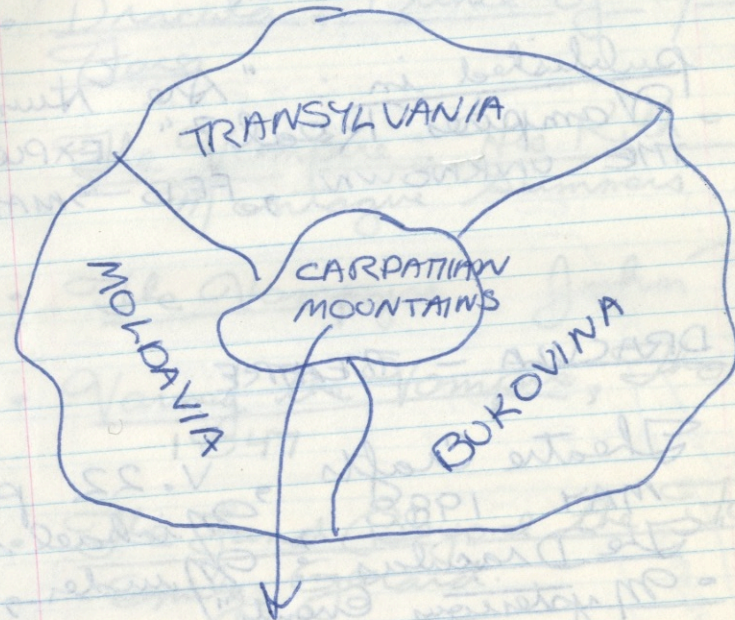


RECORD

RECORD

DRACULA → by BRAM STOKER
1897

adaptation → INGRID RICHTER
1992



CASTLE DRACULA

REFERENCES STOKER USED:

- The Vampyre 1819 Lord Byron
William Polidori
- The Vampire : His Kith & Kin
Summers
- Supernatural Horror in Literature
H. P. Lovecraft
- Justine , Juliette Marquis de Sade

FIRST MENTION :

Dracula's Guest : The
San of the White Worm
STOKER

published in : "Are Human
Vampires Real?" EXPLORING
THE UNKNOWN, FEB → MAR 1965

DRACULA - THEATRE

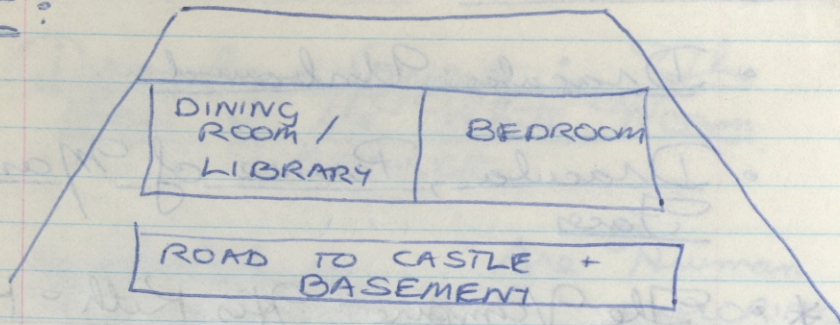
- Theatre Crafts, V. 22 p. 38(2)
MAY 1988, Michael Sommers
"The Draculas : Murder, Mayhem
- Mysterious Events"
- History Today, V. 32 p. 44(4)
JULY 1982, Paul Dukes
"Dracula : Fact, Legend &
Fiction"

BOOK TITLES :

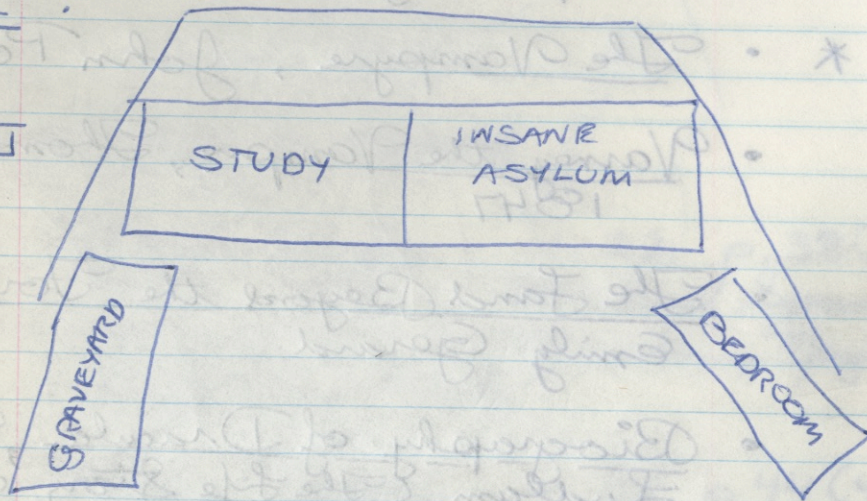
- Dracula Unbound
- Dracula, Prince of Many
Faces
- * • The Vampire : His Kith & Kin
Montague Summers
- * • The Vampyre, John Polidori
- Varney the Vampire, Thomas Prest
1847
- The Land Beyond the Forest,
Emily Gerard.
- Biography of Dracula, Harry
Ludlam (The Life Story of
Bram Stoker)

ACTION - INITIAL CONCEPT

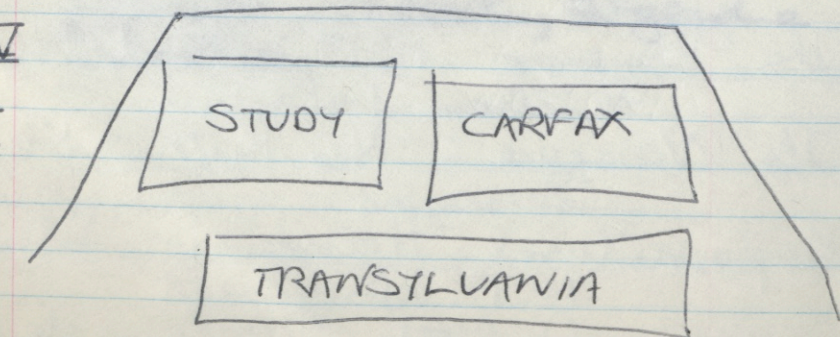
ACT I:



ACT II:



ACT III:



ACT IV:

V

OUTLINE - INITIAL CONCEPT

ACT I: TRANSYLVANIA

ACT II: ENGLAND:
PRE - DRACULA

ACT III: ENGLAND:
POST - DRACULA

ACT IV: SERIOUS
BUSINESS

ACT V: RIDDING THE
WORLD OF EVIL

MAIN CHARACTERS

DRACULA
JONATHAN
SEWARD
RENFIELD
ARTHUR
QUINCEY
MINA
LUCY
VAN HELSING

MINOR CHARACTERS

DRIVER
THREE VAMPS
OLD MAN
ATTENDANT
COASTGUARD
~~CAPTAIN~~
~~SISTER AGATHA~~
MRS. WESTENRA

CAST OF CHARACTERS (in order of appearance)

DRACULA
DRIVER
JONATHAN ~~ABRAM~~ HARKER
THREE VAMPS
WILHELMINA MURRAY : HARKER
OLD MAN
LUCY WESTENRA
DR. JOHN SEWARD
RENFIELD
ATTENDANT
COASTGUARD
~~SISTER~~ AGATHA
DR. VAN HELSING (ABRAHAM)
SIR ARTHUR HOLMWOOD
MRS. WESTENRA
QUINCEY MORRIS

ACT I : TRANSYLVANIA (INIT)

- SCENE 1 : Road to Castle
2 : Guest Room
3 : Dining Room
4 : Library
5 : Guest Room
6 : Library
7 : Library
8 : Another Room
9 : Guest Room
10 : Guest Room
11 : Basement

ACT II : ENGLAND (IN PRE- DRACULA

- SCENE 1 : Graveyard
2 : Graveyard
3 : Insane Asylum
4 : Graveyard
5 : Ship "Doneter"
6 : Graveyard
7 : Graveyard
8 : Insane Asylum

ACT III: ENGLAND (INIT)
POST - DRACULA

- SCENE 1: Harker's House
2: ~~Inns~~ Asylum
3: Seward's House
4: Seward's House
5: ~~Inns~~ Asylum
6: Arthur's House
7: Seward's House
8: Seward's House
9: Seward's House
10: Seward's House
11: Lucy's House
12: Restaurant

ACT IV: SERIOUS BUSINESS

- SCENE 1: Graveyard
2: Harker's House
3: ~~Inns~~ Asylum
4: Seward's Study
5: ~~Inns~~ Asylum
6: Mina's Room
7: ~~Inns~~ Asylum
8: Mina's Bedroom
9: Seward's House

YOUNG → tall, thin, white hair
red eyes, kind, cruel
"Asexual"

THE MANY MEN, SO BEAUTIFUL!
AND THEY ALL DEAD DID WE:
AND A THOUSAND THOUSAND SLIMY THINGS
LIVED ON - AND SO DID I."

Coleridge *The Rime of the
Ancient Mariner*

- DARKLY HANDSOME • EXCEEDINGLY POLITE
- NOBLEMAN
- WEARS HIS YEARS WELL, BUT FEELS THEM

ACT V: RIDDING THE WORLD OF EVIL

- SCENE 1 : DRACULA / CARFAX
2 : DRACULA
3 : MINA'S BEDROOM
4 : TRANSYLVANIA



DRACULA Vlad Dracula

RACE : NOBILITY — SZEKELYS

PHYSICAL DESCRIPTION :

OLD → "white moustache, no color, cold body, strong, thin nose, arched nostrils, lofty forehead, massive eyebrows, red "Cruel-looking" mouth, pointed ears, pallor, Anti-Christ

YOUNG → tall, thin, white hair, glowing red eyes, hard, cruel, "Sensual"

"THE MANY MEN, SO BEAUTIFUL!
AND THEY ALL DEAD DID LIE:
AND A THOUSAND THOUSAND SLIMY THINGS
LIVED ON; AND SO DID I."

