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Bram Stoker's *Dracula*

Bram Stoker's *DRACULA*
Adapted by Charles Morey
From the novel by Bram Stoker
Directed by Gavin Cameron-Webb

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Synopsis

In 1892, Jonathan Harker travels from the London solicitor's office where he works to Transylvania to meet Count Dracula and finalize Dracula's purchase of London property. Meanwhile, Harker's fiancée Mina Murray visits her friend Lucy Westenra in Whitby, an English seaside resort town. Lucy has two suitors: Arthur Holmwood (the nobleman Lord Godalming) and Jack Seward (the doctor at a sanitarium near Dracula's new London property). After several weeks, Mina finally receives word from Jonathan, who following his involuntary stay at Castle Dracula has been ill in Budapest; she travels there to retrieve him and they return to London together. Dracula has reached England by sea and begins to prey on Lucy and then Mina, eventually uniting their friends Harker, Holmwood and Seward, as well as Seward's mentor, the metaphysician Abraham Van Helsing, in their quest to destroy the vampire Dracula in order to save the women's lives and souls. ■

BRAM STOKER

The third of seven children, Abraham (Bram) Stoker was born in Clontarf, a suburb of Dublin, Ireland, in 1847. From 1864 to 1868 he attended Dublin's Trinity College, where he became a close friend of Oscar Wilde. In 1878 Stoker married Florence Balcombe, Wilde's former sweetheart. The Stokers' only child, Noel Thornley Stoker, was born in 1879; in 1882 Stoker dedicated to his son his first published book, *Under the Sunset*, a collection of stories for children. In 1878, Stoker began to work for actor Henry Irving as his personal assistant and manager of London's Royal Lyceum Theatre; Stoker continued to work for Irving until Irving's death in 1905. While working as secretary and theatre manager, Stoker arranged and participated in seven American tours with the Lyceum Theatre company. Stoker supplemented his income by writing romances, theatre reviews, travel books and novels. In 1897 *Dracula* was first published; it secured Stoker's fame and has never since been out of print. Nonetheless, for the most part Stoker remained out of the public eye. His friend and fellow novelist Hall Caine declared that the "big, breathless, impetuous hurricane of a man who was Bram Stoker had no love of the limelight. He took no vain view of his efforts as an author." Biographer Henry Ludlam wrote that Stoker "shrank from personal publicity as his vampire creation hid from the sun." Stoker died in 1912 of tertiary syphilis (delicately referred to as "locomotor ataxia" on the death certificate). ■

CONTEMPORARY WORKS

Bram Stoker's *Dracula* was first published in 1897.

Contemporary works (novels unless otherwise noted) include:

1886 *Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson (1850-1894)

1887 *She* by Sir H. Rider Haggard (1856-1925)

1889 *A Connecticut Yankee in King Arthur's Court* by Mark Twain (1835-1910)

1890 *The Bondman* by Sir Hall Caine (1853-1931), to whom *Dracula* is dedicated

1891 *The Adventures of Sherlock Holmes* by Sir Arthur Conan Doyle (1859-1930)

1893 play *Mrs. Warren's Profession* by George Bernard Shaw (1856-1950)

1893 opera *Falstaff* by Giuseppe Verdi (1813-1901)

1894 *Trilby* by George du Maurier (1834-1896)

1894 *The Prisoner of Zenda* by Sir Anthony Hope Hawkins (1863-1933)

1895 play *The Importance of Being Earnest* by Oscar Wilde (1854-1900)

1896 opera *La Bohème* by Giacomo Puccini (1858-1924)

1897 painting *The Vampire* by Philip Burne-Jones (1861-1926)

1898 *The War of the Worlds* by H. G. Wells (1866-1946)

Other notable people of Bram Stoker's time include writer J. M. Barrie (1860-1937), psychologist Sigmund Freud (1856-1939), Jack the Ripper (unidentified serial killer active in London 1888-1891), painter Claude Monet (1840-1926), writer Jules Verne (1828-1905), England's Queen Victoria (1819-1901), poet Walt Whitman (1819-1892) and poet William Butler Yeats (1865-1939).

VAMPIRES BEFORE DRACULA

Dom Augustine Calmet (1672-1757) was a Benedictine monk and the first scholar to explore vampire superstitions at length, culminating in a two-volume treatise on ghosts, vampires, etc. This was published in English in 1850 as *The Phantom World: or, the Philosophy of Spirits and Apparitions*. Skeptical of vampires' existence, Calmet nonetheless documented vampire reports from Hungary, Moldavia and Poland.

W. A. Wohlbruck's libretto for Heinrich August Marschner's 1828 opera *Der Vampyr* was based John Polidori's 1819 story "The Vampyre," expanded from an 1816 story fragment by George Gordon, Lord Byron (Polidori was Lord Byron's physician and traveling companion). Marschner's opera received its first American production in 1980 (English libretto by Michael Feingold) and is occasionally revived in Germany. Also premiered in 1828, composer Peter Josef von Lindpainter and librettist Casar Max Heigel's opera *Der Vampyr* enjoyed less success. Polidori's story also inspired at least seven theatrical adaptations during the 1800s, including James Robinson Planche's 1820 *The Vampire, or the Bride of the Isles*.

