in the neck.

ACTOR 4: (*As DRACULA.*) Wait! He is mine!

ACTORS 1 and 3 back away.

ACTOR 2: (*As HARKER.*) Actually, I kind of like them better. No offense.

ACTOR 4: (*As DRACULA. To Female Vampires.*) Be gone! It will soon be morning!

ACTOR 2: (*As HARKER.*) Say, Count. When can I expect to get something to eat?

ACTOR 4: (*As DRACULA.*) I will send some food.

ACTOR 2: (*As HARKER.*) You said that three days ago. I'm starting to feel the effects of starvation.

ACTOR 4: (*As DRACULA.*) I must go to bed. Ven I awake, I vill eat. (*Crosses to the prop table.*)

ACTOR 2: (*As HARKER.*) What about me? I believe it's time I considered escape. I mean this just isn't going well at all.

ACTOR 2 walks around the "room" looking for a way to escape. ACTOR 3 changes to MINA MURRY, with a scarf, takes a pad and pen, crosses down stage, sits in a chair and pretends to write.

ACTOR 3: (As MINA.) Dear Lucy. I have received marriage proposals from three men: Dr. John Seward, Mr. Arthur Holmwood and an American named Quincey Morris. I am saddened that I must reject two of these men, I have decided to accept the proposal of Mr. Holmwood. By the way, a Russian ship has wrecked near the shore, the captain is dead and the crew is missing. A large dog swam ashore and disappeared into the woods.

ACTOR 1 puts on dog ears, howls, barks and quickly crosses the stage, stopping to sniff around.

ACTOR 3: On board the Russian ship were boxes of dirt shipped from a castle in Romania. Also, I've begun sleepwalking. Other than that, everything is fine. I look forward to seeing you at the seaside town of Whitby for spring break. Don't forget the sunscreen. Your friend, Mina Murry.

ACTOR 3 puts down the pad and pen and goes to sleep. ACTOR 3 then stands, holds arms out and pretends to sleepwalk left. ACTOR 1 crosses to prop table, puts on LUCY'S costume, and crosses to ACTOR 3.

ACTOR 1: (As LUCY.) Mina! My old friend! I came as soon as I received your letter (Looks at the pad on the floor.) ...which is over there on the floor. You don't look well. What are those two bite marks on your neck? And why are you wandering around out here in the cemetery at night? I must call Dr. Seward! (Shouts.) DR. SEWARD! DR. JOHN SEWARD! YOUR GIRLFRIEND NEEDS YOU!

ACTOR 4 crosses to prop table, puts on Seward costume, takes medical bag and crosses to ACTORS 1 and 3.

ACTOR 1: (As LUCY. To ACTOR 4.) Ah, there you are. I think Mina's a bit under the weather.

From the medical bag, ACTOR 4 takes stethoscope and listens to her heart and a thermometer which he places in her mouth. He reads the thermometer and shakes his head.

ACTOR 4: (As SEWARD.) There's good news and bad news.

ACTOR 1: (As LUCY.) What's the bad news?

ACTOR 4: (As SEWARD.) She's almost dead.

ACTOR 1: (As LUCY.) What's the good news?

ACTOR 4: (As SEWARD.) She's not completely dead.

ACTOR 1: (As LUCY.) That's supposed to be good news?

ACTOR 4: (As SEWARD.) I didn't say it was great news.

ACTOR 1: (As LUCY.) Did you happen to notice those little marks on her throat?

ACTOR 4: (As SEWARD.) What little marks?

ACTOR 1: (As LUCY. *Pointing.*) Those little marks.

ACTOR 4: (As SEWARD. *Takes a magnifying glass from the medical bag and examines the marks.*) Hmm...

ACTOR 1: (As LUCY.) What is it, Dr. Seward?

ACTOR 4: (As SEWARD.) I have two choices. One is sure to be fatal.

ACTOR 1: (As LUCY.) What is that?

ACTOR 4: (As SEWARD.) Amputation.

ACTOR 1: (As LUCY.) You cut the little bite marks off of her neck?

ACTOR 4: (As SEWARD.) No. I cut off her head.

ACTOR 1: (As LUCY.) That seems like a last resort kind of cure.

ACTOR 4: (As SEWARD.) Then maybe we should start with the other choice.

ACTOR 1: (As LUCY.) What is the second choice, Dr. Seward?

ACTOR 4: (As SEWARD.) I contact my old friend, Dr. Van Helsing.

ACTOR 1: (As LUCY.) Why Dr. Van Helsing?

ACTOR 4: (As SEWARD.) I have no idea.

DERIK: CUT!

SARAH quickly crosses to DERIK and hands him more pages. DERIK crosses to ACTORS 1, 2, 3, and 4 and passes around the pages.

SARAH: Jane goes to Thornfield as a governess. (*Returns and sits.*)

ACTORS 1, 2, 3, and 4 look over the script, cross to the prop table and change costumes.

DERIK: Movie masterpiece, Scene 6...

ACTOR 1: It's Scene 5.

