

WU?[@]therep

DRACULA

by Hamilton Deane and

John L. Balderston

From Bram Stoker's

World-Famous Vampire Novel

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the 411

At The Rep, we know that life moves fast—okay, really fast. But we also know that some

things are worth slowing down for. We believe that live theatre is one of those pit stops worth making and are excited that you are going to stop by for a show. To help you get the most bang for your buck, we have put together **WU? @ THE REP**—an IM guide that will give you everything you need to know to get at the top of your theatergoing game—fast. You'll find character descriptions (**A/S/L**), a plot summary (**FYI**), biographical information on the playwright (**F2F**), historical context (**B4U**), and other bits and pieces (**HTH**). Most importantly, we'll have some ideas about what this all means **IRL**, anyway.

CU@therep!



The Teacher's Lounge

In an effort to make our educational materials more accessible to students and easier for educators to incorporate into the classroom, our study guide is written in a student-oriented format. We hope that you will circulate this guide among your students in the weeks preceding your visit to The Rep, encouraging them to browse it before and after class and as time allows, using it as a launch point for both pre- and post-performance discussions. You may also want to visit our website, www.repstl.org, for additional information including educational games, activity suggestions and behind-the-scenes information.

Any materials, either from this guide or from our website may be reproduced for use in the classroom. As always, we appreciate your making live theatre a part of your classroom experience and

welcome your feedback and questions.

NEATO!

Show Me Standards: CA 2, 3, 5, 7; FA 1, 2, 3, 4, 5; SS 2, 6 and Illinois Learning Standards: 1, 2, 5, 16, 18, 25, 27.

MIHYAP: TOP TEN WAYS TO STAY CONNECTED AT THE REP

10. TBA Ushers will seat your school or class as a group, so even if you are dying to mingle with the group from the all girls school that just walked in the door, stick with your friends until you have been shown your section in the theatre.

9. SITD The house lights will dim immediately before the performance begins and then go dark. Fight off that oh-so-immature urge to whisper, giggle like a grade schooler, or yell at this time and during any other blackouts in the show.

8. SED Before the performance begins, turn off all cell phones, pagers, beepers and watch alarms. If you need to text, talk, or dial back during intermission, please make sure to click off before the show resumes.

7. TMI Not to sound like your mom, but "if you need to go now, you needed to go then." Leaving the theatre during the performance is disruptive, so take care of any personal needs before the show starts.

6. RTM When you arrive at the theatre, read the production program. It's like a deluxe version of liner notes and a free souvenir, all in one.

5. P-ZA? NW! Though your ability to eat ten slices at one sitting may impress your friends, no one wants to listen to you chew, slurp, or smack, so please leave all food, drink, and gum outside the theatre.

4. TLK-2-U-L-8-R We know that you will be dying to discuss what you see onstage with your friends, but please wait until intermission. Any talking—even whispering—is very distracting for both the actors onstage and the audience seated around you.

3. LOL Without you, we really wouldn't have a show. It's your job to laugh when a scene is funny or maybe even shed a tear or two in a tender moment. However, since you are not the audience at *The Jerry Springer Show* please refrain from inappropriate responses such as talking, whistling, making catcalls or singing along with the performers.

2. SOP While it's great that you want a celeb picture of your day at The Rep, the theatre is off-limits to the paparazzi. Flash photography interrupts the performance and along with videorecording is prohibited by Actors Equity rules. You can sneak a peek at production photos on our website, www.repstl.org.

1. LLTA Let the actors know that you respect their work by remaining for the curtain call at the end of the performance. Show your appreciation through applause.

AS/L

COUNT DRACULA is a tall, mysterious man newly arrived in England from Transylvania. He seems to possess some sort of power over the characters in the play, particularly females, and often appears out of nowhere.

Of late, LUCY SEWARD has fallen strangely ill. She is weak, pale and suffers from strange nightmares. Though she seems to have moments of recovery, her condition is grave.

Truly a man of science and intellect, DR. SEWARD lives in a world of text books and patients. He is essentially the equivalent of a modern day psychiatrist.

