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WRITTEN BY STEVEN DIETZ
DIRECTED BY PETER AMSTER



Geva
Theatre
Center

P.L.A.Y.
(Performance = Literature + Art + You)
Student Matinee Series
2011-2012 Season

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Front cover:
Preliminary scenic design
by Robert Mark Morgan

Production photos
throughout by
Julie Curry

Dear Educators,

Dracula is a great start to the new student matinee season: an exciting piece of theatrical magic, characters who have taken on mythic dimensions over the years, a swiftly-paced adventure and mystery. I've never spent much time in the vampire world, and I had never read Stoker's novel, so I've enjoyed going back to the source, to the criticism, and to some newer iterations of vampire tales as well. I read *Twilight* to figure out who a vampire might be to a young person today, and comparing the variations on these cultures has been fascinating.

But I admit: I entered this realm as something of a gawking tourist, or maybe as a thrill-ride seeker at an amusement park. What curiosities are here? What shocks and chills? It would be exciting to understand how the story manipulates our fear and sympathies, but nothing too serious. It's all invented fantasy.

VAN HELSING: Oh, my dear, I have learned not to belittle anyone's beliefs – no matter how strange – for it is not the ordinary things which close our minds – but the extraordinary things, those mysteries on the fringe of our thinking.

Oh...yes. Thank you for that reminder. Aren't we all a little too quick to dismiss what we don't understand, to scorn what we don't believe, to judge where we don't agree? Maybe this classic of how to grapple with the dangerous and ancient unknown is more important to the 21st century than I first allowed.

I'm not saying I've suddenly started hanging garlands of garlic around my windows. But trust an artist – in this case Stoker through Dietz – to stir the pot and awaken the mystery. This is why I love theatre. Take one smart writer with a question, a meticulously imagined environment, and a cast of actors completely invested in solving the problem and it's all more vivid, real, and close to home than you expect. I'm watching characters with frighteningly little preparation gather courage and resources to take a stand against immense problems. I know people who feel that way almost every day.

I'm so glad you and your students are coming, for the magic, for the myth, and to discover this story for yourselves.

Sincerely,



Kathryn Moroney
Associate Director of Education

Cast of Characters

(in order of
appearance)

Renfield

Mina

Lucy

Harker

Seward

Dracula

Van Helsing

Maids

Vixens

Attendants

Nurse

**Participation in this production
and supplemental activities suggested
in this guide support the following NYS
Learning Standards: A: 2, 3, 4;
ELA: 1, 2, 3; SS: 2**

"I am Dracula. And I bid you welcome, Mr. Harker." – Dracula

Fragments of a Story

I write to you from the midst of an enormous shadow. It is a shadow cast by history and fate; legend and myth. It is the shadow of Bram Stoker.

Stoker was a man of the theatre, serving as noted actor Henry Irving's business and tour manager for more than twenty-five years. It is altogether fitting, then, that *Dracula* has found a home not only in bookstores, but on the stage. Even more so than film (cursed by its technology to always present a full picture), the stage presents an audience with the exact conundrum faced by a reader of Stoker's book: pieces of a story; fragments and clues, left partly unassembled. Events awaiting a detective.

...The novel consists entirely of personal letters, diaries, and news reports—that is the heart of the book's unique power. The objectivity so desperately needed by the characters is handed to the reader. A trans-continental jigsaw puzzle. A myriad of disturbing clues. And it falls to the reader alone to make the connections between these events.

The theatre's intrinsic reliance on the imagination of its audience (where one flower can represent a garden; one flag, a country) finds its perfect complement in Stoker's *Dracula*. Stoker, like the greatest of playwrights, understands that the mind is constantly in search of order. We cannot help but make stories out of whatever (seemingly) random information is presented to us. We are unwitting conspirators to the art of storytelling. In this way, Stoker gives us the feeling that the story cannot happen without us.

— Playwright Steven Dietz

Steven Dietz has created stage adaptations of many works of literature, and his script for *Dracula* has been praised for its fidelity to the the plot, language and tone of Stoker's novel. His play trades on the same devices he esteems in the original source material, providing episodic glimpses of the vampire, or at least the rippling effect of his presence, not fully explained or connected until the the characters finally unite forces to defeat him. This production's director, Peter Amster, names this rallying together against the threat as one of the most significant events of this story, since only by working in concert can the characters gain any advantage against their insidious enemy. Individual strengths and aptitudes are not enough to subdue such potent evil.