In 1845-1847, James Malcolm Rymer's *Varney the Vampyre: or, The Feast of Blood* was published serially in 209 weekly installments before Lord Varney, "tired and disgusted with a life of horror," flung himself into Mount Vesuvius, there to rest forever out of the reach of the moonbeams which could resuscitate him. The story was then published in an 850-page book, which included several illustrations of vampires and their victims.

Joseph Sheridan Le Fanu's novella *Carmilla*, published in 1872, tells the tale of a 300-year-old female vampire in Styria (a district in Austria) who seduces and drains the blood of the young narrator named Laura until Carmilla's nature is discovered and she is staked, beheaded and burned. (The story and setting are quite similar to Stanislaus Eric, Count Stembock's 1894 "The Sad Story of a Vampire," though the latter employs male characters: vampire Count Vardalek and a young boy Gabriel.) *Carmilla* was adapted for the stage in 1928 as a bargaining tool to force Broadway producer Horace Liveright to follow through with his plans to tour the Broadway adaptation of *Dracula* before the author Hamilton Deane toured *Carmilla* instead. Liveright conceded and *Carmilla* remained unproduced. ■

ADAPTATIONS

Bram Stoker's novel *Dracula* has never been out of print and has inspired more movies and plays than perhaps any other novel. Below are details on just a few of these adaptations.

Perhaps the first (and unauthorized) film adaptation of Stoker's novel was the 1921 Hungarian film *Drakula*, filmed in Berlin with German and Hungarian actors. Also unauthorized, the 1922 German Expressionist horror film *Nosferatu: Eine Symphonie des Grauens* (*Nosferatu: A Symphony of Terror*) was directed by F. W. Murnau and starred Max Schreck as vampire Count Orlok. The film was legally contested by Bram Stoker's widow, who attempted unsuccessfully to have every

print destroyed. This film first introduced the idea of destroying a vampire by exposure to direct sunlight.

Dracula, The Vampire Play was written by Hamilton Deane and premiered in England in 1924 before being rewritten by John L. Balderston for its Broadway premiere in 1927. The production relied heavily on stage magic such as flash bombs, fog and trapdoors. Critics were ambivalent, but the public swarmed to the show, which earned over two million dollars on Broadway and on tour.

The 1931 film *Dracula* starring Bela Lugosi and directed by Tod Browning was based on the 1927 Broadway show *Dracula, The Vampire Play* (in fact, most film adaptations of *Dracula* are based on the 1927 Broadway script rather than on Bram Stoker's original 1897 novel). The first visible vampire bites in cinema were in the 1931 Spanish-language version, directed by George Melford and filmed with a different cast on the the Bela Lugosi film's set. Christopher Lee portrayed Dracula in several films, from 1958's *Horror of Dracula* to 1976's *Dracula and Son*. Frank Langella starred in the 1977 Broadway revival of *Dracula* and the subsequent 1979 film.

Francis Ford Coppola's 1992 film *Bram Stoker's Dracula* (starring Anthony Hopkins, Gary Oldman, Winona Ryder and Keanu Reeves, etc.), although ostensibly a return to Bram Stoker's original story, included the added element of a love story in which Count Dracula is trying to recreate with Mina his doomed fourteenth-century marriage.

The play being produced by the Denver Center Theatre Company originally premiered about in 1990 at the Pioneer Theatre Company in Utah. Instead of deriving from previous plays or movies, playwright Charles Morey explains, "This adaptation of Bram Stoker's extraordinary novel *Dracula* is an attempt to translate that work to the stage in a manner that is as faithful as possible to the plot structure, characters, thematic concerns, tone and sensibility of the original."

Dracula has also graced the ballet stage. Aaron Copland and Harold Clurman based their 1925 ballet *Grogh* on the 1922 German film *Nosferatu*, but this ballet remained unpublished and unproduced until 1992. Western Ballet Theatre's 1956 *Vampaera* was originally set to Debussy's "Rhapsode for Saxophone and Orchestra." However, rights to the Debussy music were withheld, so Michael Hobson composed a score of rhythmic, abstract sounds. A 1989 version of *Dracula* by California Ballet included music by Philip Glass. The *Dracula* produced by the Colorado Ballet was originally premiered in 1997 (*Dracula's* centennial) by the Northern Ballet Theatre in England and features choreography by Michael Pink set to music by Philip Feeney. ■

VAMPIRES SINCE DRACULA

The recent explosion of vampire fiction is phenomenal. Below are a few major works.

Perhaps the best-known author of vampire fiction is Anne Rice, whose Vampire Chronicles series spans three decades. First came *Interview with a Vampire* in 1976 (the 1994 film starred Brad Pitt, Tom Cruise and Kirsten Dunst), followed by *The Vampire Lestat* in 1985, *The Queen of the Damned* in 1988 and about a dozen more novels about vampires and witches.