The young, courageous JONATHAN HARKER desperately seeks a cure to his fiancée Lucy's strange affliction. He is willing to do whatever it takes to mend

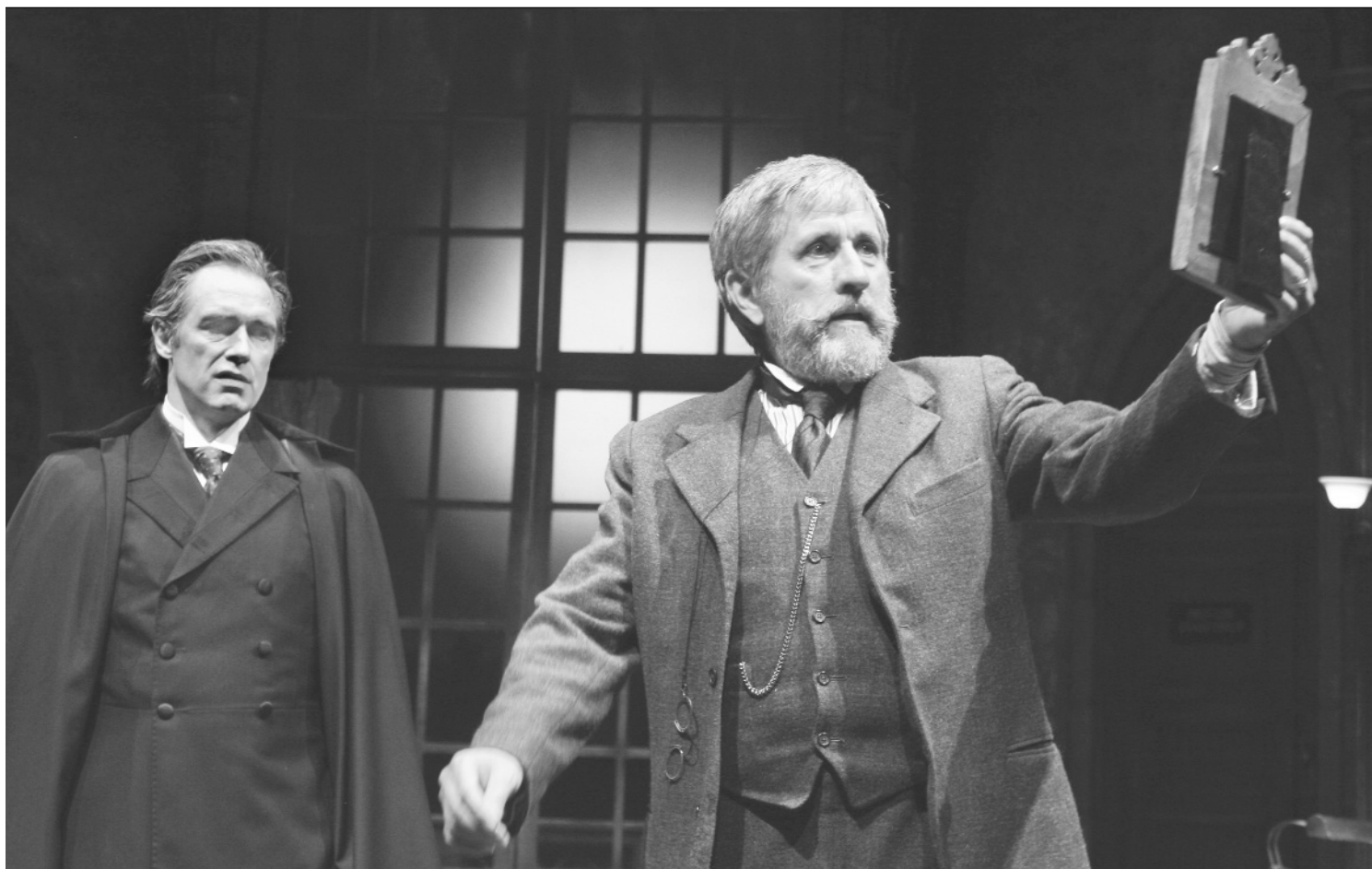
Lucy, even if it means he must sacrifice himself.

MISS WELLS is an attractive young maid who tends to patients in Dr. Seward's sanatorium.