Coleridge The Rime of the
Ancient Mariner

- DARKLY HANDSOME • EXCERDINGLY POLITE
- NOBLEMAN
- WEARS HIS YEARS WELL, BUT FEELS THEM

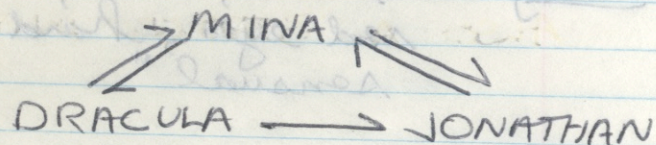
MINA

WILHEMINA MURRAY HARKER

PHYSICAL DESCRIPTION:

"assistant schoolmistress, fortitude married to Jonathan Harker, speed typist, working-class women, knows shorthand, pious"

INNER STRENGTH • BEAUTY
CONTENT WITH LIFE
MARTYR SYNDROME



PRACTICAL • RATIONAL

- DARKLY HANDSOME • EXCEEDINGLY POLITE
- NOBLEMAN
- WEARS HIS YEARS WELL, BUT FEELS THEM

VAN HELSING

ABRAHAM VAN HELSING

PHYSICAL DESCRIPTION:

"tasteless, brutal, intelligent slightly insane, surgeon"

DON'T WEAR YEARS WELL
DEEP SCORROW + DISTURBANCE
AMBITIOUS → TO THE POINT
OF NEGLECTING THOUGHT

ALSO A 'STRANGER IN A STRANGE LAND'

Lucy

JONATHAN
JONATHAN HARKER

PHYSICAL DESCRIPTION:

"weak, resolute, passive,
supine, enfeebled, Solicitor's
Clerk"

WANTS TO DO GOOD

INSECURE ABOUT SELF

WORKING MAN AT BOTTOM

OF CORPORATE LADDER

CONSERVATIVE

ACTIVE FANTASY / SEXUAL IMAGINATION

SEWARD
DR. JOHN SEWARD
JACK?

AGE: 29

PHYSICAL DESCRIPTION:

"slim, loved Lucy, faith
in progress, personal depression
confusion of one's self & motives,
deceitfully honest, ineffectual"

UNSURE ABOUT HIMSELF

JILTED LOVER

LIKES DOMINANT POWER OVER
INMATES

IDOLIZES VAN HELSING,
(HIS MENTOR)

NOT ENTIRELY STABLE

WANTS TO BE 'IN' ON

THE JOKE / INFORMATION

VAN HELSING

SEWARD

LUCY



LUCY

LUCY WESTENRA

PHYSICAL DESCRIPTION:

"Heiress, engaged to Arthur Holmwood, past history of sleepwalking, blonde → changed to brunette when became vampire"

"HER LIPS WERE RED, HER LOOKS WERE FREE,
HER LOCKS WERE YELLOW AS GOLD;
HER SKIN WAS WHITE AS LEPROSY,
THE NIGHTMARE LIKE-IN-DEATH WAS SHE
WHO THICKS MAN'S BLOOD WITH COLD"
Coleridge "Rime of the Ancient Mariner"

CONFIDENCE IN SELF
↳ MEN'S DESIRE FOR HER
TAKES LITTLE SERIOUSLY
INNERLY DISTURBED
LOVE FOR ARTHUR, NOT LUST

ARTHUR

SIR ARTHUR HOLMWOOD
LORD GODALMING

fiancee to Lucy; financed
expedition to eliminate Dracula

"money cures all"

CONFIDENT
SELF - ASSURED
ADORES LUCY → THINKS HE
HAS WON PRIZE
FRAT BOY
LITTLE DISTURBS HIM
+ FATHER DYING
- LUCY DYING
LUST AFTER LUCY

RENFIELD
R. M. RENFIELD

AGE: 59

PHYSICAL DESCRIPTION:

"respectful, servile, strong,
shifty, Anti-John the Baptist"

DOES NOT WEAR YEARS WELL
DEEPLY INTELLIGENT.

OBSERVANT

ANTITHESIS OF VAMPIRES

UNDIRECTED

SCIENTIST OR MATHEMATICIAN

WHO COMMITTED MIM? WHY?

CONFIDENCE IN SELF

↳ MEN'S DESIRE FOR HER

TAKES LITTLE SERIOUSLY

INNERLY DISTURBED

LOVE FOR ARTHUR, NOT LUST

QUINCEY
QUINCEY MORRIS

PHYSICAL DESCRIPTION:

"Frontier American heritage,
Texas, huntsman's alertness,
camo pistol, frequently tightens
belt, level-head, carries
bowie knife"

CARICATURE → ENGLISH

VERSION OF AMERICAN

LAIID-BACK

LACONIC

PROBABLY QUITE WEALTHY

WHY IS HE IN ENGLAND?

ARTHUR? LUCY?

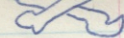
THREE FEMALE VAMPIRES

VAMP 1 - FAIR; GOLDEN & BLUE
VAMP 2 > DARK; AQUILINE NOSE,
VAMP 3 DARK; RED EYES

VAMP 1 → FAVOURED MISTRESS OF
DRACULA

PHYSICAL DESCRIPTION - "white teeth, red
lips, silvery, musical,
hard, honey-sweet, little,
voluptuousness, thrilling / repulsive,
animal, hot breath, ruthless,
hard, soul-less, "tingling"
of glass"

"Witches sometimes transformed themselves
also into harrpies or vampires..."
(p.137 Witchcraft, Magic - Alchemy)

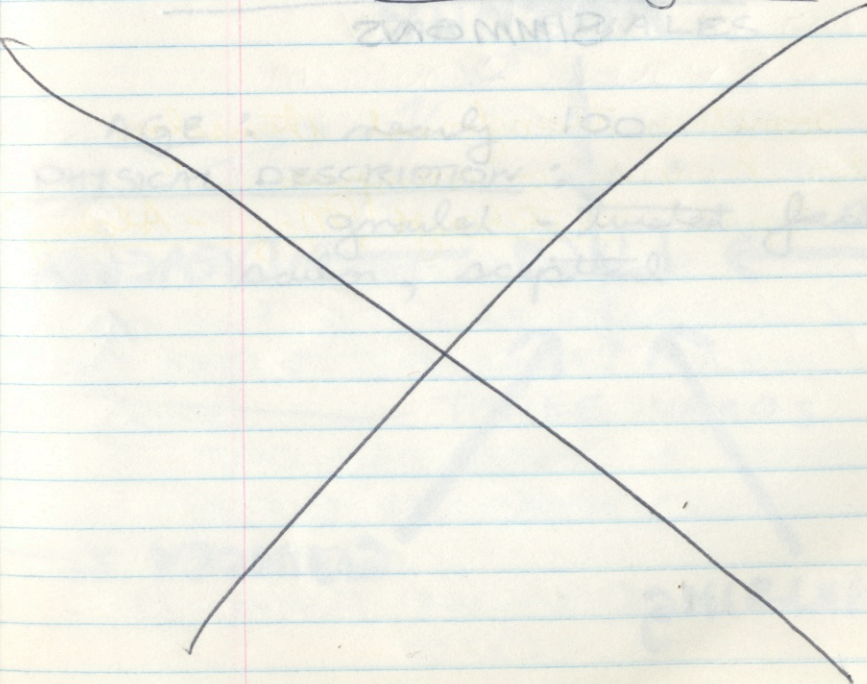


MRS. WESTENRA

LUCY'S MOTHER - SUFFERING
FROM A WEAK HEART

PEASANT; WORKING CLASS

SISTER AGATHA



COAST GUARD

SUCKER FOR A PRETTY
LASS (MINA)

ATTENDANT TO RENFIELD
SIMMONS

NATIVE ; SUPERSTITIOUS ;
AWARE OF DRACULA / AWE
PRASANT ; WORKING CLASS

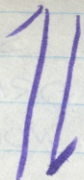
DRACULA 1987
ANDY WARHOL'S DRACULA
LOVE AT FIRST BITE
NEAR DARK
VAMPIRE'S KISS
THE WHITE WORM
LOST BOYS
TRANSYLVANIA 6:5000

OLD MAN
MR. SWALES

AGE : nearly 100
PHYSICAL DESCRIPTION :
grauled - twisted face,
sailor, sceptical



ARTHUR



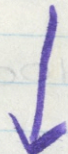
LUCY

SEWARD

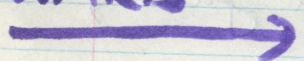
QUINCEY

BLOOD : (+ LUST)