Chelsea Quinn Yarbro has written twenty-four novels chronicling the life of a 4,000-year-old vampire first introduced as Comte de Saint-Germain in *Hotel Transylvania*, published in 1978. Other novels (most recently *Burning Shadows* in 2009) provide a historical epic of the vampire's life.

Buffy the Vampire Slayer first appeared as a 1992 film and later as a television series by writer Joss Whedon starring Sarah Michelle Gellar. Joss Whedon also created the spinoff series *Angel* about Angelus, a vampire with a soul, who chooses to fight demons and protect humans rather than feeding off them.

The Southern Vampire Mysteries series by Charlaine Harris features main character and narrator Sookie Stackhouse, a waitress and telepath who befriends vampire Bill and others of his vampire subculture, recently revealed to mainstream society. Harris debuted this series of novels in 2001 with *Dead Until Dark* and has released one novel per year ever since. Her work has been adapted for television's *True Blood* series.

The most recent phenomenon in vampire fiction for the page and screen is Stephanie Meyer's *Twilight* series. Published one per year from 2005 to 2008, her four novels *Twilight*, *New Moon*, *Eclipse* and *Breaking Dawn* have already been made into movies, with the final film *Breaking Dawn* currently in production.

ABC's soap opera *Dark Shadows* featured a vampire character Barnabas Collins in 1966-1971. Johnny Depp will recreate the role in Tim Burton's 2011 film.

The *Sesame Street* muppet character Count von Count, who first appeared in 1972, is modeled after Bela Lugosi's depiction of Dracula in the 1931 film. Count von Count is featured (with various names, usually including "count" or "number") in the Dutch, French, German, Hebrew, Mexican, Polish, Portuguese, Russian, Spanish and Turkish versions of *Sesame Street*.

Dracula has also inspired breakfast food: Count Chocula cereal. The original 1971 Count Chocula box (now a collector's item) featured a painting of Bela Lugosi in the 1931 film *Dracula*; since then a cartoon Count Chocula has been displayed. ■

VLAD DRACULA

Also called Vlad Tepes (pron. Tsepesh) or Vlad the Impaler, Vlad Dracula was a Romanian hero of the fifteenth century. Born in 1431, Vlad Dracula ruled Wallachia (a region of southern Romania) off and on from 1448 until his death in 1476. He successfully warded off enemy attacks of his capital city Tirgoviste by displaying the impaled corpses of 20,000 Turkish captives outside the city. Bram Stoker encountered the name Dracula in William Wilkinson's 1820 *Account of the Principalities of Wallachia and Modavia* and apparently chose to use the name and the Transylvanian setting for his novel. ■

SAINT GEORGE

Saint George lived about 275-303 CE. He was born in Anatolia (present-day Turkey) and became a soldier for the Roman Emperor Diocletian. However, in 303 CE Emperor Diocletian had Saint George executed for being Christian.

In Saint George's most famous episode, a dragon ravaged the countryside around Silene and the people appeased the dragon by sacrificing their children. Passing Silene in his travels, Saint George learned that the king's daughter was to be sacrificed and he conquered the dragon. The king and 15,000 men were baptized following the miracle.

Saint George's Day is celebrated on April 23. In Romanian folklore, vampires and witches are at the height of their power on the eve of this feast day. In *Dracula*, Jonathan Harker arrives in Transylvania just before "St Georg's Nacht" and is warned by the villagers. ■

VAMPIRES IN LORE AND LEGEND

The modern conception of vampires is based almost entirely on vampire folklore of southeastern Europe, as presented by Bram Stoker's *Dracula* and its many adaptations. The term "vampire" first appeared in the English language in time for the publication of the 1734 *Oxford English Dictionary*, probably derived from the Serbian language by way of German and French. However, many cultures around the world and throughout history have believed in vampire-like creatures, demons, deities or reanimated corpses (whether reanimated with the soul of the dead person or occupied by another soul or demon).

In India, the drinking of human blood was linked with the ancient goddess Kali; the Egyptian goddess Sekhmet also drank blood. In Babylon and Assyria, the dead were believed to reappear on earth, seeking sustenance in the blood of the living. Ancient Persians and Hebrews also told tales of blood-drinking demons. The Greek (and later Roman) goddess Hecate had a daughter, Empusa, who transformed into a young human woman and seduced men in order to drink their blood.

Many African folktales describe vampire-like beings in different forms. The Ashanti's "vampire" has iron teeth and claws; it lives in trees and attacks from above. In Madagascar the creature drinks human blood and eats nail clippings. Other African cultures' vampire-like creatures can take the form of a firefly or a large bird. In the Americas, Aztec culture believed that women who die in childbirth return from the dead to haunt the living. The Mapuche and Chilote peoples of southern Chile believe in a shape-shifting, bloodsucking creature that often appears as a flying snake. Voodoo culture of the Caribbean tells of a *loogaroo*, a woman who must give the devil blood (her own or that of other victims) nightly or she will lose her magical powers.