ABRAHAM VAN HELSING steps fresh off a boat from Holland and into the pursuit of curing Lucy. Like Dr. Seward he is a man of intellect, though his methods don't always seem entirely scientific.

Don't be alarmed by the strange, eerie cackling in the night—that's just R.M. RENFIELD. He's lent to swift and violent mood swings, and he has a nasty habit of catching flies and eating spiders.

BUTTERWORTH, a young, simple man, serves as an attendant in the sanatorium.



Kurt Rhoads as Dracula and John Michalski as Abraham Van Helsing.
Photo by Sandy Underwood.



DRACULA BEGINS on an eerie evening in a sanatorium in Purley, England, sometime in the early 20th century. As Jonathan Harker anxiously arrives, we find out that Dr. Seward's daughter, Lucy, has been strangely afflicted of late. Her condition has prompted several blood transfusions, and an all too similar case in town left another woman dead not long ago. Dr. Seward has called Harker to meet Seward's last hope for his daughter, Abraham Van Helsing.

FRESH OFF A BOAT from Holland, Van Helsing wastes no time setting to work on the case. After some conversation with Harker and Seward, it seems that Van Helsing is stumbling upon what may be afflicting Lucy. A raving Renfield mysteriously escapes from his room, offering Van Helsing some further clues as to the situation.

UPON MEETING LUCY, Van Helsing finds that she has been suffering from severe fatigue (as Lucy says, she wakes up in the morning feeling as if part of her life is gone from her) and a nightly recurrence of horrific dreams. Before she gets too far into her story, the dark yet charming Count Dracula interrupts the scene. He volunteers himself to the cause of curing Lucy, going so far as to offer his own blood if need be.

AFTER ASSESSING all of the evidence, Van Helsing lands on the conclusion that Lucy is the victim of a vampire. He stresses to Seward and Harker that they must move quickly for Lucy to have a chance at survival. They immediately set a trap for the vampire, catching only a waning glimpse of a bat escaping out the window.

THE FOLLOWING DAY, Dracula secretly hypnotizes Seward's maid, telling her that he will save Lucy from her horror and death, and that there is someone in the house standing in his way.

DESPITE VAN HELSING'S precautions, Lucy has been attacked again during the night. Word from one of his colleagues points Van Helsing's suspicions at Dracula as the vampire. Harker, Seward and Van Helsing plan on seeking out Dracula's daily resting places and killing him. Meanwhile, Renfield gets loose again and reveals his ties to Dracula. He attempts to help the men in their quest to kill Dracula, but is silenced by the Count before he can say too much. A confrontation between Dracula and Van Helsing confirms that, indeed, Dracula is a vampire.

THIRTY-TWO HOURS later, just as the sun is about to rise, Seward, Harker and Van Helsing return from finding and destroying five of Dracula's six daily resting spots. Lucy's symptoms seem mixed—she appears stronger now though she acts strangely and sleeps all throughout the day. An attempt to seduce Harker reveals that she is all but a vampire herself.

AFTER VAN HELSING saves Harker, the men have another confrontation with Dracula. As night draws to a close, they attempt to trap him and kill him, but just as the sun rises Dracula disappears.

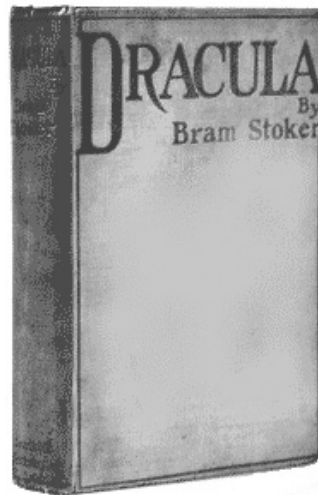
RENFELD LEADS the men to a secret vault where Dracula's final resting spot is hidden. Harker drives a stake through the Count's heart, killing him and freeing Lucy of her affliction.



SO YOU'VE SEEN the play, know a little about vampires, and heard about the novel, but what about the man behind the myth—Bram Stoker? Who was this horror genius, and what all went into the writing of *Dracula*?