In addition to the tribute of his adaptation, Dietz also pays homage to Stoker in the play's first scene. Renfield introduces himself to the audience as Stoker's creation:

We are all of us invented.

We are all of us cobbled together from cartilage and dust.

Few of us know with certainty the name of our maker.

But, I do.

Renfield credits Stoker for giving him immortality, then blames him for the same, before attendants of the lunatic asylum interrupt, strip him of his formal apparel and drag him back to the world of the story. Perhaps Dietz is reminding us that this story and its characters, in the over 100 years of telling and re-telling, have now taken on a life of their own, far beyond what their creator might have imagined. ♦

Can you name other narratives, whether in literature, theatre or film, which are relayed in similarly fragmented style? How would they be altered by the addition of objective narration? Consider another story of horror or suspense: does the narrative unfold using any of the same devices?

Pay attention to the play's first scene with Renfield. Try to remember what was your initial impression of the play's mood? Did that impression change when Renfield was interrupted? Why might Dietz have chosen to open the play this way? How did it affect your expectations of the performance to come?



Dieterich Gray as Renfield

“The mad are mad so long as they are chained. But, loosed and afoot, they are the rampant, wretched sane.” – Renfield

The Human Cast

SEWARD: *We'll never know, will we?*

DRACULA (disguised as Harker): *That depends, I suppose.*

SEWARD: *How do you mean?*

DRACULA: *On what you're hoping to know.*

“Most of this tale of the irrational is filtered through minds wedded to rationalism,” wrote critic Joan Acocella. “Dracula has what Noël Carroll, in ‘The Philosophy of Horror’ (1990), called a ‘complex discovery plot’—that is, a plot that involves not just the discovery of an evil force let loose in the world but the job of convincing skeptics (which takes a lot of time, allowing the monster to compound his crimes) that such a thing is happening.”

Tracy Dorman's costume renderings for Mina (left) and Lucy as the “Bloofer Lady” (right).



This darkness, this silence between us must come to an end. We must work together with absolute trust, and, in that way, be stronger as a group than we are alone.

Mina Murray is engaged to Jonathan Harker, who was waylaid on his business trip to Transylvania, and whose journal becomes a key to discovering the vampire's arrival in London. With both her fiancé and friend stricken by inexplicable maladies, Mina must find courage to confront the mystery, even when she becomes a victim herself.



Lucy Westenra counts Mina as a close friend. She is courted by suitors, including Dr. John Seward.

He is versed in the arts of dream interpretation and hypnosis! Oh, I can fancy what a wonderful power he has over his patients.

But it is Dracula who exerts power over Lucy, despite the men's medical and ritual efforts to save her.

...There are dark imaginings in me. I have fought to rid my mind of them... but they rise up within me, bringing color to my cheeks and a sickly taste in my mouth. God help me, Mina. I don't know what I've become.

As his first victim in the group, she becomes a sacrificial warning to the others.

Acocella notes: “According to some critics, something troubling Stoker was the New Woman, that turn-of-the-century avatar of the feminist.... The New Woman is referred to dismissively in the book, and the God-ordained difference between the sexes—basically, that women are weak but good, and men are strong but less good—is reiterated with maddening persistence. On the other hand, Mina, the novel's heroine, and a woman of unquestioned virtue, looks, at times, like a feminist. She works for a living, as a schoolmistress, before her marriage, and the new technology, which should have been daunting to a female, holds no mysteries for her. She's a whiz as a typist—a standard New Woman profession. Also, she is wise and reasonable—male virtues. Nevertheless, her primary characteristic is a female trait: compassion. (At one point, she even pities Dracula.) Stoker, it seems, had mixed feelings about the New Woman.”