Several cultures in Southeast Asia have legends of vampire-like women – the Mandrurugo or Manananggal in the Philippines, the Penanggalan in Malaysia and the Leyak in Bali – who can detach parts of their bodies: their heads float around at night seeking sustenance from the blood of sleeping humans, entrails of sick people or fetuses sucked from pregnant women. Similar to the tale of the Aztec Cihuateteo, Indonesian and Malaysian folklore tells that women who die in childbirth may become undead and suck children’s blood.

In Croatia in 1656, a peasant named Giure Grando died and was later suspected of vampirism; his corpse was staked and then beheaded. Other such vampire-related incidents were recorded in East Prussia and the Habsburg Monarchy in the early 1700s. French theologian and scholar Dom Augustine Calmet compiled similar reports in 1746. Austrian Empress Maria Theresa, after having her physician investigate such claims in 1755, declared that vampires did not exist and forbade the desecration of corpses that was occurring in efforts to stop supposed vampires. ■

HAMLET QUOTES

Renfield often quotes William Shakespeare’s *Hamlet* in his apparent ravings in Dr. Seward’s sanitarium. In communication with Renfield, Dr. Van Helsing also frequently quotes from the play. Listed below are some of their quotes in their original contexts.

Act 1, Scene 5

Horatio: O day and night, but this is wondrous strange!

Hamlet: And therefore as a stranger give it welcome.

There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.

Act 2, Scene 2

Hamlet: But my uncle-father and aunt-mother are deceived.

Guildenstern: In what, my dear lord?

Hamlet: I am but mad north-north-west. When the wind is southerly I know a hawk from a handsaw.

Act 2, Scene 2

Hamlet: O what a rogue and peasant slave am I

...The spirit that I have seen
May be a devil; and the devil hath power
T’ assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me. I’ll have more grounds
More relative than this. The play’s the thing
Wherein I’ll catch the conscience of the King.

Act 2, Scene 2

Polonius: My lord, I will use them according to their desert.

Hamlet: God's bodykins, man, much better! Use every man after his desert, and who shall 'scape whipping? Use them after your own honour and dignity. The less they deserve, the more merit is in your bounty.

Act 3, Scene 1

Hamlet: To be, or not to be?
...Who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death
The undiscover'd country, from whose bourn
No traveler returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?

Act 3, Scene 10

King: My words fly up, my thoughts remain below.
Words without thoughts never to heaven go.

Act 4, Scene 2

Rosencrantz: My lord, you must tell us where the body is and go with us to the King.
Hamlet: The body is with the King, but the King is not with the body.

Act 4, Scene 4

Hamlet: How all occasions do inform against me
And spur my dull revenge!

Act 4, Scene 4

Hamlet: O, from this time forth,
My thoughts be bloody, or be nothing worth!

Act 5, Scene 1

Hamlet: To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander till he find it stopping a bung-hole?

Act 5, Scene 2

Horatio: If your mind dislike anything, obey it. I will forestall their repair hither and say you are not fit.
Hamlet: Not a whit, we defy augury; there's a special Providence in the fall of a sparrow. If it be now, 'tis not to come, if it be not to come, it will be now; if it be not now, yet it will come. The readiness is all. Since no man has aught of what he leaves, what is't to leave betimes? Let be.

Act 5, Scene 2

Hamlet: Sir, in my heart there was a kind of fighting
That would not let me sleep. Methought I lay
Worse than the mutinies in the bilboes. Rashly—
And praised be rashness, for it let us know,
Our indiscretion sometime serves us well
When our deep plots do pall; and that should learn us
There's a divinity that shapes our ends,
Rough-hew them how we will—

Act 5, Scene 2

Horatio: Now cracks a noble heart. Good night, sweet prince,
And flights of angels sing thee to thy rest!

Fellow playwright Ben Jonson said of Shakespeare in his dedication to Shakespeare's First Folio:

"He was not for an age but for all time." ■

RELIGIOUS QUOTES AND REFERENCES

Renfield and other characters in *Dracula* often quote the Bible and Catholic rituals in their explanation of and defense against the vampire. Below are some of these quotes.

"Only be sure that thou eat not the blood: for the blood is the life; and thou mayest not eat the life with the flesh." Deuteronomy 12:23

Psalms 7:15 "He made a pit, and digged it, and is fallen into the ditch which he made."

Psalms 9:15 "The heathen are sunk down in the pit that they made: in the net which they hid is their own foot taken."

Psalms 9:16 "...the wicked is snared in the work of his own hands."

Psalms 57:6 "They have prepared a net for my steps; my soul is bowed down: they have digged a pit before me, into the midst whereof they are fallen themselves."

Psalms 141:10 "Let the wicked fall into their own nets, whilst I escape."