BRAM STOKER was born on November 8, 1847 in a coastal suburb of Dublin, Ireland. He was the third of seven children, and would be afflicted with an unexplained illness until he was around age seven. Bed ridden until this time, he suddenly and miraculously made a full recovery and lived out the rest of his life in normal health. Despite his early illness and shy book worm-ish tendencies, Bram proved to be a versatile and multi-talented young man. While on his way to a mathematics degree at Trinity College (he graduated with honors), Bram was a noted star athlete, auditor of the College Historical Society and president of the University Philosophical Society.

EVEN WHEN he was younger, Bram always wanted to be a writer. But young Bram did not initially start out on the path to being a writer, as he followed his father's advice and lead and went into civil service. His stint as a civil servant would be short, however, as soon lifelong friend and actor Henry Irving offered Stoker the position of actor-manager at the Lyceum Theatre in London.



STOKER SEIZED the opportunity, and soon would publish his first stories as he somehow found time to write amidst a grueling work schedule.

WHILE THE publishing of *Under the Sunset* in 1882 would mark Bram's first book of fiction (while a civil servant he wrote a dry book of rules entitled *Duties of Clerks of Petty Sessions in Ireland*), Bram would remain a working writer until he died in 1912.

WHILE HE WROTE many books, none would surpass his masterwork of *Dracula*.

Research for the book began in 1890, and consisted of studying English folklore and stories of vampires. *Dracula* is what's known as an epistolary novel, which means the book was written as a form of letters, journal entries and telegrams from characters in the story, along with fictional newspaper articles. After years of research and writing, *Dracula* was finally published in 1897.

FROM THE BEGINNING, the book was well-received world wide, and has become a genre-defining classic for the horror novel. His legacy lives on today in the myriad of adaptations and offshoots of his work, and in the Bram Stoker Award, given by the Horror Writers Association for superior achievement in horror writing.



SANATORIUM: an establishment for the medical treatment of people who are recovering from serious or long-term illness or those requiring treatment for chronic illness

ANEMIA: a medical condition in which a person has a shortage of red blood cells or hemoglobin in the blood, usually resulting in fatigue and pale complexion

BY JOVE: an exclamation used to emphasize an accompanying remark to express surprise, approval, etc.

STUPOR: a state of near unconsciousness or insensibility

DELIRIUM: a disturbed state of mind often characterized by restlessness, illusions and incoherence of thought and speech

POSTERITY: all future generations of people

ASYLUM: an institution offering shelter and support to the mentally ill

PHARMACOPOEIA: an official book containing a list of medicinal drugs with their effects and directions for use

EREMOPHYTES: plants that grow near desert regions

CONTINENTALS: individuals from continental Europe (as opposed to the British Isles)

PROSTRATION: overcome or helpless, especially with illness, distress or exhaustion

OCCULT: supernatural, mystical or magical beliefs, practices or phenomena

TRANSMUTE: to change in form, nature or substance

DEMATERIALIZATION: to disappear or cease from being physically present

ABHORS: regards with disgust or hatred

BELFRY: a bell tower or steeple housing bells, especially one that is part of a church

SANCTIFIED: cleansed of impurity

AFFRONT: an action or remark that causes outrage or offense

SACRILEGE: violation or misuse of what is regarded as sacred

DISPENSATION: exemption from a rule or usual requirement

ALIENIST: a medical practitioner specializing in the diagnosis and treatment of mental illness



GOOD VERSUS EVIL

A MAJOR THEME that *Dracula* deals with is the notion of good versus evil. While modern audiences typically know the story of the cunning Count before they see it, original audiences may have been fooled by the play's attempts to make you ask, "Who's the vampire?" Though early on Renfield appears to clearly be demonic and an antagonist in the story, he ends up being one of the good guys and helps Harker, Seward and Van Helsing to find and kill Dracula. Conversely, the suave, smooth, slick Dracula charms us early on with what appears to be genuine concern for Lucy. It isn't long, however, before we discover that Dracula is indeed the villain. The play forces