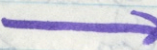
ARTHUR



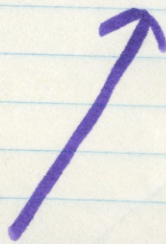
SEWARD



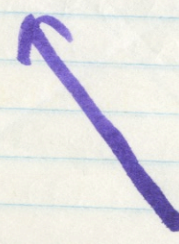
LUCY



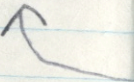
DRACULA



VAN HELSING



QUINCEY



VAMPIRE / HORROR FILMS

- CABINET OF DR. CALIGARI URIS
- NOSFERATU URIS

DRACULA 198? CTV

ANDY WARHOL'S DRACULA CTV

LOVE AT FIRST BITE CTV

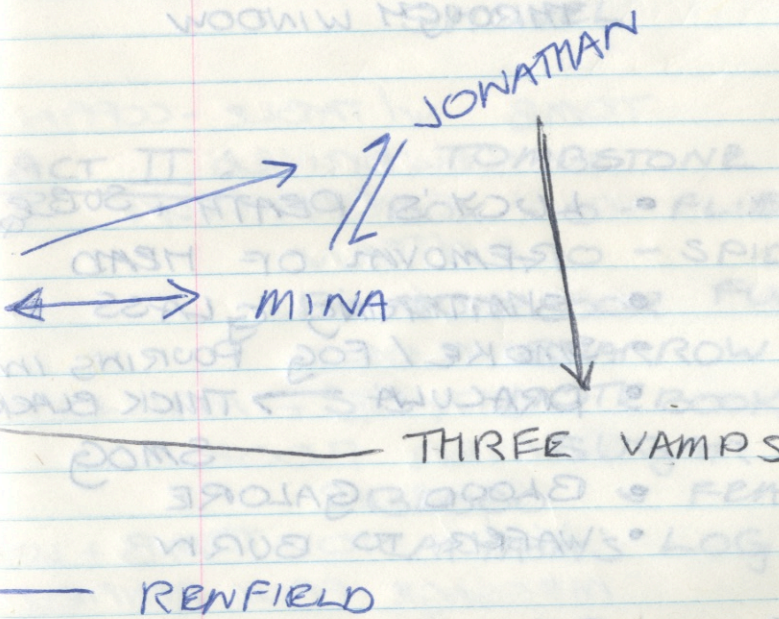
NEAR DARK WSH

VAMPIRE'S KISS CTV

• HAIR OF THE WHITE WORM CTV

LOST BOYS CTV

TRANSYLVANIA 6-5000 CTV



SPECIAL EFFECTS

ACT I ~~SCENE I~~ • BLUE FLAME
SEEN THROUGH DRACULA

- JONATHAN NICKING
HIMSELF • BLEEDING

ACT II • DRACULA'S RED, GLOWING EYES

ACT III : • BAT FLAPPING AT WINDOW
• WOLF HEAD CRASHING
THROUGH WINDOW

ACT IV : • LUCY'S DEATH + SUBSE^{QUENT}
REMOVAL OF HEAD
• SHATTERING GLASS
• SMOKE / FOG POURING IN
• DRACULA → THICK BLACK
SMOG
• BLOOD GALORE
• WAFER TO BURN

ACT V : • DRACULA TURNS TO
DUST

PROP LIST

ACT I : JONATHAN'S SUITCASES
FLASK OF SIVOWITZ
DRACULA'S LANTERN
J'S JOURNAL
D'S LETTER
DINNER SETTING w/FOOD
BOOKS IN LIBRARY
J'S BRIEFCASE w/NOTES + PAPER
STRAIGHT RAZOR, MIRROR, SOAP
J'S CRUCIFIX
PEN, PAPER, ENVELOPE
D'S BAG - O - HUMAN
D'S COFFIN
SHOVEL

ACT II : TOMBSTONE
BOX - O - FLIES
- O - SPIDERS
R'S NOTEBOOK FULL OF #
SPARROW (s)
S'S NOTEBOOK
SUGAR
BLOOD • FEATHERS
CAPTAIN'S LOG

PROP LIST

ACT III:
HELSEING'S MEDICAL BAG
TRANSFUSION EQUIPMENT
GLASS OF NARCOTIC
HYPODERMIC NEEDLE
WHITE GARLIC FLOWERS
LUCY'S DIARY
DECANTER OF BRANDY
LUCY'S SILK SCARF
TELEGRAM
MINA'S DIARY
MINA'S BOUND PAPERS
VAN HELSEING'S LETTER TO MINA

ACT IV:
TOMB w/ TABLE - COFFIN
SCREWDRIVER
HOLY SACRAMENT
LANTERN
CHILD / DOLL
CROSS
STAKE + MALLETT
PRAYER BOOK
GARLIC
KEY TO TOMB + LOCK
MESSAGE FROM RENFIELD
DECANTER OF BRANDY
SEWARD'S WATCH

PROP LIST

ACT V:
BOX OF SOIL
SCREWDRIVER • WRENCH
SACRED WATER
TELEGRAM
WATCH
JONATHAN'S KNIFE
DRACULA'S BANK NOTES • GOLD
CARRIAGE w/ COFFIN
MINA'S PISTOL
FIRE ARMS
QUINCEY'S BOWIE KNIFE

ACT III:
• knock on door
• wings beating against window
• crash of glass
• howl

ACT IV:
• creak of floor
• child moaning
• sound of stake being driven in
• pistol shot
• window shattering
• heavy logs falling

ACT V:
• dog in back
• steps approaching
• carriage sound

TENATIVE CREW

DIRECTOR : ME
STAGE MANAGER: MARK HANDEL
TECHNICAL DIRECTOR: ADAM BRACKIE
MAKE-UP: JEAN CHIASSON
COSTUMES: JOANNA LOWENSTEIN
LIGHTING DESIGN: (MIKE & AL?)
SPECIAL EFFECTS: (MATT W?)
SOUND EFFECTS: (JANE?)
FINANCE:
PUBLICITY: (TONI?)

MATT RICHARDSON

SOUND EFFECTS

ACT I :

- dog howls
- wolves howls
- cock crowing
- breaking glass
- cry of child
- terrible howl
- nail hammered

ACT II :

- flies buzzing
- one large fly
- sparrow sounds

ACT III :

- knock on door
- wolf howl
- wings beating against window
- crash of glass
- howl

ACT IV :

- creak of door
- child moaning
- sound of stake being driven in
- pistol shot
- window shattering
- burning / sizzling sound

ACT V :

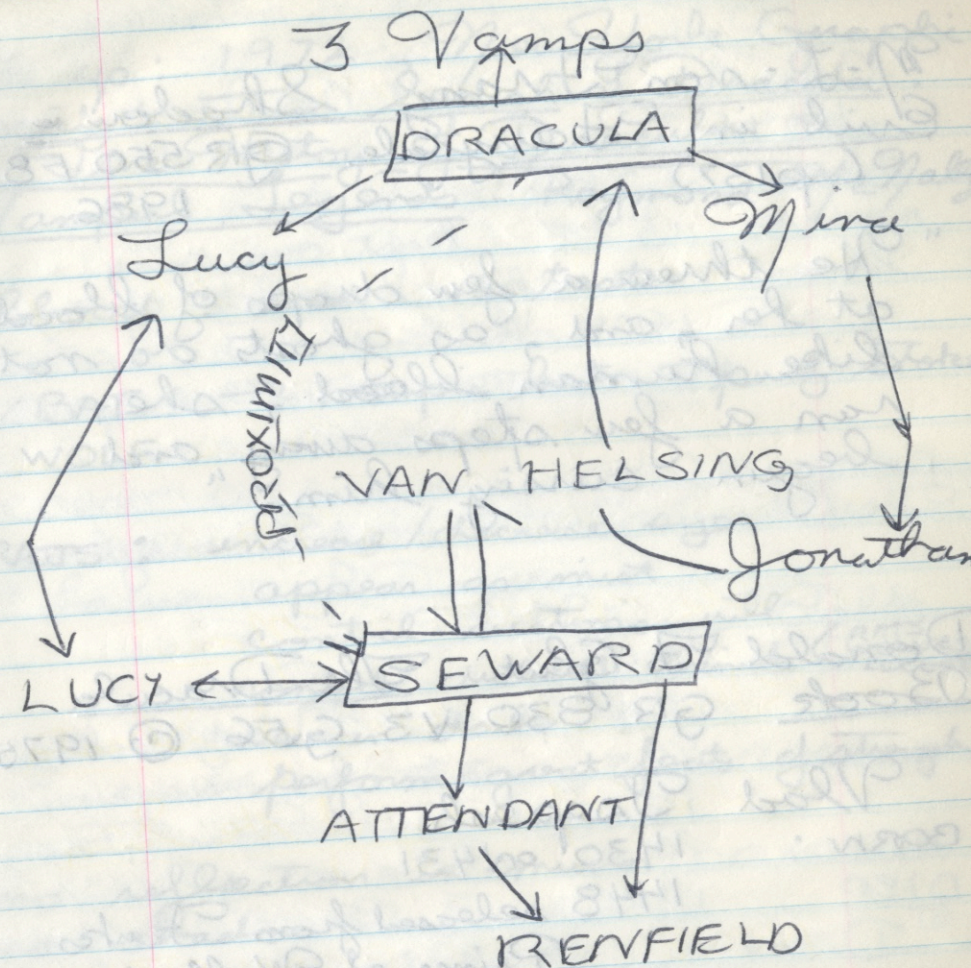
- key in lock
- steps approaching
- carriage sound

Bram Stoker

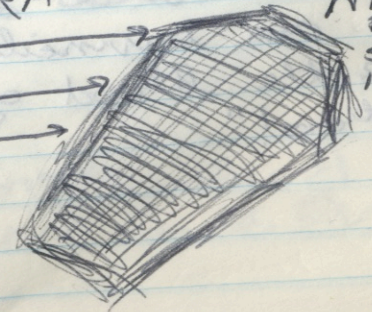
- The Personal Reminiscences of Sir Henry Irving
- The Lady of the Shroud
- The Fair of the White Worm
- The Snake's Pass
- The Water of the Moon
- The Shoulder of Shasta
- The Mystery of the Sea

NOVELS BY BRAM STOKER

BONDS + CONNECTIONS



DEATH	→	EXPOSURE
CAPTAIN OF DEMETER	→	LACK OF BLOOD
LUCY	→	FRIGHT
MRS. WESTENRA	→	NECK BROKE
RENFIELD	→	STAKE IN HEAT
DRACULA	→	BULLE KNIFE
QUINCEY	→	



RESEARCH

M-L von Franz Shadow & Evil in Fairytale GR 550 F83 (p137) 1986

"He threw a few drops of blood at her, and, as ghosts do not like human blood, she ran a few steps away and began cursing him."

Donald F Glut The Dracula Book GR 830 V3 G56 © 1975

Vlad Tsepesh

BORN: 1430 or 1431

1448 released from Fates
Prince of Wallachia

1456-1462 " "

1462 turned against country

DIED: 1467

"I am invincible, for I have drunk the blood of one thousand Christians!"

RESEARCH

look up: 1972 New York Graphic Society: In Search of Dracula: A True History of Dracula & Vampire Legends - Raymond McNally

blood: need vs taste

BAT → vampire bats → prefer Stokes
WOLF

TRAITS: increase/decrease size
appear as mist
control victim's will
control disliked animals (RATS, WOLVES, LOCUSTS)
see in dark
perform great feats of strength

no reflection in mirror
no shadow

DESTRUCTION:

- 1) stake through heart
- 2) chop off head
- 3) burn to ashes

RESEARCH

ORIGON → state of catalepsy

Countess Elizabeth Bathory
1846?