"This is my blood of the new testament, which is shed for many." Mark 14:24

"That whosoever believeth in him should not perish, but have eternal life. For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life." John 3:15-16

"He that hath the bride is the bridegroom, which standeth and heareth him, rejoiceth greatly because of the bridegroom's voice." John 3:29

"Most assuredly I tell you unless you eat the flesh of the Son of Man and drink his blood, you don't have life in yourselves. He who eats my flesh and drinks my blood has eternal life, and I will raise him up at the last day. For my flesh is food indeed, and my blood is drink indeed. He who eats my flesh and drinks my blood lives in me, and I in him... He who eats this bread will live forever." John 6:53-58

"Likewise after Supper he took the cup, and when he had given thanks, he gave it to them, saying, Drink ye all of this, for this is my Blood of the New Testament, which is shed for you, and for many for the remission of sins." Book of Common Prayer

Mea Culpa, Mea Culpa, Mea Maxima Culpa. Peccavi nimis cogitatione, verbo, et opere

A general confession of sins at the beginning of Roman Catholic Mass:

-I confess to Almighty God, to Blessed Mary ever Virgin, to Blessed Michael the Archangel, to Blessed John the Baptist, to the Holy Apostles Peter and Paul, to all the angels and saints, and to you my brothers and sisters, that I have sinned exceedingly in thought, word, deed.(here he strikes his breast three times) through my fault, through my fault, through my most grievous fault, and I ask Blessed Mary ever Virgin, Blessed Michael the Archangel, Blessed John the Baptist, the Holy Apostles Peter and Paul, all the Angels and Saints, and you my brothers and sisters, to pray for me to the Lord our God.

-May almighty God have mercy on you, forgive you all your sins, and bring you to everlasting life.

-Amen.

The Nicene Creed, the profession of faith of Catholic, Eastern and some Protestant Churches:

I believe in one God, the Father Almighty, Maker of heaven and earth, of all things visible and invisible; and in one Lord Jesus Christ, the only-begotten Son of God, and born of the Father before all ages; God of God, light of light, true God of true God; begotten, not made, consubstantial with the Father, by whom all things were made: who for us men, and for our salvation, came down from the heavens, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man: crucified also for us under Pontius Pilate, he suffered and was buried; and he rose again on the third day, according to the Scriptures; and he ascended into heaven, sitteth at the right hand of the Father; and again he will come with glory to judge the living and the dead; of whose kingdom there shall be no end: and in the Holy Ghost, the Lord, and the giver of life, who proceedeth from the Father and the Son; who with the Father and the Son together is adored and glorified; who spoke by the prophets: and one holy Catholic and Apostolic Church. I confess one baptism for the remission of sins; and I look for the resurrection of the dead, and the life of the world to come. Amen.

Agnus Dei...

Lamb of God, who takes away sins of the world, have mercy on us.

Lamb of God, who takes away sins of the world, grant us peace. ■

GEOGRAPHY

Munich – München in German, Munich was the capital of the kingdom of Bavaria in the German empire. At the time of *Dracula*, Munich was well-known for its dead houses, where by law the dead had to be laid out for three days before burial; a string attached to the thumb of each corpse would ring a bell in the attendant's room if one of the bodies moved. Perhaps this association in the mind of his readers explains why Bram Stoker had Jonathan Harker travel by way of Munich rather than a more direct route from London to Transylvania.

Budapest – Pest was the capital of Hungary and Buda its sister city on the opposite side of the Danube River. The Széchenyi bridge that connected the two cities in 1849 was one of the largest in Europe, at 1278 feet long and 42 feet over the water. The newly joined city was called Buda-Pest (now Budapest). At the time of *Dracula*, Budapest's population was

approximately 500,000.

Transylvania – Translated “the land beyond the forest,” Transylvania is a high plateau in north central Romania, framed by the Transylvanian Alps and the Carpathian Mountains. Previously under Turkish administration, the area was ruled by Hungary at the time of *Dracula*.

Whitby – A resort on the English coast of the North Sea, Whitby had a population of about 13,000 at the time of *Dracula*. Bram Stoker began writing *Dracula* in 1890 while vacationing in Whitby, whose harbor, long home to fishermen, whalers and shipbuilders (including those who created Captain James Cook’s sea vessels), provides Count Dracula’s entry point to England.

Highlands – The Scottish Highlands in the northern part of the Isle of Britain contain the island country’s highest mountains.

Borgo Pass – At an average elevation of over 12,000 feet, the Borgo Pass is the main overland route into or out of Transylvania.

Carpathians – An eastern extension of the Alps, the Carpathian Mountains range 880 miles from the Czech Republic, Hungary and Poland through Slovakia and Ukraine to Romania. At the time of *Dracula*, this area was almost entirely within the Austro-Hungarian Empire.

London, England – At the time of *Dracula*, London’s population of almost 6.5 million people made it the world’s largest city, a tempting lure to Count Dracula, whose feeding habits were more likely to go unnoticed in a large city than in a remote and lightly populated mountain region.

Carfax – Dracula’s purchased property Carfax Abbey, as well as Seward’s sanitarium, are in London’s eastern suburb Purfleet.

Bistritz – A town in Transylvania, Bistritz had a population at the time of *Dracula* about 10,000.

Varna – Founded in the sixth century BCE, Varna is a port city in east Bulgaria on the Black Sea.

Amsterdam – Across the Channel from England, Amsterdam (capital of the Netherlands) was for Van Helsing an overnight journey by sea and train from his friends in England.