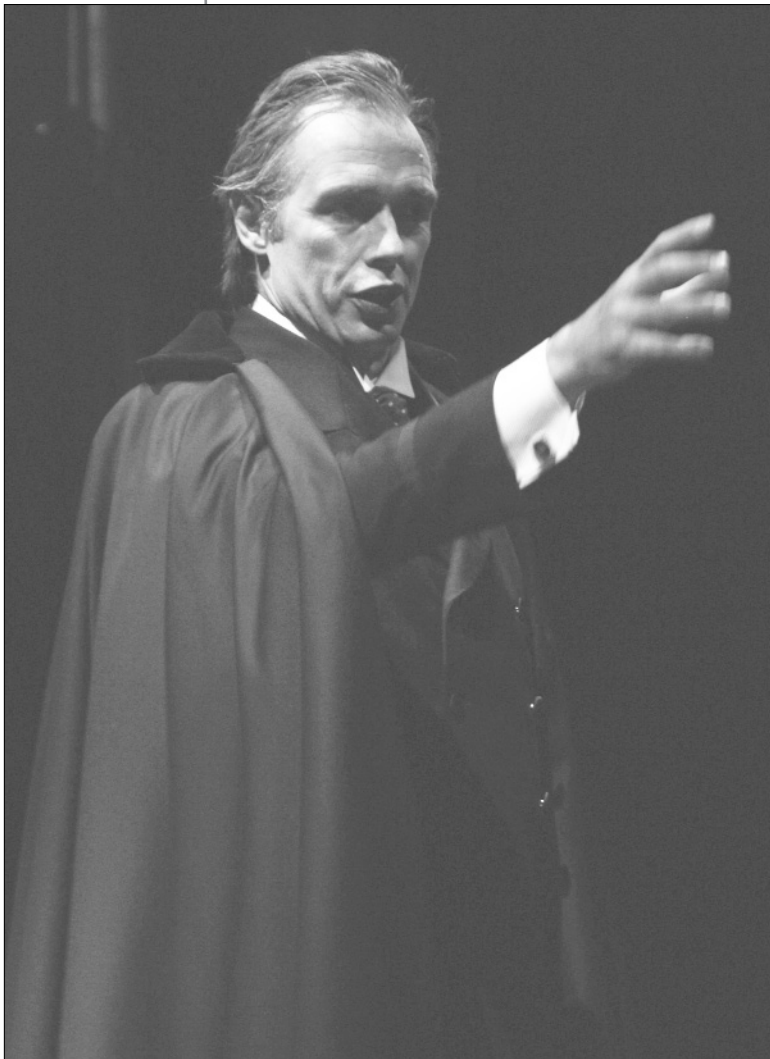
us to not simply pass snap judgments on an individual based on such superficial things as appearance and mannerism, but to consider individuals based upon the content of their character.

REDEMPTION

THROUGHOUT THE PLAY, vampires are noted as souls lost after death in the Earthly realm, unable to escape the torment of victimizing the living. In perishing as vampires, characters like Mina and even Dracula are said to have release, their souls now free. While Dracula emphasizes the triumph of good over evil, it also reminds us that it's never too late for redemption and forgiveness, and that no matter how evil a character may be, there always lurk some redemptive qualities inside of everyone.

HEROISM

AS GOOD BATTLES with evil in *Dracula*, several characters are shown to take heroism to its fullest capacity. Early in the play Harker asserts his willingness to sacrifice whatever it takes to help Lucy get better, even his own life. Van Helsing faces Dracula with a courage and ferocity that allows us to see what he sees—that good can and will triumph over evil. Even Renfield, though oppressed under Dracula's dark powers, feeds Van Helsing valuable nuggets of information all throughout the play and continually attempts to fight his affliction of vampirism. Dracula inspires us to find instances, no matter how seemingly small, in our lives where we too can demonstrate our own personal heroism.



Kurt Rhoads as Dracula. Photo by Sandy Underwood.

VLAD THE IMPALER

WHILE IT'S TRUE that the inspiration for *Dracula* has its roots in the myths and legends of vampires (they're not really real, right?), that's only half the tale. Actually, the fiction finds its roots in facts—as *Dracula* himself is based on a real figure from Romanian history with the same name.

BORN IN 1431 to Wallachian prince Vlad Dracul, Vlad Tepes Dracula serves as the real life inspiration for Bram Stoker's fictitious Count Dracula. Young Vlad Tepes was born into a time of turmoil as the rising Turks threatened his father's province. As a member of the Order of the Dragon ("Dracul" actually means "Dragon" in Romanian, "Dracula" means "Son of the Dragon"), his father, Vlad Dracul, was sworn to fight for Christianity and to crusade against any opponents, in this case the Turks. As a consequence, before young Vlad would even become a teenager, he would be taken political hostage by the Turks for six years.