BORN 1560

MARRIED 1575 kept own nose
blood → skin lost lines of age

1604 husband died

1610 TRIM → nailed up in
room

DIED 1614

"The Blood Countess of Transylvania"

Bram Stoker

BORN 1847

1864 entered Trinity College

1871 writer for newspaper

1876 befriended Henry Irving

1897 PUBLISHED DRACULA

DIED

1912 death Bright's Disease

1ST Dracula → clad entirely in black.

*

INCLUDE LINE:

"The castle is a veritable prison,
I am a prisoner!"

JONATHAN

Vamps → 2 sisters of Dracula

R. M. RENFIELD

RESEARCH

Jonathan + Mira attend funeral
of Mr. Peter Hawkins.

VAN HELSING - MINA die
off - kill 3 vampire women.

Plays:

• DRACULA → Hamilton Deane

• DRACULA, THE COMEDY OF THE
VAMPIRE

• COUNT DRACULA: OR, A MUSICAL
MANIA FROM TRANSYLVANIA

→ Lawrence O'Dwyer

• The Transylvanian Polka

• Renfield's Plea: Insane

• Sunset Sullaby

• I WAS A TEENAGE DRACULA

→ Gore Donovan

• THE REVENGE OF DRACULA

→ Charles Jackson

• DEAREST DRACULA →

Margaret Hill, Charlotte Moor

Jack M. Underock

• DRACULA → 1965 spoof

• DRACULA → 1966

• Hear - O'hey

• Mira is Mine

• Black Sunrise

• Bad Dreams

• Ballet for the Wife of
Dracula

RESEARCH

- DRACULA, BABY!
→ 1969 Bruce Ronald
- DRACULA SUCKS
→ Jerry B. Wheeler
- JOHNNY APPLESEED
* DRACULA 1976
- I'M SORRY, THE BRIDGE
IS OUT, YOU'LL HAVE
TO SPEND THE NIGHT.
→ Sheldon Allman 1970
- DRACULA: SABBAT
1970 Leon Katz
- DRACULA → rock
music; Larry Ferguson
David Davidson
- DRACULA → Stanley
Eveling, Alan Jackson,
David Morat, Robert
Nye, Bill Watson,
Claire Eubank
John Downing 1972
- DRACULA → 1974
Crane Johnson
- COUNT DRACULA → 1974
Ted Miller

FILM

1970 EL CONDE DRACULA
closely followed book;
Christopher Lee

DRACULA - CORNELL

DATE	TITLE:
1 1992	Cinematic vampires : the living dead on fi
2 1991	Dracula de Bram Stoker : y otros poemas
3 1991	Dracula : essays on the life and times of
4 1991	Dracula et ses avatars : de Vlad l'empaleu
5 1991	Dracula unbound
6 1990	Hollywood gothic : the tangled web of Drac
7 1989	Mary Queen of Scots got her head chopped o
8 1988	Dracula : the vampire and the critics
9 1988	A Garden for Dracula
10 1988	L'Histoire du prince Dracula en Europe cen
11 1988	Thesaurus dracularum : eine Monographie de
12 1987	The Origins of Dracula : the background to
13 1986	Bibliographie de Dracula
14 1986	The living and the undead : from Stokers

DATE	TITLE:
15 1986	Os misterios do Conde Dracula I
16 1986	What is the name of this book? : the riddl
17 1985	Dracula : the novel & the legend : a study
18 1984	Dracula was a woman : in search of the blo
19 1984	Nosferatu <visual>
20 1983	Dracula
21 1983	Dracula was a woman : in search of the blo
22 1983	The John Williams songbook <music>
23 1982	La condicion humana a traves de Frankenste
24 1982	A metafora de Dracula : contos
25 1981	Literature of the occult ; a collection of
26 1981	Malvadeza Durao : mais Nelson Barbante, Ne
27 1979	Dracula
28 1979	Dracula

DATE	TITLE:
29 1978	The BBC sound effects library; vio <sound>
30 1978	What is the name of this book? : the riddl
31 1977	Dracula country : travels and folk beliefs
32 1975	Dracula
33 1975	The Dracula book
34 1975	The man who wrote Dracula : a biography of
35 1974	The Count : the life and films of Bela "Dr
36 1974	Future shock, the modern Dracula : or, why
37 1974	The Population question
38 1973	Dracula; a biography of Vlad the Impaler
39 1973	In search of Dracula : a true history of D
40 1971	Best mystery and suspense plays of the mod
41 1970	Dracula <sound>

AUTHOR:
Flynn, John
Cisneros, Antonio

Buican, Denis
Aldiss, Brian Wilson
Skal, David J
Lochhead, Liz

Calder, Dave

Luer, Carlyle A

Finne, Jacques
Waller, Gregory A

AUTHOR:
Soares, Elisabete
Smullyan, Raymond M
Leatherdale, Clive
McNally, Raymond T

Stoker, Bram
McNally, Raymond T
Williams, John
Ribadeneira, Edmundo
Mello, Antonio Carlos

Costa, Flavio Moreira
Stoker, Bram
Stoker, Bram

AUTHOR:

Smullyan, Raymond M
MacKenzie, Andrew
Betourne, Didier
Glut, Donald F
Farson, Daniel
Lennig, Arthur
Villegas, Bernardo M

Florescu, Radu R. N
McNally, Raymond T
Richards, Stanley
Stoker, Bram
Stoker, Bram

DRACULA - CORNELL

OLIN
6) PR 6037 T64 D78 199

OLIN/URIS
8) PR 6037 T638 D73

OLIN
12) PR 6037 T638 D77

OLIN
14) PN 1995.9 V3 W19

MATH
16) QA 95 S66
URIS
GV1493 S66 1986

URIS
18) HQ 79 B35 M16 198

MUSIC
22) ++ M 1527.2 W72

URIS
25) PR 830.033 L77

MUSIC A/V pt.3
29) Rec PN2091 S6 B1

OLIN
31) GR 257 M15

URIS
33) GR 830 V3 G56

OLIN
34) PR 6037 T638 76

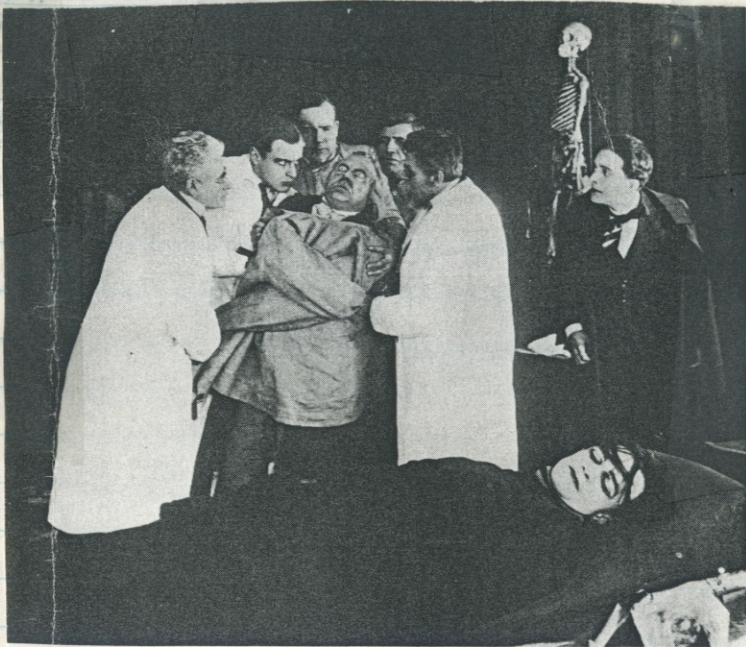
KROCK OVERSIZE
36) PAMPHLET HC 331

OLIN
38) OR 240.5 V86 F

URIS
39) OR 240.5 V86 M

URIS SPOKEN ARTS

LIKE THE
SKELTON
 SCIENTIFIC -/OR DEATH
 IMAGERY



Having realized that Cesare is dead, Caligari goes insane. Werner Krauss (in straitjacket), Friedrich Fehér (far right) and Conrad Veidt (reclining). (Das Cabinet des Dr. Caligari)

FRANCIS → JONATHAN

WERNER KRAUSS
 ALTERNATE
 VAN HELSING / RENFIELD
 CHARACTER

CESARE → ALTERNATE
 DRACULA / VICTIM

WINDOWS
 →
 GREAT
 ISOLATION
 EFFECT

↓
 INSANE
 ASYLUM

COLD
 ↓

REMOTE

NO
 HOPE



Friedrich Fehér and Werner Krauss. (Das Cabinet des Dr. Caligari)

51

Caligari

GERMAN EXPRESSIONISM
 - CONTORTED TREES
 - CESARE'S SLUMP

NOT IN ACCORD WITH OUR
 REALITY → LACKS REALISM
 HOWEVER? MADMAN'S (FRANCIS)
 FANTASY (CALIGARI)

BIOTIC
 FRANTIC CLAWINGS OF INMATES

EXPRESSIONISM

DISTURBING
PLAIN = STARK

NEEDS TO BE GREAT
TO SUCCESSFULLY
PULL OFF

EXAMPLES: CALIGARI (OF COURSE)

MAX PECH STEIN
LANDSCAPE 1919 (MODERN ART
p. 116)

ERICH HECKEL
TWO MEN AT A TABLE 1912 (p. 114)

BIZZARE = UNSETTLING

GOTHIC

TRADITIONAL

RICH = LAVISH

FAMILIAR →

COULD BE
A
DISADVANTAGE

COPPOLA ALREADY USING
IN BRAM STOKER'S DRACULA

EXPENSIVE →

COULD
OVERPOWER
THEATRE

ADAPTATION

AUTHOR: JIM HART

TIM BURTON (ESQUE???)