“I've told you enough.” – Mina

Most of the characters in Bram Stoker's *Dracula* spend the better part of the book trying desperately — with the absolute best of intentions — to keep secrets from one another. Their reasons have to do with safety, honor, respectability, and science... but every secret buys the vampire in their midst more time. Every evasion increases the impossibility of anyone assembling the totality of the facts, the cumulative force of the information. Secrecy breeds invasion. Darkness begets darkness.

— Playwright Steven Dietz

Can you identify a secret kept by each character in the play? Why does he or she keep the secret? What are the consequences? ♦

You are a life-eating maniac and I shall solve the secret of your mind! I am not afraid of the world's rampant complacency. To question is to discover.

Dr. John Seward is a consummate scientist, seeking reason in the most unreasonable of environments.

I glimpse the mad souls of men. And from this, I have learned the following: we have, all of us, a secret life....

As a practitioner of hypnosis, Stoker's doctor is not only young to be the head of an asylum, but at the very cutting edge of his contemporary science. Notably, Dracula exerts his own form of hypnotic control over his victims. Seward's focus on scientific evidence may limit his comprehension of the danger in his asylum.

You test the limits of my sympathetic understanding!

We have spoken of a trust between a husband and a wife. That there should be no concealment between us. I have been driven mad. But amid this torture, one gift: the loss of memory. I've no idea what happened to bring me here. I've no idea which things were real and which were the insidious dreams of a madman.

Jonathan Harker is a practical man of business, his good-natured trust preventing him from questioning until it is too late. As a solicitor, or lawyer, he finalizes the sale of London property to the Count, but is imprisoned in order for Dracula to study and then steal his identity. Harker is fiercely protective of his fiancée, Mina.

You must trust in my silence, Mina. You must stay here where it is safe.

Listen to me: Hidden in the world — in the dark creases of books, in the swirl of ink on innocent pages — hidden there are wild and mysterious things.

Abraham Van Helsing is a Dutch philosopher and scientist, and a professor and mentor to Seward. When Lucy's case proves beyond Seward's expertise, Van Helsing's experience teaches him to look for clues to other causes he dares not discuss openly.

You and I must keep knowledge in its place. We must keep what we learn here — (Touches SEWARD on the heart) and here — (Touches him on the forehead) — and trust only one another with these secrets.... I assure you, John, there is no jest here. Only life and death... and perhaps more.



I am no lunatic in a mad fit — but a sane man fighting for his soul.

Renfield is a patient in Seward's asylum. While sometimes apparently rational, he has a habit of eating flies and spiders.

They are life. And they give life to me.

I absorb it through them, blood running into blood. Dracula communicates with Renfield, ultimately using him to access the asylum. Renfield is a captive of the asylum and the vampire, both.

I beg of you. You don't know what you do by keeping me here! You don't know whom you shall harm — and I, bound to secrecy, cannot tell you!

Above: Van Helsing, Seward, Harker and Mina unite to defeat Dracula.

**“Madness would be easy to bear compared with a truth such as this.”
— Van Helsing**

Discuss the use of foreshadowing and dramatic irony in this adaptation. What moments in the script, design elements, or performances gave you a clue about what might be coming? Did you ever know more about what was coming than the characters did?

Bats were associated with the mysterious and the supernatural long before Stoker's novel, but he was the first to introduce the idea that a vampire could shapeshift into the form of a bat (as well as a wolf and mist). In what parts of the design does this production evoke images of bats or wolves? How do those elements affect you?

The other vampires seen in this adaptation are the Vixens, Dracula's brides. What do you learn about them? How are they like Dracula himself? How different? What impact do they have on the story?

Recognizing Dracula

Due to the numerous adaptations of the Dracula myth available to a modern audience, Dietz may have been fairly certain that significant “fragments and clues” would be recognized by the theatre audience much sooner than they are understood by the play's characters. Consider a few examples from Harker's Transylvanian travelogue:

She went so far as to press her rosary into my hands — which I've kept as a souvenir of the delightful earnestness of these simple, misguided souls.

He lifted all my belongings with a single hand and when I mentioned the swiftness of his horses, his only reply was: “The dead travel fast.”

It is well-appointed, and not unlike a home in England except for the absence of mirrors. We could learn, I'm sure, from this noble absence of vanity.