British Museum – Opened in 1753, London’s British Museum offers researchers a public reference library, used by Van Helsing in the novel and in reality by Bram Stoker himself, along with other notable authors and scientists of his day.

Crimea – A Ukrainian peninsula into the Black Sea, Crimea was in 1853-1856 the site of the Crimean War, considered the first modern war. The conflict was between pitted the Ottoman Empire, Great Britain and France against Russia when the British government considered Russia’s increasing influence in the Ottoman Empire a threat.

Sevastopol – A fortified port city and naval base on the Crimean Peninsula in the Black Sea, Sevastopol was under siege for 349 days in 1854-1855 before the Russian Tsar's Black Sea fleet fell to the combined forces of the Ottoman Empire, Great Britain and France in the Crimean War.

Hampstead Heath – Covering 790 acres, Hampstead Heath is an ancient park about five miles north of central London.

Kingstead – Perhaps inspired by London's then-suburban Highgate Cemetery (which has in fact been used as a filmstage for various vampire movies), Kingstead is Stoker's fictional location for the churchyard cemetery containing the Westenra mausoleum and Lucy's undead body.

Jamaica Lane, Bermondsley – South of the Thames River the Tower Bridge, Jamaica Lane is in Bermondsley, a commercial and shipping district of London, famous for tanneries, glue factories and wool warehouses.

197 Chiksand Street, Mile End, New Town – Chiksand Street is located in a district of London's East End near Whitechapel; the area was inhabited primarily by artisans in Stoker's time.

347 Piccadilly – Just as it is today, Piccadilly was at the time of *Dracula* one of the most heavily trafficked areas of London.

TRANSLATIONS

Dracul – devil or dragon (Romanian)

Ordog – Satan/devil (Hungarian)

Pokol – hell (Hungarian)

Stregoica – vampire, ghost or witch (Romanian, feminine form of strigoi)

Vrolak – werewolf or vampire (Slovak)

Vlkoslak – werewolf or vampire (Romanian/Serbian)

Nacht der Vampiren – night of the vampires (German), or Saint George's Eve

Gott im Himmel – God in Heaven (German)

Ja – yes (German)

Mein Gott – my God (German)

Nosferatu – vampire (Romanian)

GLOSSARY

Crucifix – Jonathan is Church of England; the peasant woman is likely a Hungarian Catholic

Stenography – In England in 1837, educator Isaac Pitman (1813-1897) invented Stenographic Soundhand (shorthand), using phonetics rather than spelling to write full words. Various phonetic sounds are represented by different degrees of shading.

Gout – A defect in the metabolism of uric-acid, gout causes painful joint inflammation and arthritic attacks, especially in the hands and feet.

Cromwell – English military and political leader Oliver Cromwell (1599-1658) led the Parliamentary Army and defeated King Charles I of England. He then served as Lord Protector of England, conquering Ireland and Scotland before his death in 1658. In 1660 monarchy was restored with Charles II's ascension to the throne; In 1661 Cromwell's body was exhumed and posthumously executed.

Solicitor – In Britain, lawyers may be solicitors or barristers. Barristers often appear in court; solicitors prepare cases for barristers to try and may or may not appear in court themselves.

Schooner – a sailing ship with multiple masts

Demeter – A Greek goddess, Demeter brought perpetual winter to the earth after Hades kidnapped and married her daughter Persephone. After an agreement, Hades released Persephone to Demeter each year for six months, during which Demeter released the world from winter.

Sleep-walking – In eighteenth- and nineteenth-century psychology, sleep-walking was considered a nervous disease akin to epilepsy, hysteria and other neuroses.

Brain-fever – With symptoms such as acute headaches, delirium, convulsions, erratic behavior and forgetfulness, brain-fever was believed to be caused by matter floating in the atmosphere, excessive intellectual activity or (most common in literature) an event causing a severe shock.

Anemic – An anemic patient lacks an adequate supply of red blood cells to transport oxygen from the lungs to the rest of the body. Symptoms include dizziness, irregular heartbeat, pale skin and shortness of breath.

Metaphysics – Metaphysics is the philosophy and study of phenomena beyond empirical evidence, including occult or magical lore.

Garlic – Prized for centuries for its acknowledged but misunderstood health benefits, garlic has effective antibacterial and antifungal properties. Prescientific societies, which considered illness somewhat supernatural, deemed garlic an effective agent against evil forces that caused disease.

Transfusion – Lucy receives a transfusion of blood from her fiancé Arthur Holmwood (in the novel she receives transfusions from four different men, unbeknownst to her fiancé). Apparently Lucy’s blood type is AB-positive, the universal recipient – although blood types (A, B and O) were not discovered until 1901 and Rhesus type (positive or negative) not until 1937.

Trinity – In the fourth century CE, the Christian doctrine of the Trinity emerged to explain that the three manifestations of God (Father, Son and Holy Spirit) are one and the same God.