DECAY

STRAIGHT ACTING

DRACULA - SECOND
DRAFT

ACT I: TRANSYLVANIA

SCENE 1: DRACULA'S CASTLE

2: LATE THE NEXT DAY

3: GUEST ROOM

4: DRACULA'S LIBRARY

5: GUEST ROOM

ACT II: ENGLAND - PRE

SCENE 1: GRAVEYARD

2: INSANE ASYLUM

3: WAITING IN THE GRAVEYARD

4: GRAVEYARD AT NIGHT

5: INSANE ASYLUM

ACT III: ENGLAND - POST

SCENE 1: SEWARD'S ROOM

2: LUCY'S BEDSIDE - LATER

3: THE NEXT DAY

4: AFTERMATH

5: MEETING WITH MINA

DRACULA - SECOND
DRAFT

ACT IV: SERIOUS BUSINESS

SCENE 1: THE GRAVEYARD

2: MINA COMFORTS ALL

3: MEETINGS

4: MINA'S BEDROOM

5: INSANE ASYLUM

6: MINA'S BEDROOM

7: SEWARD'S PLACE

ACT V: RIDDING THE WORLD
OF EVIL

SCENE 1: DRACULA'S HOME IN CARFAX

2: MINA'S BEDROOM

3: TRANSYLVANIA



↑ THE DISTINCT ADVANTAGE
OF GOTHIC OVER GERMAN
EXPRESSIONISM

The Camarilla



Coming soon
to a cemetery
near you...

The Camarilla is a fan club organization
based on the Storyteller™ game Vampire:
The Masquerade™ published by White
Wolf™.

The Camarilla

Who: The Camarilla is the official fan club organization of White Wolf's role-playing game Vampire: The Masquerade.

What: In the game, characters created by the players and the Game Master belong to a society of vampires. This Society is known as The Camarilla. It was created after the Inquisition in an attempt to preserve the vampire race from extinction. We instituted a list of laws that on a basic level decree that no vampire may reveal his or her true self to mortals, thus the creation of a "masquerade" of sorts. Within the game there are many "Clans" of vampires, each having special powers and abilities. Only seven of them make up the Camarilla.

Why: There are very few outlets for those associated with the Gothic and Romantic subcultures. Most of the horror we see today is nothing but destruction and gore. There is very little in the way of suspense, intrigue, romance and imagination. We wish to restore these elements via our fiction, events, and role-playing. The Club hopes to bring together many different people, their ideas, and their creative talents. We have plans to become not only a nation-wide organization, but to have chapters in Canada as well.

How: On this brochure you will find The Camarilla's Mailing address. Please send us a letter describing your interests in the club, your full name, address, date of birth, and your phone number. Please see the price list for the amount of payment. Upon payment of the appropriate fee, you will receive a Camarilla membership package containing: A membership handbook, button, membership card & certificate, discounts on Camarilla merchandise, and a Persona registration form. You will also receive a one-year subscription to Requiem, the club's magazine.

When: The Camarilla will begin accepting memberships at the end of June 1992. If you are enthusiastic and wish to send in your information sooner, you may, but keep in mind that we will not be mailing the membership packages until then. The Camarilla will be making its first Official appearance and will be holding its first Conclave at Viking Con #13 (August 7-9). Please contact the Viking Con officials for more information.

Viking Con #13
Viking Union 202
Box V-1
Bellingham, WA 98225
206- 676-3450 (Room registration)



Requiem

Requiem is the official magazine of The Camarilla. It will feature club news and announcements, ads for clothing and music stores, articles and editorials, and most importantly, creative submissions by you, our members. We know there are few places to express ourselves and how hard it is to get anything shown at these few places. So we want to give you the opportunity to "show your stuff"!

ART: drawings, photographs, and paintings are a welcome sight, please keep in mind that we will be mass producing your work, there may be some distortion during the printing process. We hope to keep it as clear as possible with no changes to the work itself will be made, except the size for placement in the magazine. There will be no color.

LITERATURE: Stories, poems, and songs. All submissions must be typed, double-spaced. No novels, please. Only short stories or possibly excerpts from books in progress. No changes will be made to the submission except technical editing. i.e.: spelling, and punctuation.

DEAR PSYCHO: Look out Dear Abby, step aside Ann Landers! This is a parody of all help columns in the newspapers today. Many of the questions will be made up, but submissions (Especially from the Malkavian Clan) are welcome. Please be tactful, as nothing rude or explicit will be accepted. Remember this is a joke. If you need real help, talk to someone you trust.

All submissions **MUST** have the author's or artist's name. Nothing will be accepted with only your persona name. Any and all submissions become property of The Camarilla, unless a self addressed stamped envelope is included with the submission. Send all submissions to Requiem c/o The Camarilla, at our listed mailing address.

The Game

As mentioned before, The Camarilla is based on the role-playing game Vampire: The Masquerade. In the game, the vampire race was discovered and many Kindred killed by the Inquisition in 1435. In order to escape prosecution and further death, seven Clans of vampires formed or joined The Camarilla. They established certain rules to be followed in order to conceal the existence of vampires from mortals. This practice was known as "The Masquerade". We recommend that you at least look through the game and its supplements. You might even consider buying a copy for yourself. The primary game book, Vampire: The Masquerade, is approximately \$20 and can be found at most game and hobby shops in your area. Check local phone book listings and give them a call to see if they have it in stock.

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Camarilla Membership Rates

Individual Members	\$15.00
Families (2 people)	\$23.00
Families (3 or more)	\$29.00

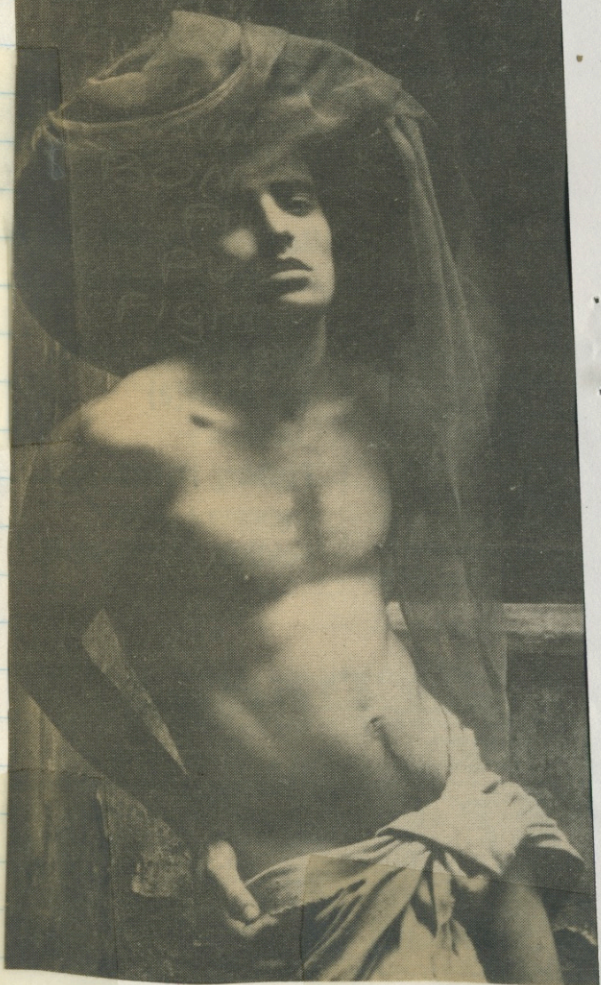
Check or money order only, in U.S. Funds
Made payable to: The Camarilla

Please send any further questions, comments, and suggestions to:

The Camarilla
8314 Greenwood Ave. N
Box 2850
Seattle, WA 98103

ATTENTION: Discretion is advised. The themes, issues, and atmosphere in this organization may be disturbing to some and distasteful to others. Though our purpose is not to offend, our use of the vampire as metaphor and as a channel for creativity may be misconstrued. To be clear, vampires are not real. The extent to which they may be said to exist is revealed only in what they can teach us of the human condition, and of the fragility and splendor which we call life. No one under the age of 18 may join without the written consent of their parent(s) or guardian(s). You must be at least 16 to join. This organization does not condone any illegal acts related to or the actual act of vampirism, i.e. no drinking of blood.

The following words are used by White Wolf and are protected by the Trade Mark laws: White Wolf, Vampire, Vampire: The Masquerade, The Camarilla, Malkavian.



↑ THE DISTINCT
OF GOTHIC OVER

STAFF - UPDATED

DIRECTOR: INGRID RICHTER
SET +

SPECIAL EFFECTS: ADAM BAACKE - PENDING

STAGE MANAGER: MARK HANDEL

MAKE-UP =

EFFECTS: JEAN CHIASSON

COSTUMES: JOANNA LOWENSTEIN

LIGHTING DESIGN:

SOUND EFFECTS: (MIKE +/OR MATT)

BOARD OPERATOR: (JANE)

FINANCE: (J.P.?)

PUBLICITY: (KARIN?) (TONI?)

FIGHTING CHOREOGRAPHY: (MATT RICHARDSON)

SANDY = KARIN!!!

WILL DO ANYTHING

TIME DEADLINES

• by November 7:
THIRD DRAFT; ROUGH FINAL
COMPLETE

• by November 12:
FINAL DRAFT; FIVE COPIES;
FIVE PROPOSALS DONE

SATURDAY

NOVEMBER 14, 3:00PM
SCRIPTS + PROPOSALS
DUE IN MAILROOM

NOTIFICATION: NOVEMBER 22
(EVENING)

BEFORE BREAK: SCRIPTS
TO PEOPLE WHO NEED THEM

UPON APPROVAL

JANUARY 30-31: AUDITIONS

FEBRUARY 1: CALL-BACKS

FEBRUARY 2: POST CAST

FEBRUARY 5: FINAL BACK-OUT
REHEARSALS START

MARCH 17 → 21
25 → 27
PERFORMANCE

5 FULL WEEKS OF REHEARSALS
+ 1 ADDITIONAL (COUNTING

THE THREE VAMPS (+ LUCY?)