WHILE NO REAL physical harm was done to Vlad while held hostage, his release would leave his life in a state of total disarray. Returning home to Wallachia he found that his father and brother had been brutally killed, and his father's throne usurped by ruthless nobles.

IT ONLY STANDS to reason that a horrific tale such as *Dracula* must be based on a horrific historic figure, and it would be after Vlad Tepes seized back the throne at age 17 that his story would begin to feed Stoker's imagination with grim actions.

ALMOST IMMEDIATELY after coming to power, Vlad invited all the nobles responsible for his father and brother's deaths to feast with him on Easter Sunday. Once they were all there, he ambushed them, killing the older individuals by

impaling them with stakes ("Tepes" actually means "impaling prince" in Romanian) and forcing the younger, more able-bodied men to march 50 miles and then build him a fortress. Many died on the march or during construction, and those who were fortunate enough to remain alive through the grisly ordeal were impaled shortly afterwards. Parts of the fortress still stand today, and are known as Castle Dracula.



THERE IS NO shortage of examples of Vlad Tepes' (or, as he is often known, "Vlad the Impaler") cruelty. Leaning on extreme views on law and order, there was no crime too small to be punished by impaling. Lying, cheating, stealing—these were all worthy of death by impalement. And while it may seem like impalement could grow old, Vlad kept things lively by often impaling his victims in a manner that left them alive and suffering for days and days before they perished.

THOUGH VLAD'S horrific reputation may have its roots in his inclination towards impalement, his methods for torture and killing were not limited merely to the stake. He was known to skin, boil, hang, burn, roast and stab those he deemed worthy, and on occasion he fancied the amputation of noses, ears and sexual organs.



VLAD'S SEVERE DESIRE for honesty and order often affected those whom we might deem as innocent. Vlad desired all



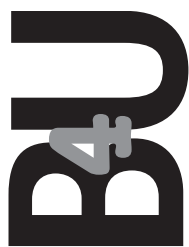
inhabitants of his province to be productive and contribute to society. He loathed the poor and crippled, considering them thieves. One story tells of how he invited all the poor and crippled in his province to his princely court for a feast. He gathered everyone together in a great hall, and after they had finished eating he raised his glass to them and their fulfillment. As he walked out of the room, he ordered it burned down with everyone inside of it. No one survived.

VLAD WAS NOT merely an oppressive ruler, however. He was a shrewd and ruthless leader, fighting fiercely for the independence of those he ruled. As the rising Ottoman Empire swept up all the Romanian states around him, he valiantly stood firm against them. The cruelty he would impart upon his subjects would visit his military opponents tenfold on the battle field.

PERHAPS THE MOST horrific of Vlad's exploits came in what is known as the "Forest of the Impaled." As Vlad was forced to retreat across the country from Turkish forces invading his land (all the while, Vlad burned down villages and poisoned water sources, attempting to wear down the Turkish forces) he was forced to retreat to his capital city. Along the way, however, he was able to leave a message for his enemies. As the Turks approached the city, they found 20,000 Turkish captives all impaled upon stakes. The scene was enough to horrify and turn the Turks away.

DESPITE ALL of the atrocities associated with his name, Romanians often remember Vlad Tepes Dracula in a different light. Looked up to as a great leader in troubled times, his ability to maintain law and order is often greatly admired. It is said that he kept a golden cup in the middle of a square in the capital city, a cup from which all could drink as long as the cup was not taken. In all his reign, the golden cup was never stolen. Vlad's fierce devotion and love for his country is a model for Romanians today. His ability to build and maintain a strong and independent nation still serves as a point of pride for Romanians. In 1976, they commemorated the 500th anniversary of his death. Quite simply put, Vlad is known as a symbol of independence and nationhood.

WHILE NOT A vampire in real life, Vlad Tepes Dracula served as an ominous inspiration for Bram Stoker's fictitious Count Dracula. Myths of the vampire speak of stark raving lunatics in search of blood, but history depicts an often oppressive though somehow admirable leader. Somewhere between the man and the myths, Count Dracula was born.