Eucharist – Derived from the Greek word for “thanksgiving,” the Eucharist (or Holy Communion) is the Christian practice of partaking in consecrated bread and wine representing the body and blood of Jesus Christ, as offered to his disciples at the Last Supper before his crucifixion.

Indian Fakir – Fakirs are holy men capable of great feats of magic or endurance, such as walking on fire.

Hansom cab – Originally called a Hansom safety cab, this two-passenger horse-drawn carriage was lightweight, low-slung and unlikely to overturn.

The Host – The consecrated Eucharist bread is called the Host; the act of consecration is called transubstantiation, as the bread’s substance (though not appearance) is believed to become the body of Christ. Transubstantiation was formalized in 1215 during the reign of Pope Innocent III.

Mr. Pinero – An English actor and playwright who occasionally worked with actor Henry Irving (Bram Stoker’s employer), Sir Arthur Wing Pinero (1855-1934) was a popular writer of farces.

Heath – a tract of uncultivated open land filled with low shrubs; a moor

Skeleton keys – a key with part of the bit filed away so that it can open many different locks

Bill of lading – Written by the rail or shipping company, a bill of lading (loading) is a receipt for the transportation and delivery of goods or cargo to a particular individual or destination.

Judgment Day – In Christian tradition, Judgment Day will be the final judgment by God of all nations and all people; this will happen following the second coming of Christ and the resurrection of the dead.

Sources

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Stoker, Bram. *The New Annotated Dracula*. Forward and notes by Leslie S. Klinger. Norton: New York, 2008.

Umland, Samuel J. *Dracula Notes*. Cliffs Notes: Lincoln, 1995.

DRACULA QUESTIONS

PRE-PERFORMANCE QUESTIONS

- 1) Would you want to live forever? List the pros and cons of eternal life.
 - 2) What problems arose when the world went from an agrarian society to an industrial society? How do people's lives change as technology improves?
 - 3) From Bela Lugosi to Count Chocula to the recent *Twilight* vampires, why is pop culture so infatuated with vampires?
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POST PERFORMANCE QUESTIONS

- 1) The production of *Dracula* is an adaptation of Bram Stoker's novel. What are the limitations or advantages of a stage production versus what is found in the novel?
 - 2) Why does the story start at Dracula's castle in Transylvania and move to London? How would the story change if it took place only in London or only in Transylvania?
 - 3) How does the year that the play is set have bearing on the story? What is happening in the world at the time of the story is set?
 - 4) What is the function of the Christian iconography in the story? How does this affect the story?
 - 5) What purpose does the character of Renfield serve? Why does he quote *Hamlet*?
 - 6) Who would you consider the hero of the story? Why would you classify this character as the hero?
 - 7) Describe the characteristics of Van Helsing. What does he represent in this story?
 - 8) How are women portrayed in the play? What are the similarities and differences of Lucy and Mina?
 - 9) How is sexuality used in the play?
 - 10) How would the story change if the gender of the characters is flipped? For example, Dracula is female, Van Helsing is female and the first victims are male.
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DRACULA ACTIVITIES

ADAPTING *DRACULA* – STAGE TO PAGE

1. **Start by picking a scene from the play *Dracula*.** After reading the scene, find some key themes and character choices that you can adapt from the script to a narrative paragraph.
2. From this scene, transform what transpires on stage into a couple of paragraphs describing what happens and what the characters do actively on the stage. If you have seen the play, describe what the actors did on stage.
3. Once the first draft is written, find some areas that you can embellish. Look for moments where you can expound upon what each character is feeling or thinking in your adaptation. Are there other areas from the play that you could build upon?
4. Discuss how it was to adapt what you read or saw in the play to paragraphs. What were some of the obstacles that you faced? Do you think it would be easier or more difficult to adapt the novel into a play?

Reading and Writing 2: Students write and speak for a variety of purposes and audiences.

Reading and Writing 4: Students apply thinking skills to their reading, writing, speaking, listening, and viewing.

Theatre 2: Students understand and apply the creative process to skills of storytelling, playwriting, acting, and directing.

PERSPECTIVE WRITING – PERSONAL NARRATIVES

1. **Take a moment from a typical day at your school; right before the morning bell rings, the morning announcements, a school wide assembly, the cafeteria at lunch, the final bell, or a football game. This should be a moment that has more than one person in attendance.**
2. **Write a short monologue describing the moment from your perspective. Make sure the moment is appropriate for school and that you are willing to share with the rest of the class.**
3. **From one of the more detailed monologues, continue to expand the moment by adding more of the perspectives from the other students.**

4. **Discuss the similarities and differences in these moments. Did someone see something or did the moment affect them differently? Were the differences or similarities subtle or obvious?**

Reading and Writing 2: Students write and speak for a variety of purposes and audiences.

Reading and Writing 4: Students apply thinking skills to their reading, writing, speaking, listening, and viewing.