STAKE ; BITING

ARISTOTELIAN STRUCTURE IN DRACULA

1ST PLOT POINT : DRACULA
LEAVING TRANSYLVANIA
(DRASTIC CHANGE →
STARTS PLOT ROLLING

MIDDLE POINT : THE PLOT
THICKENS ; DRACULA
CLAIMING VICTIM
OF (LUCY)

3RD PLOT POINT : DRACULA
POSSESSION OF MINA
LOSS OF HER IMMORTAL
SOUL (THINGS ARE
AT THEIR WORST)

FINALE : EVIL CONQUERED
MINA RESTORED ;
JONATHAN - MINA HAPPILY
UNITED

FIRST OCCURRENCE

DRIVER
JONATHAN
DRACULA > PAGE 1

THREE
VAMPS > PAGE 9-10

MINA
OLD MAN
LUCY > PAGE 13

SEWARD
RENFIELD > PAGE 16

ATTENDANT > PAGE 18

COASTGUARD > PAGE 19

VAN HELSING > PAGE 24

ARTHUR > PAGE 26

MRS WESTENRA > PAGE 33

QUINCEY > PAGE 37

SIGNIFICANT OCCURRENCES

p. 36 : MRS. WESTENRA
DIES

p. 41 : ~~LUCY~~ DIES
(X 1)

p. 55 : LUCY DIES
(X 2)

p 75 → 80 : RENFIELD DIES

p 84 : MINA LOSES SOUL

p 95 : THREE VAMPS DIE
DRACULA DIES
QUINCEY DIES

96 : END OF PLAY

MALE / FEMALE

MALE: JONATHAN
SEWARD
VAN HELSING
ARTHUR
QUINCEY *

FEMALE: MINA
THREE VAMPS *
LUCY
MRS. WESTERRA *

EITHER: DRACULA
RENFIELD
DRIVER *
OLD MAN *
ATTENDANT *
COAST GUARD *

* PARTS THAT CAN BE
DOUBLED EASILY

BUDGET

SCRIPTS: 20 COPIES
@ 100 pages
GNOMMON → 3¢ / PAGE
→ \$60 + BINDING
→ \$75

ROYALTIES: \$0

PUBLICITY: 100 AUDITION
POSTERS

@ 5¢ / COPY → COLOR
\$5 + AUDITION \$
FORMS (40 @ 3¢ = 1.20
+ MONOLOGUE (40 @ 3¢ = 1.20
TOTAL AUDITION: \$10

150 TO 200 PERFORMANCE
POSTERS

11" x 17" → \$50 - \$75

PROGRAMS:
2 SIDED / COLOR → \$7 / COPY
FOR 7 shows IF SOLD OUT
\$39.00

ESTIMATE \$20.00

PAPER COSTS: \$100
AD IN SUN, TIMES, JOURNAL? \$50
= \$150

SET: (NO IDEA → # FROM
ADAM)

FROM \$500 - \$700

PROPS: ~~\$50~~
\$75

(INCLUDE PROP LIST)

ROUGH BUDGET

SCRIPTS : \$75
ROYALTIES : \$0
PUBLICITY : \$150
SET :
EFFECTS : \$750
PROPS : \$75 (RETURNED TO THEM)
COSTUMES : \$50
MAKE-UP : \$25

\$1,125.00

SCRIPTS
PUBLICITY

AUDITIONS → \$40

2 WEEKS → \$70

PROGRAMS → \$40

SET:

2 BEDS

3 COFFINS

1 LARGE TABLE

6 CHAIRS

FIREPLACE

BOOKSHELF

TOMBSTONES

TOMB

EFFECTS:

FOG → **DRY ICE**

CRASH BOX

SOUND

COPYRIGHT LAW

(202) 287-9100

© 1985 REGISTRATION: \$10
THE PROTECTED: LIFE OF AUTHOR + 50 YRS

PLAYWRIGHTS

HANDBOOK

PN

1661

P63

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WASHINGTON D.C., 20540

THE THEATRICAL RESPONSE

KENNETH M. CAMERON
THEODORE J. C. HOFFMAN
PN 1655 C18

The Director →

SUBJECT MATTER: Creative
products of actors, designers &
playwright

BUT

never becomes actor or designer

Stanislavskian terms:

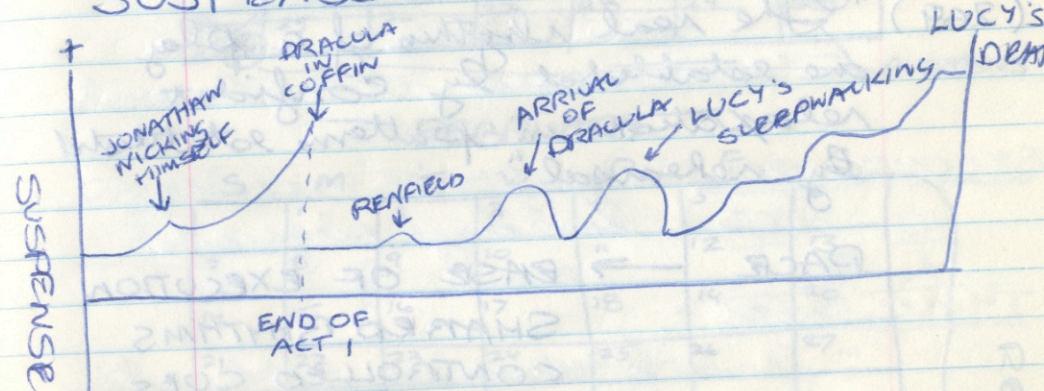
OBJECTIVE > aesthetically
SUPEROBJECTIVE

What will play do?

→ REVALUE BELIEF & TRUST
IN AUTHORITY FIGURES

→ CONTEMPLATION OF DEATH &
IMMORTALITY

SUSPENSE → HOW IS IT EXCITING?



(p263) "The actor's character
serves a particular function in
a production that is attempting to
realize the director's concept
of the play"

ACTOR

AUDITION → VARIED RESPONSES
TO ROLE

PRELIMINARY READINGS

DISCUSSION

EARLY BLOCKING

no verbalize to actors
MOTIVE

INTELLECTUAL REASONS

SPIRE OF PRODUCTION



rhythms
emotional content
intensities
visual patterns

(269) "The real rhythms of a play are established by confident relaxation in patterns established by rehearsal."

PACE → EASE OF EXECUTION
SHARED RHYTHMS
CONTROLLED CUES

CASTING → draw list from actor

- script available
- play explanation
- read at least one role
- walk scene; improvisation
↳ move onstage / react physically to other actors

MEETINGS : production staff
director
technical & design staff

CALENDAR - 1993

JANUARY

S	M	T	W	R	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

AUDITIONS

FEBRUARY

S	M	T	W	R	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28						

REHEARSAL

MARCH

S	M	T	W	R	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

WK 1-2 : CHARACTER INTERP;
BLOCKING
2-3 : WORKING PROBLEMS
4-5 : OFF BOOK; RUNTHROUGH
5-6 : TECH - DRESS

FIRST WEEK

- 1: lead & discuss
- 2: " " "
- 3: actors walk, random ground play
- 4: actors walk, rough ~~blocking~~ ~~ground work~~
- 5: discussion, character work

SECOND WEEK

- 1: ROUGH BLOCKING
- 4-5: building rehearsals

THIRD WEEK

- 1: blocking completed, film grand plans
- 2-3: books down, run through
- 4-5: building rehearsals; run through

FOURTH WEEK

- 1-2: polishing rehearsals
- 3: technical rehearsal
- 4: 1ST DRESS
- 5: FINAL DRESS

PERFORMANCE

proscenium theatre →

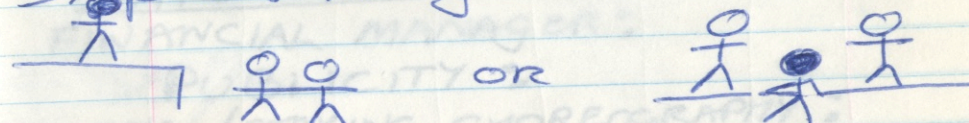
DOWNSTAGE DOMINANT
DOWN RIGHT > DOWN LEFT
UP RIGHT > UP LEFT

order of dominance

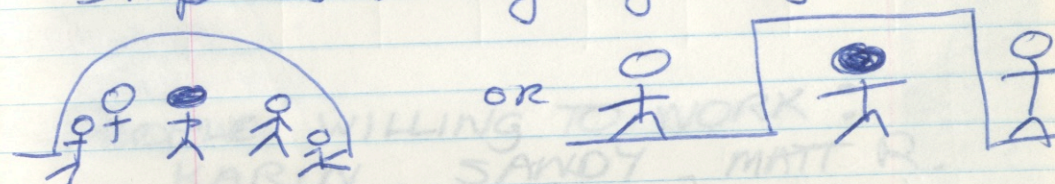
DC > DR > DL > UC > UR > UL

LEVELS → PARTICULARLY UPSTAGE

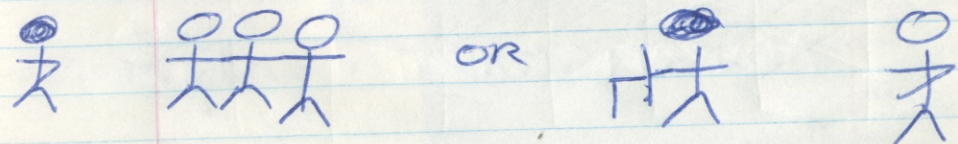
emphasis through level:



emphasis through framing:



emphasis through mass:



AREAS → PERIPHERIES
GIVE TITLES TO

"violence" "romance" "love"
"lust" "suspicion"

MOVEMENT MEANING: (311)

When the text and the movement of a scene contradict each other, the audience will believe what it sees, not what it hears.