In this adaptation of *Dracula*, a full description of the vampire's attributes is not shared until the middle of the play's second act, when Professor Van Helsing details the suspicions he has kept private. However, audiences who are unfamiliar with the Dracula mythology, or those whose primary associations with vampires come from other contemporary sources, may wish to keep the characteristics of this particular monster in mind. Following is a preview of Van Helsing's explanation:

VAN HELSING: There are such things as vampires. They are known everywhere that men have ever been. The Nosferatu have the strength of twenty men, and the ancient ones — like our Count Dracula — come armed with the cunning of the ages. He can transform himself into wolf or bat, mist or fog — any form of nature which suits him. He throws no shadow, can be seen in no mirror, and for sustenance, one thing only: the blood of the living. And when his special pabulum is plenty — he grows younger, his faculties stronger, his ghastly powers more vital by the hour.

MINA: And to those bitten, his hunger brings death?

VAN HELSING: Death of goodness, yes. But life eternal amid the damned. Those bitten repeatedly... become the very thing which afflicted them, the disciples of the night...

In life, he was a man of the utmost virtue. The terror of it is, my friend, that this evil grows richest in a soul most pure...

He is shackled to the laws of the night: His power ceases — as does that of all evil things — at the coming of the day. Certain objects hold a telling power over him: the garlic you know of, the bread of holy communion — The holy cross of our Lord — And, the branch of the wild rose, which, when placed on his coffin, serves to lock him fast within. He cannot — at first — enter any place unless someone who dwells there bid him enter... And, most to the moment, he must each day sleep in his native soil or he will die.



Tom McElroy as Van Helsing

“From the ashes of conquest is born revenge.” – Van Helsing



Dracula is an unseen presence for much of the play, and when he does appear, he does so in various guises. At the time of Harker's visit the count appears as an older man, then he disguises himself as Harker, mimicking his manner, and later — restored by the buffet of London's blood supply — appears in a younger incarnation.

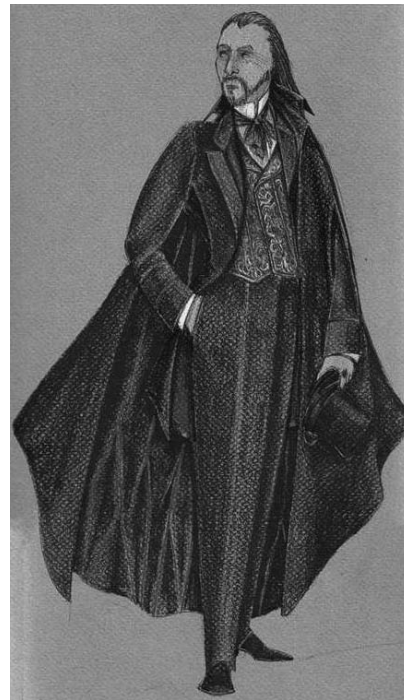
Actor Wade McCollum, who plays Dracula in this production, reflects:

"I think what makes Dracula scary is that he is real. I think the scariest element of all is that he shows up as one of us, and it's that kind of hidden, naturalistic quality that I think is one of his most frightening attributes. That he could be among us. Disguised as 'normal.' But in occupying the role: obviously he is super-human, so the fun is the boundlessness. The choices physically, vocally, theatrically can be way outside the boundaries of normal human behavior."

Costume Designer Tracy Dorman observes:

"Of course the most exciting part of designing this play is creating the character of Dracula and making him visually exciting, mysterious, and frightening...."

"We've chosen to set the play in the time that it was written, 1897, and to ground the characters in the reality of that time. That said, we've then tried to add an element of the fairy tale to the story so that it becomes more heightened and visually exciting. The men are designed to feel very real, so that the unreality of their situation is in stark contrast to the world that they inhabit. So the menswear is dark, serious, very tailored. Dracula's silhouette is meant to be quite dramatic in comparison, and the fabrics and shapes of his clothes make it apparent that he is from a different world entirely."



Dracula's costume in Transylvania includes an Eastern influence in his coat, and evokes the elegance of the past. When Dracula moves to England, his suit becomes tailored and more Western in look but with an elegant exotic flair seen in the beautiful fabrics and brocades of his vest. Watch for him to open his cape. ♦

Left: Wade McCollum as Dracula disguised as Harker (right) and Erik Hellman as Seward (left).
Below: Tracy Dorman's renderings for Dracula.