VAMPIRE

1. The participants in the game all have their heads down and eyes closed. One individual is selected to be the “vampire” and the person selecting should be the only person who knows the identity of the vampire.
2. All the participants are gathered at some kind of party (birthday, meet-and-greet, graduation, etc) and must walk around in character and shake each other’s hands.
3. The vampire will scratch the inner hand of their victim with their middle finger during their handshakes which is the signal that the victim will die. To help shroud the murder in mystery, the victim must shake two other participants’ hands before having a dramatic death. The objective of the vampire is to successfully murder everyone before an accusation is made.
4. If, at any time, one of the partygoers would like to make an accusation about who they believe the vampire to be, they may whisper the name to the person who picked the vampire. If the accuser is incorrect, they also must die and the game continues until the vampire is rightfully accused.
5. After the first round is played, discuss how the accuser was able to narrow down the choices. Discuss strategies that the vampire could employ to keep their identity hidden. What would happen if there were multiple vampires?

Theatre 1: Students develop interpersonal skills and problem-solving capabilities through group interaction and artistic collaboration.

Science 1: Students understand the process of scientific investigation and design, conduct communicate about, and evaluate such investigations.

SUSTAINING LIFE

WITH BLOOD AND MARROW/STEM CELL DONATIONS

Blood plays a crucial role for our bodies, be they the bodies of vampires or mere mortals. Vampires rely on blood from humans to sustain and give life to their undead bodies. Similarly, Bonfils Blood Center relies on donations from healthy blood donors to help save the lives of patients in need. Bonfils today depends on more than 3,300 volunteers to give blood each week in order to meet the needs of our community and to be prepared for unexpected events.

Thanks to a generous \$10,000 donation from one Helen Bonfils, the same woman for whom this theatre complex is named, Bonfils Blood Center (nee Belle Bonfils Memorial Blood Bank) was born in 1943 to support troops fighting overseas and to meet the blood needs of the local community. In the blood center's nearly 70-year history, Bonfils has collected more than 3 million blood donations which have saved an enhanced the lives of as many as 9 million patients.

In addition to collecting blood donations Bonfils also operates the Colorado Marrow Donor Program. Established in 1989 the Colorado Marrow Donor Program (CMDP) exists to support patients suffering from blood-related diseases like leukemia and lymphoma. Every year, more than 10,000 people representing all ethnic backgrounds are diagnosed with life-threatening blood diseases for which a marrow, stem cell or cord blood transplant may be their best or only hope of a cure. Seventy percent of these patients do not have a compatible donor in their family and need to search for an unrelated donor.

Bonfils' CMDP provides help and hope to these patients by recruiting more potential donors to the national Be The Match Registry® and facilitating marrow, stem cell and cord blood transplants from local donors. Since its inception in 1989, CMDP has added more than 75,000 potential donors to the registry and has facilitated more than 400 blood stem cell or marrow transplants and more than 50 cord blood transplants to support patients in need all over the world.

People of similar ethnic backgrounds are more likely to provide tissue matches for one another. To increase the likelihood of finding matches in minority communities, it is critical that members of the African-American, Asian, Hispanic and Native American communities become part of the Be The Match Registry®.

Since tissue type is inherited, patients from diverse ethnic backgrounds have the greatest difficulty finding a suitable unrelated donor therefore recruiting new and ethnically diverse registry members is key to the ongoing success of the program. Adding more diverse members increases the likelihood that all patients will find a life-saving match.

Joining the Be The Match Registry® is fast, easy and painless. Anyone age 18 to 60 who is willing to donate to any patient in need and meets the health guidelines can join. Would-be donors simply complete a short health history and consent form and a sample of cells is collected through a cheek swab for initial testing.

Visit www.bonfils.org or call 303.341.4000 to learn more about how you can help save lives by joining the marrow donor registry, hosting a marrow drive or giving blood.

For nearly 70 years, Bonfils Blood Center, a nonprofit 501(c)3 organization, has successfully managed the community blood supply and played an integral role in Colorado's healthcare system. Bonfils Blood Center supplies blood to nearly 200 healthcare facilities and needs to collect more than 3,300 blood donations weekly to meet the needs of the community and to be prepared for any unexpected events. It also operates Bonfils Blood Center Foundation and the Colorado Marrow Donor Program. For more information visit Bonfils.org. ■

NOTE TO TEACHERS:

Note to Teachers: It takes more than 50 trained professionals to bring you any single production at the Denver Center Theatre Company. Did you know that Colorado has over 186,000 people employed in what are called the Creative Industries? Career Exploration and ICAPs (Individual Career and Academic Plans) are part of the new Post Secondary and Workforce Readiness Standards adopted by the State Board of Education <http://www.cde.state.co.us/cdegen/downloads/PWRdescription.pdf>. Creative Careers are “front and center” in this conversation. Your students can find out more about themselves and the career pathways open to them at Colorado's free online Career and College Planning Tool, www.CollegeinColorado.org. They will find out about trends and salaries for thousands of jobs across the state. They can explore colleges and courses that will prepare them for successful careers and learn what they need to know about paying for college, applying for grants, loans and scholarships.

College in Colorado is pleased to offer your students a free Career Exploration Workshop in your classroom. For more information, please contact Gully Stanford, Director of Partnerships at 720-264-8563 or gully.stanford@cic.state.co.us

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