LONG BEFORE Bram Stoker's *Dracula* came onto the scene, the world was captivated and horrified by the legend of the vampire. While our modern day American conception of vampires is heavily rooted in Eastern European folklore, virtually every culture around the globe has some variation of the mysterious creatures of the night. Surprisingly enough, each culture's myth is startlingly similar, all describing some blood-lusting undead monster.

THROUGH THE AGES and across cultures, vampires are beings that subsist on human blood. While the usual culprit is a deceased person who mystically rises from the grave at night, vampire myths also include such animals as bats, wolves and spiders as potential vampires. Regardless of the form, vampires are commonly held as disturbed or tormented souls that are unable to pass beyond this worldly realm into either heaven or hell, usually due to the fact that they were bitten by a vampire during their lifetime.

VAMPIRE-LIKE spirits appear as early as ancient Babylonian and Sumerian mythology. Called *Akhkharu*, these female demons ravaged villages during the night, hunting newborn babies and pregnant women. Sanskrit lore tells tales of *vetalas*, spirits that inhabit corpses. The *vetala*, like our modern day bat form of vampire, hang upside down from trees found in cremation grounds and cemeteries. The Ancient Egyptian goddess Sekhmet was possessed a seemingly unyielding bloodlust which was satisfied only after she was tricked into drinking alcohol colored as blood.

THE MOST POPULAR method to kill a vampire is to drive a wooden stake through its heart. Other methods of freeing a vampire's soul are cutting off its head or cremating the corpse. Typical *apotropaics* (objects used to ward off vampires) are garlic, sunlight and sacred objects such as holy water, a crucifix or a rosary. Often lost

in today's manifestation of the vampire, older lore suggests the spreading of poppy or other seeds as a vampire deterrent, as vampires are obsessive creatures that cannot pass until they've picked up and counted every seed.

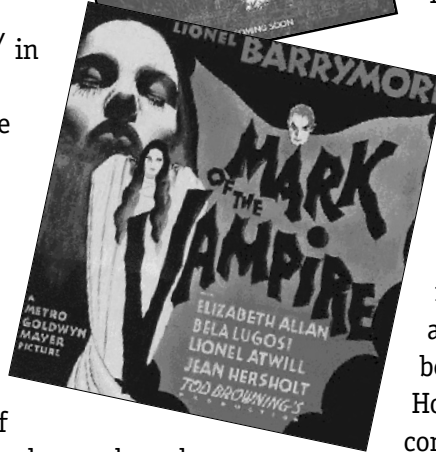
WHILE TODAY the vampire is regarded as entirely mythical, in the past the legend was held to be truthful. Superstition and lack of medical knowledge helped propagate the myth, leading to some outlandish beliefs and practices. It was widely believed that if a baby was born with any type of disfigurement or physical abnormality it was doomed to become a vampire. Premature birth and birth out of wedlock were also telltale signs of vampirism.

TWO MEDICAL conditions not well understood (or treated) in the past also thought to contribute to the myth are porphyria and rabies. Porphyria is a blood disorder that leaves its sufferer with a very pallid skin color, receding gums (which make their teeth appear larger) and anemia. Treatment of the disease was often the consumption of animal blood. Rabies is a neurological disease often passed through infected animal bites (sometimes those of wolves and bats). Symptoms of rabies include hypersensitivity (thereby making an infected individual susceptible to garlic and light) and increased aggression (driving an individual to bite others). The disease may also affect certain portions of the brain that could cause abnormal sleep patterns, causing the afflicted to become nocturnal.

PERHAPS ANOTHER provoking element for the vampire myth was the prominence of premature burial. When medical knowledge was poor, it was all too common for individuals to be thought dead and thereby buried, despite the fact that they might still be alive. There were many who "mystically" rose from the grave, helping to feed the legend of the undead.

DRACULA features myths, legends and long-lost tales of mystical, magical occurrences. Surely these things are all dated in the present day, having no real relevance or holding no real interest for us today...or do they?