Watch McCollum's performance: when is his Dracula blending in as a normal human? When do theatrical choices suggest that he is more than human? Which do you find more frightening, and why?

Note the use of color in this production, particularly in the costuming. Where did the designer make choices about lighter vs. darker colors? Bolder vs. more muted? Red, as the color of blood, is used very specifically and suggestively. Where do you notice red in the design elements?

"We should, I think, have some sympathy for the hunted." – Mina

Which Vampire?

“When [I was] asked to direct *Dracula*, my response was ‘which one?’”
— Director Peter Amster

There have been, claims David J. Skal, the author of *Hollywood Gothic, The Tangled Web of Dracula from Novel to Stage to Screen*, over 200 films featuring Dracula as a major character and more than 50 theatrical adaptations. “There are as many different Draculas as there are productions,” offers Amster. He has been portrayed, alternately, as monstrous, evil, sophisticated, melancholy, lonely, heroic and honorable. How can one character be interpreted in so many ways? Can he exhibit more than one of these traits – evil and yet heroic, for example, or monstrous but sophisticated?



Clockwise from top:
Max Schenk, Bela Lugosi,
Christopher Lee, Frank
Langella and Gary Oldman
as famous vampires



Each production of *Dracula*, contends director Amster, is “an attempt to see Mr. Stoker’s book through the lens of its own time and inclinations.” In the service of such inclinations, those storytellers (re)interpreting *Dracula* have a full menu of folkloric options from which to choose as they craft their tale. In his essay “Count Dracula and the Folkloric Vampire: Thirteen Comparisons,” author Patrick Johnson identifies many of the mythical elements found in the great majority of stories concerned with the legend of Dracula and the legion of followers in its wake. He also explores the historic foundation for each of these elements and how they’ve come to live within the rich history of vampire mythology. In only one case, the vampire’s lack of a reflection, is there no counterpart to be found in recorded folklore. (See page 10 for information regarding the full Johnson essay.)

Which of the following elements commonly found in vampire-themed stories do you notice in this production?

- | | | | |
|---|---|--|--|
| 1. Blood Drinking | 4. The Vampire’s Ability to Shapeshift | 8. The Vampire’s Inability to Cross Running Water | 11. The Vampire’s Intellect and Social Sophistication |
| 2. The Vampire’s Victims Become Vampires | 5. The Vampire’s Ability to Affect the Weather | 9. The Vampire in Daylight | 12. Vampires of Noble Birth |
| 3. Victims Must Drink The Blood of a Vampire To Become a Vampire | 6. Ways to Destroy the Vampire | 10. No Reflection of the Vampire in a Mirror | 13. Vampire Cadet School |
| | 7. The Vampire’s Aversion to Garlic | | |

Why would the playwright decide to include these elements in his script? If you were writing a vampire story, which elements would you include and which would you leave out? Why?

With so many considerations in play for those exploring the vampire legend, it is natural that each storyteller would choose to adapt these folkloric elements to suit their individual tales. Take, for example, the vampire’s alleged inability to encounter sunlight. In *Horror of Dracula*, a 1958 British film, Dracula has a very specific reaction to his contact with daylight as evidenced in this clip: www.youtube.com/watch?v=3gBRE2XMIjg. Contrast that encounter with this scene from 2008’s *Twilight*: www.youtube.com/watch?v=XXn5uw4LtKM.

Why might the writers for each of these stories choose to interpret this particular myth in such different fashions? How would the stories change if each vampire had the opposite reaction to daylight? How might their reaction to sunlight affect other mythic elements of their stories? ♦

Numbers 1, 2, 3, 4, 6, 7, 9, 10, 11 & 12 are featured in this production of *Dracula*.