DERIK: Whatever. ACTION! (*Clapboard.*)

DERIK returns to the director's chair. ACTOR 1 crosses downstage and addresses the audience.

ACTOR 1: (*As JANE.*) I am so excited by my new appointment as governess to a little French girl named Adele.

ACTOR 3 crosses downstage as ADELE. ACTOR 2 crosses downstage as ROCHESTER.

ACTOR 2: (*As ROCHESTER.*) You must be Jane Eyre, the new governess. This is my niece, Adele. You're to teach her English. She only speaks French.

ACTOR 1: (*As JANE. To ACTOR 3.*) Bonjour, mademoiselle. Comment allez-vous?

ACTOR 3: (*As ADELE. Struggles and mispronounces French.*) Tres bien, merci. (*Struggles to think of what to say.*) J'aime les tortues.

ACTOR 1: (*As JANE. Surprised.*) Excusez-moi?

ACTOR 2: (*As ROCHESTER.*) Your job is to keep her, and yourself, out of my sight! (*Crosses to prop table.*)

ACTOR 1: (*As JANE.*) Your uncle is very attractive, in a strangely unattractive way. I wonder if I could be falling in love with him. I guess it's good you don't understand English.

ACTOR 3: (*As ADELE.*) Actually, I don't understand French. (*Sniffs.*) And I think something's burning. Maybe the house is on fire.

ACTOR 1: (*As JANE.*) Fire! Fire! Everyone out of the house. (*Crosses to ACTOR 2 and drags him center.*) Oh, Mr. Rochester! I was afraid you'd perish in the fire!

ACTOR 2: (*As ROCHESTER.*) Jane Eyre! You saved my life! Will you marry me?

ACTOR 1: (*As JANE.*) Well, it's kind of sudden but... well... sure. Why not?

ACTOR 2: Uh... okay. *(To DERIK.)* We're running out of material here.

DERIK: Make it up!

ACTOR 1: We have been making it up.

DERIK: CUT! *(To SARAH and ANDREW.)* We need more script here.

SARAH and ANDREW jump up, take a handful of papers, bump into each other and drop the papers.

SARAH and ANDREW: Look what you did! *(They quickly gather up the papers and cross to DERIK.)*

SARAH: They may have gotten a little mixed up.

DERIK: Keep writing! *(Hands the papers to ACTOR 1.)* Keep acting!

ACTOR 4 becomes VAN HELSING and crosses center.

DERIK: Movie masterpiece: Scene... whatever scene it is! ACTION!
(Clapboard. Crosses to director's chair.)

ACTOR 4: *(As VAN HELSING.)* I've come to try and save Lucy from joining the undead! Then I'd also like to find that Count Dracula fellow and drive a wooden stake through his heart! Where is Dr. Seward?

DERIK: Uh... you're Dr. Seward.

ACTOR 4: Oh. Okay. *(Puts on SEWARD'S medical coat. He moves back and forth carrying on a conversation with himself. As SEWARD.)* Dr. Van Helsing! Thank goodness you've arrived! *(Quickly takes off the medical coat and puts on the VAN HELSING cape. As VAN HELSING.)* I came as soon as I received the news. What are the symptoms? *(Changes to SEWARD. As SEWARD.)* Low heart rate. Pale complexion. Walking around in a catatonic state. And she has bite marks on her neck. *(Changes back to VAN HELSING. As VAN HELSING, examining LUCY'S neck.)* Hmm... Just as I thought. Has anyone seen a wolf lurking around?

ACTOR 1 changes into the wolf ears, crosses center, howls and runs back to the prop table. ACTOR 4 changes into SEWARD.

ACTOR 4: (As SEWARD.) You know, I believe I did see a wolf. (Changes into VAN HELSING.) When? (Changes into SEWARD.) Just now. (Points to the prop table.) He's over there. (Changes into VAN HELSING.) It's Dracula! We've got to find him and destroy him so we can save Lucy! (Crosses to the prop table.)

DEVILLE enters with a cup from a fast food restaurant. She crosses center. SARAH, DERIK and ANDREW quickly cross center.

DERIK: CUT! Hey boss. How was lunch?

DEVILLE: Good news and bad news.

ANDREW: What's the bad news?

DEVILLE: DiCaprio isn't giving me a break on the price of the transmission job.

DERIK: What's the good news?

DEVILLE: As we were leaving, he backed his tow truck into my car and totaled it. I'm getting a new car and his insurance is paying for it!

SARAH: Why is that actor talking about Dracula? We're filming "Jane Eyre"!

ANDREW: No, we're not! We're filming "Dracula"!

ALL look at DERIK.

DERIK: Don't look at me! I'm just the director!

Thank you for reading this free excerpt from:

***JANE EYRE AND DRACULA AT
THE WUTHERING HEIGHTS HOTEL***

By Burton Bumgarner

*For performance rights and/or a complete copy of the
script, please contact us at:*

Heuer Publishing LLC

P.O. Box 248 • Cedar Rapids, Iowa 52406

Toll Free: 1-800-950-7529 • Fax (319) 368-8011

WWW.HEUERPUB.COM