TRADITIONAL \leftrightarrow MODERN

UPDATED STAFF

November 1, 1992

WRITER/DIRECTOR : INGRID RICHTER

SET DESIGN/CONSTRUCTION

SPECIAL EFFECTS : ADAM BAACKE

LIGHTING DESIGN : ER

BOARD OPERATOR :

SOUND DESIGN : JANE LEE

COSTUMES : JOANNA LOWENSTERN

MAKE-UP EFFECTS : JEAN CHASSON

FINANCIAL MANAGER :

PUBLICITY :

FIGHTING / STAKING CHOREOGRAPHY :

PEOPLE WILLING TO WORK :

KARIN, SANDY, MATT R.

TOMI?, J.P.?, AL?,

MIKE-N-AL?, MATT W?



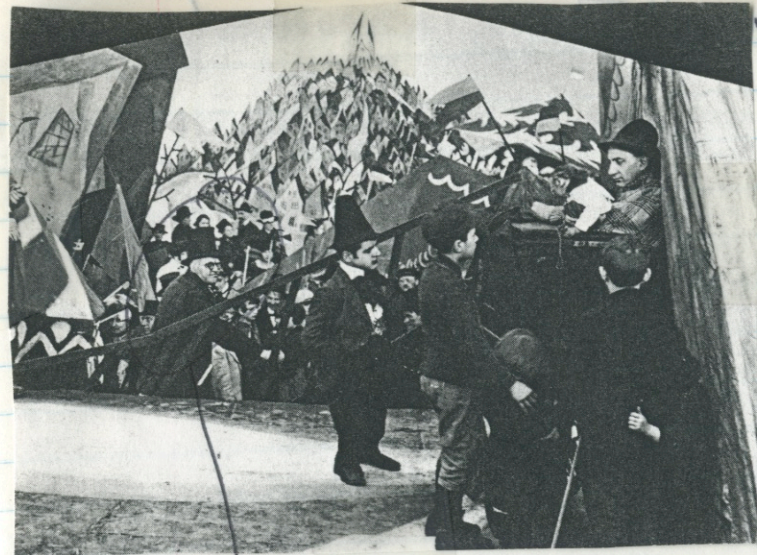
ADVERTISEMENT

CIRCA
1920

BLACK-
STARK

SET →
FUNCTIONAL

ANGULAR-
HARD
UNCOMFORTABLE



ACTION
DSL

CALIGARI → SEPERATE

CALIGARI →
DIRTY OLD MAN,
SMEARY

RENFIELD →
VAN HELSING
(FOREGROUND)

USE
OF
BLACK &
WHITE



CESARE → VICTIM
SONAMBULIST
LUCY → DRACULA
(BACKGROUND)

'THE DUPES'



✓
FRANCIS →

JONATHAN, ARTHUR, SEWARD,
QUINCEY

↓
OLD MAN

→ NOTE: SET INTERACTING W/
ACTORS

BRANCHES; BRAMBLES
→ ARMS

COLOR

RED



EYES AT NIGHT

BLOOD

WINE

FINGERNAILS & LIPS

LUST

→ BLUE SHIFT

FLAME

FLIES

TOMBSTONES

NIGHTTIME

FIRE

WHITE

GARLIC FLOWERS

CANDLES

NIGHTGOWNS

SILVER

CROSS

FLASK OF SILVOWITZ

BLACK

CAPE

JOURNALS

ROCKY HORROR

DR. FRANK-N-FURTER → DRACULA
RIFF RAFF → RENFIELD
BRAD → JONATHAN
JANET → MINA
DR. SCOTT → VAN HELSING
MAGENTA > + → THREE VAMPS
COLUMBIA > + → SEWARD,
ROCKY → ARTHUR, QUINCEY

ACT V: RIDDING THE WORLD OF EVIL

SCENE 1: DRACULA'S HOME
IN CARFAX
2: MINA'S BEDROOM
3: TRANSYLVANIA

DRACULA - THIRD REVISION

ACT I: TRANSYLVANIA

SCENE 1: DRACULA'S CASTLE
2: LATE THE NEXT DAY
3: GUEST ROOM
4: LIBRARY
5: GUEST ROOM

ACT II: ENGLAND - PRE

SCENE 1: GRAVEYARD
2: INSANE ASYLUM
3: WAITING
4: GRAVEYARD AT NIGHT
5: INSANE ASYLUM

ACT III: ENGLAND - POST

SCENE 1: SEWARD'S ROOM
2: THE NEXT DAY
3: AFTERMATH
4: MEETING WITH MINA

ACT IV: SERIOUS BUSINESS

SCENE 1: GRAVEYARD
2: MINA COMFORTS ALL
3: MEETINGS
INVASION 4: MINA'S BEDROOM
BETRAYAL 5: INSANE ASYLUM
SEDUCTION 6: MINA'S BEDROOM
SCARRING 7: SEWARD'S PLACE

NEW TITLES

ACT I: TRANSYLVANIA

- 1: ARRIVAL
- 2: SUPERSTITION
- 3: SHAVING
- 4: LUST
- 5: ESCAPE

ACT II: ENGLAND - PRE

- 1: TOMBSTONES
- 2: EATING
- 3: WAITING
- 4: SLEEPWALKING
- 5: WORSHIP

ACT III: ENGLAND - POST

- 1: TRANSFUSIONS
- 2: ATTACK
- 3: DEATH
- 4: ~~SADNESS~~ BELIEF

ACT IV: SERIOUS BUSINESS

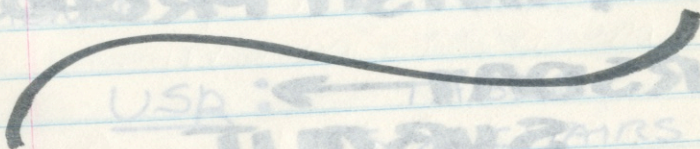
- 1: THE UN-DEAD
- 2: COMFORT
- 3: SANITY
- 4: INTRUSION
- 5: BETRAYAL
- 6: SEDUCTION

ACT V: RIDDING THE WORLD OF EVIL

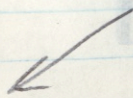
- 1: PURIFYING
- 2: SLEEP-TALKING
- 3: FINAL

THIS WEEKEND →
DRACULA OPENS!

**NEED 4-5 WEEKS
OF REHEARSAL
BEFORE OPENS**



DISTINCT BREAK IN
ACTION

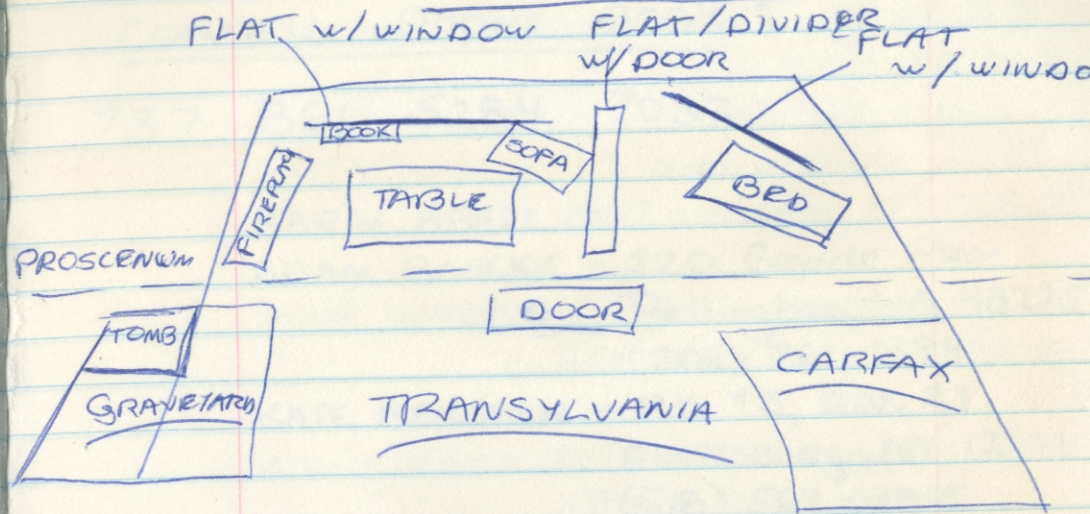


PLAN OF ACTION

MONDAY →
PRINT SCRIPTS AT WORK
TUESDAY →
RUN OFF 5 COPIES OF SCRIPT
WEDNESDAY →
COMPILE SCRIPT FINISH PROPOSAL
THURSDAY →
SUBMIT