“Dracula can do all these many things ... but he is not free.” – Van Helsing

Fear of the Unknown

Scenic designer **Robert Mark Morgan** observes:

“Mystery was a key idea that Peter [Amster, the director] and I kept discussing. So much of this story is about the unknown, and the surprise that comes from not knowing. The world of this play and the scenery that resulted has a relatively simple approach – although of course it has some elements which are technically complex. But one of the essential priorities was to create a big, black void, where we don’t know what’s waiting, what’s coming, or where someone will appear next. It’s uncomfortable, I hope, for the audience not to know exactly how large, or how deep the space is. Then, within this void, furnishings are like a Faberge egg: we use really fine detail, rich and exquisite, surround by the black emptiness.” The tension between the familiar, civilized world, and the unexpected, unbounded darkness outside reflects the mystery of the play.



Jennifer Joan Thompson as Lucy looks out a window designed by Robert Mark Morgan; the lighting design by Christine Binder and costume design by Tracy Dorman

Composer **Gregg Coffin** created a score for this production’s transitional music and scenes, and offers his perspective on the atmosphere of *Dracula*:

“Underscoring music is usually at the whim of the director. Some directors *hate* it, others are more apt to utilize it. Peter Amster falls into the latter camp. He grew up as a great musician and musical director. He knows what music can do underneath a scene. He and I use underscoring music very sparingly here in smaller scenes and with great gusto in some of the more powerful moments in the production.

“I listened to horror movie scores because you *have to* when you’re writing the music for *Dracula*. Franz Waxman (*Bride of Frankenstein*), Jo LoDuca (*Evil Dead*, *Boogeyman*), John Carpenter (*Halloween*), Jerry Goldsmith (*The Omen*), Bernard Herrmann (*Psycho*) and John Williams (*Jaws*) all have their hands in my music for this production. To listen to Williams’ main theme from *Jaws* is to hear and understand the idea of something wicked coming your way – slowly at first, just as you’re beginning to understand something isn’t quite right and then much more quickly, as you realize that you are in grave danger. Brilliant composition. You don’t see the shark for a good portion of the movie, but you sure hear it.” ♦

The composer says to listen for:

How much of the score is written in a minor key.

Melodies are written to build. As the characters’ knowledge of what is happening to them builds, so does the musical structure. Up until then, music just repeats itself in small phrases.

The use of animal sounds: feral wolf cries, bat wings, rat screams have all been modulated to fit into the keys of the music.

They’ve also been lengthened and shortened to fit into the rhythm.

Dracula is described as being many different animals. You’ll hear their melodies in the music.

Heartbeats. Blood is important to Dracula. Our bodies all have an internal rhythm of a heartbeat. It quickens with danger and dread. It slows at other times. The “pulse” of the score follows the arc of Dietz’s story-telling.

“What I know of you, Lucy, is terribly dear to me. What I will never know of you, is dearer still.” – Seward

A Symbol for the Ages?

VAN HELSING: Can you tell me why men — in all ages and all places — have believed there are some few who live on always? That there are men and women who cannot die?

“The Count has recently been crowded off the stage and screen by some of his wayward children. Anne Rice’s Lestat, Buffy and her friends, the kids from *Twilight* and *True Blood* have carried on the tradition of embodying our fears of the unknown, of the foreign, of our own passions and the consequences of infection and too much sun. But with the aid of Mr. Dietz’s thrilling adaption, I hope that a return to Mr. Stoker’s original will prove that the Count is still King.”

— Director Peter Amster

It’s undeniable that vampires continue to fascinate decade after decade, but why they do is a question for each new audience. Are we gluttons for the visceral thrill of terror, of hunters and prey? Is there something more to this story that speaks to each age?

“No people, we are told, were more confident than the citizens of Victorian England. The sun never set on their empire. They were also masters of science and technology. *Dracula* is full of exciting modern machinery—the telegraph, the typewriter, the “Kodak”—and the novel has an obsession with railway trains, probably the nineteenth century’s most crucial invention. The new world held no terrors for these people. Nevertheless, they were bewildered by it, because of its challenge to religious faith, and to the emotions religion had taught: sweetness, comfort, reverence, resignation.” Critic Joan Acocella highlights a cultural environment where a tension between science and faith, technology and folklore, the modern and the traditional may have provided the background for *Dracula*; an ancient evil unfathomably thriving in a blind spot of his age’s progress. Do we feel any of these tensions today?