VAMPIRE MYTHOLOGY in and of itself is actually quite in style, as since the early 20th century Hollywood and popular culture can't seem to get enough of the blood suckers. A series of *Dracula* movies have been made over the years, and a whole slew of other vampire classics have been released. Various books, poems and other art forms have been derived of Bram Stoker's novel and the legends surrounding vampires. Current day homage to the fierce fanged ones can be found on television in such shows as *Buffy the Vampire Slayer* and *Angel*. There is a continued fascination with vampires, and a continued movement towards cultivating and refining the myth, re-imagining the vampire not simply as a demon character but as a sympathetic, human character capable of both good and evil.



OKAY, SO MAYBE there is a vampire or two still floating around, but the real magic and legend are drowned out by computers and video games and T.V., right? Actually, mystical, magic worlds are still very much alive even in our modern, hip world. They're as popular as ever, in fact, and you don't have to look far to find the influence of such storied franchises as *The Lord of the Rings* or *Harry Potter*. Both stories feature the mystical, magical and legendary worlds and characters that sometimes feel lost in our day-to-day lives. *The Lord of the Rings* allows audiences to be completely immersed in this fantasy world, allowing us to leave our world behind and enter the world of Hobbits. *Harry Potter* mingles a more contemporary London with the magical world of Hogwarts,

encouraging us to find the magic in our own world. Both series of stories captivate and enrich audiences through insightful journeys that we all can identify with and take something away from.

SO YOU THINK you're too cool for school, above and beyond all this magic and myth craziness? Take a second look—it's all around you, and it's hoping you'll come out and play!



- What other magical influences do you see in popular entertainment?
- Why do you think these themes and worlds are so often used? What is their lure?
- Are you a fan of any of these magical series? Why? How do these worlds affect you?

SWDY?

"Oh, Doctor, surely there must be something more we can do for Lucy. I'd give my life gladly if it would save her."

- We often hear people say that they would give a life in exchange for someone else's, but it is doubtful that they actually think about what that would mean. Is there someone that you care enough for to give something of yours to save them? Could you imagine actually giving your life for someone? If not your life, what would you give?

"Seward: My dear Van Helsing. I can never repay you for this."

Van Helsing: Were it only a patient of yours instead of your daughter, I would have come. You once rendered me a service."

- What do you think of Van Helsing's response? Clearly, he feels indebted to Seward for something that happened in the past. What kind of "service" do you think he is referring to? What has happened to this sort of honor code today? Do you think people would still feel so obliged to help someone who had once helped them?

READ MORE ABOUT IT

We encourage you to explore the following books, movies and websites for more information.

www.ucs.mun.ca/~emiller/

A cool spot to hit for quick info on Dracula, or a great place to stay awhile and learn about Bram Stoker, the legends and reality surrounding the story, and much more!

www.draculascastle.com/

So where does a guy like Dracula live? Check out pictures, fun facts, and more on the real Dracula's castle and Transylvania.

<http://www.literature.org/authors/stoker-bram/dracula/> Can't get your hands of a copy of the original novel, but have an internet connection handy? Check out this full online text of Bram Stoker's *Dracula*.

Bram Stoker's Dracula, 128 minutes, Columbia Tri-Star, 1992, DVD. Francis Coppola directs an all-star cast including Winona Ryder, Anthony Hopkins, Gary Oldman and Keanu Reeves in his Oscar winning interpretation of Bram Stoker's world famous novel.

Dracula, 75 minutes, Universal Home Entertainment, 2004, DVD. Before Francis Coppola, there was Tod Browning's original 1931 film classic, featuring Bela Lugosi as the original Dracula.

Stoker, Bram. Bram Stoker's Dracula. Candlewick, 2004. Where the legend begins... are you brave enough to read the original horrifyingly thrilling novel?

Balderston, John L. and Deane, Hamilton. *Dracula: The Vampire Play in Three Acts. Samuel French, 1933.* You've seen it, now read it and see if you notice any differences between the script and stage.

Florescu, Radu R. and McNally, Raymond. *Dracula, Prince of Many Faces: His Life and His Times. Back Bay Books; New Ed Edition, 1990.* So Dracula never really existed... or did he??? Read more about the real life inspiration for Bram Stoker's "fictional" character.