PLAYS DUE SATURDAY AT 3 PM

SET IDEAS



AUDIENCE

AUDIENCE

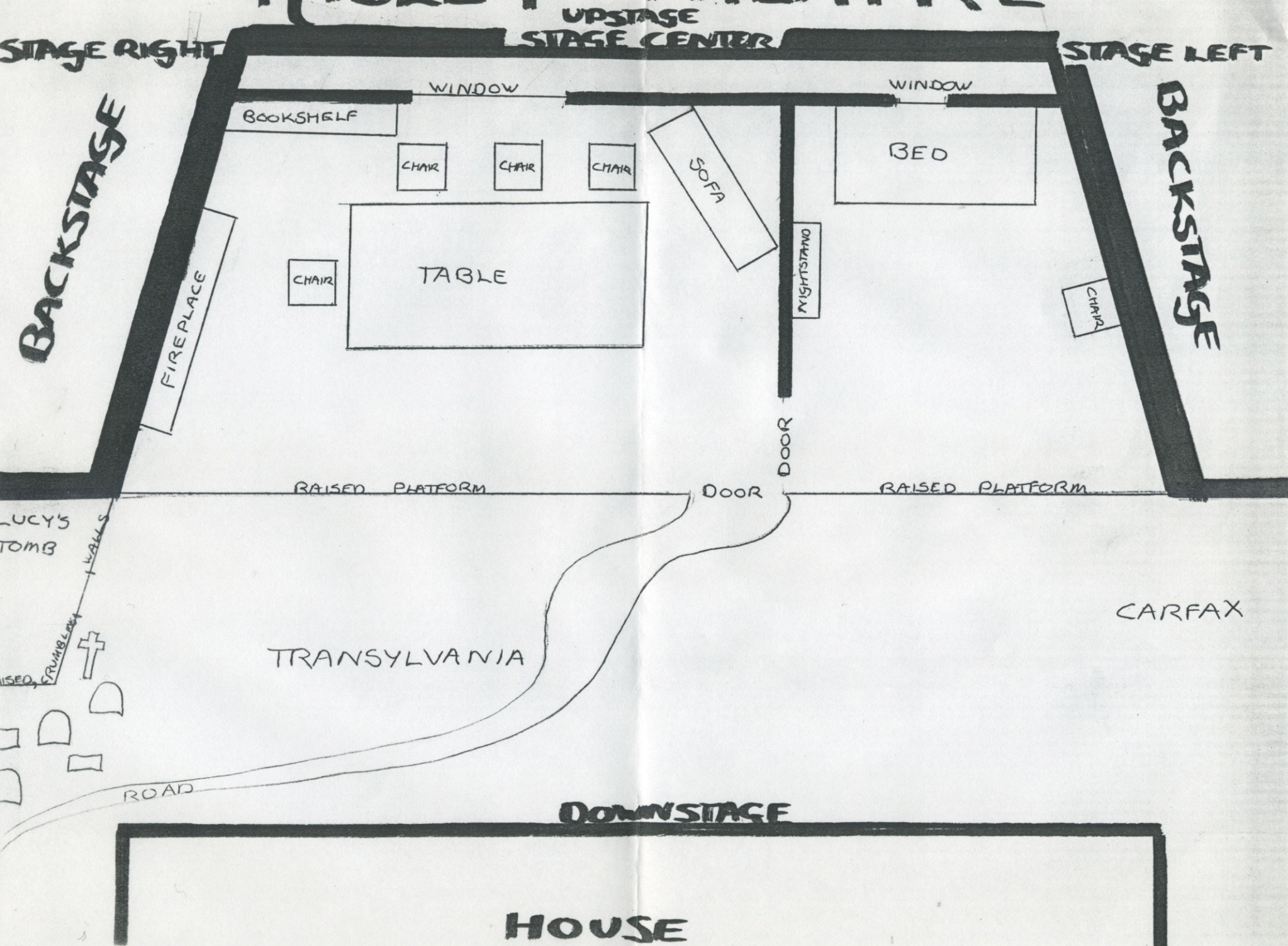
(SEA) USR:
 TABLE
 SIX CHAIRS
 FIREPLACE (HAVE)
 BOOKSHELF (BORROW)
 SOFA (BORROW)
 FLAT WITH LARGE WINDOW
 SET + EFFECTS:
 \$ 750

USC: ORWATE DOOR
 FLAT DIVISION
 WITH DOOR

USL: BED (HAVE)
 FLAT WITH SMALL WINDOW
 NIGHTSTAND (BORROW)

USR: TOMB ; TOMBSTONES
USC: PAINTED ROAD?

RISLEY THEATRE





YOU ARE INVITED TO JOIN

The Count Dracula Society

DEVOTED TO SERIOUS STUDY OF
HORROR FILMS & GOTHIC LITERATURE

5.25" FLOPPY
Micro Floppy Disk

MF-2DD

Double Sided
Double Density
80Tracks-135TPI



SONY

I N D E X

DRACULA

by Bram Stoker

adaptation by

INGRID RICHTER

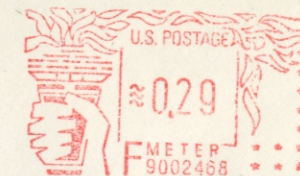
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DRAMATISTS PLAY SERVICE

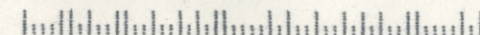
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440 PARK AVENUE SOUTH

NEW YORK, N.Y. 10016



Ingrid Richter
108 West State Street, Apt. #3C
Ithaca, NY 14850

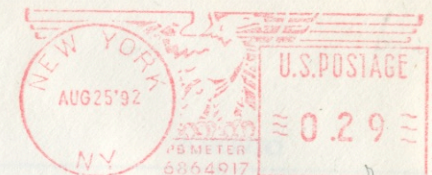


SAMUEL FRENCH, INC.

The House of Plays

45 WEST 25th STREET

NEW YORK, N. Y. 10010



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108 W. State Street #3C
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SAMUEL FRENCH, Inc.

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AREA CODE (212) 206-8990

FAX (212) 206-1429

August 25, 1992

Ingrid Richter
108 W. State St. #3C
Ithaca, NY 14850

Dear Ms. Richter,

As the original Bram Stoker novel is in the Public Domain, you do not need to procure rights to dramatize it. If, however, you have adapted any dramatizations of the book, you would certainly have to procure permission from the copyright owners of the dramatizations to do so.

We handle several versions of the Dracula story:

DRACULA
THE PASSION OF DRACULA
COUNT DRACULA
THE DRACULA SPECTACULA
DRACULA: THE MUSICAL

Therefore, we would not be interested in acquiring yet another dramatization.

Sincerely,

Lawrence Harbison
Lawrence Harbison
Editor

DRAMATISTS PLAY SERVICE, INC.

*Established by Members of the Dramatists Guild for the Handling of the
Acting Rights of Members' Plays and the Encouragement of the American Theater*

440 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016 • (212) 683-8960

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September 23, 1992

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Ingrid Richter
108 West State Street, Apt. 3C
Ithaca, NY 14850

Dear Ms. Richter,

Bram Stoker's DRACULA is no longer under copyright. It is in public domain, and, therefore, no permission or rights are required to do further adaptations of the work.

If you wish to adapt any other novels to the stage, I suggest that you contact the Copyright Office in the Library of Congress in Washington to determine if a specific work is still under copyright or not. Current copyright law protects an author's work for the author's life plus fifty years. If you intend to write further adaptations or any original plays it might be wise to review any legislation pertaining to copyrights.

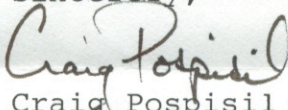
As for your adaptation, we do not currently accept unsolicited manuscripts. When the play has been produced, if you are still interested in pursuing publication, you should send us any reviews and a cover letter. Good luck with your adaptation.

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Sincerely,



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DRACULA

submitted by Ingrid Richter

**for consideration for
Risley Theatre's Spring 1993 Season**

DIRECTORIAL CONCEPT:

Love, hate, betrayal, sin, death, immortality, superstition, religion, lust, scientific integrity, and class conflicts all are integral elements of Bram Stoker's 1897 horror novel, Dracula. For almost a century, people have alternately been horrified and thrilled reading the novel, or viewing one of the many adaptations for theatre and film.

In writing this adaptation, I chose to keep as close to Bram Stoker's novel as possible. There is no glossing over of scenes, no romanticizing, no hidden joke for the audience to relish in. As written, Stoker's novel is bleak and uncomfortable, with violent, disturbing scenes, and unanswered questions of integrity - I intend direct the play in this manner.

My script, like the novel, loosely follows an Aristotelian structure : the first plot point (the changing point of the current situation) occurs when Dracula leaves his Transylvanian castle for England. The middle point of the script (when the play is still advancing) occurs when Lucy dies and becomes a vampire- Dracula's gradual invasion of England has begun. The third plot point (the lowest point of the play) is Van Helsing's scarring of Mina's forehead, and the loss of her immortal soul. From that point on, the final fourth of the script deals with rectifying the situation, culminating in Dracula's (and Quincey's) death and the regaining of Mina's 'purity'.

Some scenes are sexy (the three vamps). Others are violent (the death/rape of Lucy by Arthur), and should cause disturbances both in the acting and in the audience response. The rest of the scenes are gradual, dealing with class conflict (Dracula, Arthur vs. Jonathan, Mina) and the questioning of scientific integrity (Van Helsing and Seward vs. Renfield). These scenes resume the pace of the script, gradually climaxing to more disturbing, and interesting, scenes (Mina and Dracula).

Each scene will take place in a different section of the stage. Enclosed in the proposal, I have sketched a rough diagram of a potential set. Lighting, and small changes (such as bars on the window or Renfield's cell) will distinguish and individualize each change.

I am inclined more towards an early German Expressionistic interpretation of the physical set, rather than the more conventional Gothic set. Risley Theatre is not old enough, or large enough, to pull off a Gothic set well, without spending an inordinate amount of money. Besides, Coppola, and every other director, has utilized, and almost exhausted the Gothic imagery. German Expressionistic (specifically cinematically, as in The Cabinet of Dr. Caligari) is angular, brutal, and unfamiliar. It suggests a much greater disturbance, and would play well with the inner turmoil of the characters.

PROPOSED DATES:

Auditions would be held the weekend of **February 5-7**, with call-backs on the 8th. Rehearsals would start quickly after, on February 11th. This would be a two-week run, with the **Risley-Free March 31**, running from **April 1-3**, and **April 8-10** - with a Saturday matinee on the second week of the run. I am flexible about dates, but would prefer to have five weeks rehearsal time, and Spring Break to build the set.

As an aside, Good Friday would fall on the second week of the run.

BUDGET:

SCRIPTS.....	\$100
* 20 scripts @ \$5/script (Gnommon)	
ROYALTIES.....	\$ 0
* Public Domain - see notes from Samuel French and Dramatists	
PUBLICITY.....	\$190
* AUDITIONS: \$50/flyers and ads in Daily Sun, Ithacan, and Times.	
* TWO-WEEK RUN POSTERS/ADS: \$100 hopefully done on off-set press	
* PROGRAMS: \$40	
SET AND SPECIAL EFFECTS.....	\$750
* Large set pieces include	
*(USR): table, four chairs, fireplace, bookshelf, sofa, flat with large window	
*(USC): ornate door with knocker, flat division with door	
*(USL): bed, flat with small window, chair, nightstand	
*(DSR): Lucy's tomb; coffin, tombstones, moss, cobwebs	
*(DSL): coffin (same), 3 boxes of soil, cobwebs	

*platforms for raised action upstage the proscenium

*(see script). All will be returned to the Theatre for use in additional productions (including full set of dishes)

* rented from PAC

*sound effects CD of Risley Theatre

*blood, blood, blood. This will be an ongoing expense for this show

? = depends on workload next semester