DRACULA: The men of England live lives of order and reason. Not a ripple disturbs the still surface of their complacency. But standing water grows fetid, you see — giving rise to disease. The complacent man is my puppet.

Critics have proposed many enduring concerns which may explain the impact of this narrative. A brief list might include: the threat of mortality, modernity, the pace and costs of progress, the role of intellect vs. instinct, social darwinism in conflict with the civilized values of community and compassion, sexuality, the roles of men and women, and the impact of empires, immigration, racial mixing and prejudice. While *Dracula* is not expressly about any of these topics, such resonances may, in part, explain audiences’ recurrent interest. How does an artist provide for the audience’s curiosity?

Playwright Steven Dietz answers: “As I was writing, my friends kept asking what my ‘take’ on the story was. In my adaptation, they wondered, what did *Dracula* ‘represent’? And though I was tempted to join them in their esoteric aerobics, I realized that, for my purposes, to make *Dracula* a ‘metaphor’ was cheating. It was akin to putting a muzzle on the most terrifying aspect of the story. You can hide from a metaphor. A metaphor doesn’t wait outside your window under a full moon. A metaphor doesn’t turn into a bat and land on your bed. So, instead, I took Mr. Stoker at his word: although there are obviously many metaphorical dimensions to Count *Dracula*, the actual being is the most haunting. The question, then, is not what *Dracula* represents, but what he is: a brilliant, seductive, fanged beast waiting to suck the blood from your throat. Hide from that.” ♦

Choose a more modern vampire mythology and compare and contrast with *Dracula*. What themes or issues do they have in common? Where do they diverge? Does the newer version of the myth seem specifically relevant to modern life in any way that Stoker’s story does not?

How are technological advances and scientific progress changing the world today? How do people feel about these changes? Do doubts or fears result?

Choose a topic of debate in today’s society. On which sides of the issue do you imagine each of the characters in *Dracula* would stand, and why?

Do you agree with Dietz that it is not the author’s job to interpret the meaning of the work? Why or why not?

“My thesis is this: I want you to believe. To believe in things you cannot. That is the essence of faith.” – Van Helsing

Resources

Books

Dracula by Bram Stoker, Norton Critical Edition, edited by Nina Auerbach and David J. Skal
The New Annotated Dracula, by Bram Stoker, edited by Leslie S. Klinger with an introduction by Neil Gaiman

The Everything Vampire Book by Barb Karg, Arjean Spaite, and Rick Sutherland

Hollywood Gothic: The Tangled Web of Dracula from Novel to Stage to Screen, revised edition, by David J. Skal

In Search of Dracula: The History of Dracula and Vampires Completely Revised by Raymond T. McNally and Radu Florescu

Three Vampire Tales: Dracula, Carmilla, and The Vampyre, edited by Anne Williams, published by New Riverside Editions

On Film

Bram Stoker's Dracula, 1992, with Gary Oldman in the title role

Dracula, 1931, with Bela Lugosi in the title role

Dracula, 1979, with Frank Langella in the title role

Dracula: Dead and Loving It, 1995, a Mel Brooks comedy

Horror of Dracula, 1958, with Christopher Lee in the title role

Let the Right One In, 2008, from Norway

Nosferatu, 1922 with Max Schrek in the title role

Nosferatu the Vampyre, 1979, by Werner Herzog

Shadow of the Vampire, 2000

Van Helsing, 2004, with Hugh Jackman in the title role

Websites

<http://www.pbs.org/wgbh/masterpiece/dracula/links.html>

PBS's list of Dracula web resources, organized by a variety of great topics

<http://www.virtualsalt.com/gothic.htm>

Elements of the Gothic Novel

http://www.newyorker.com/arts/critics/atlarge/2009/03/16/090316crat_atlarge_acocella#ixzz1Zs0CdAge

Joan Acocella's article "In The Blood" (referenced in this guide) about the Dracula story

<http://thewebofnarcissism.blogspot.com/2010/11/thirteen-comparisons-by-patrick-johnson.html>

Patrick Johnson's essay "Count Dracula and the Folkloric Vampire: Thirteen Comparisons"(referenced in this guide)

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"But, great men, like galaxies, end as dust." – Dracula

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