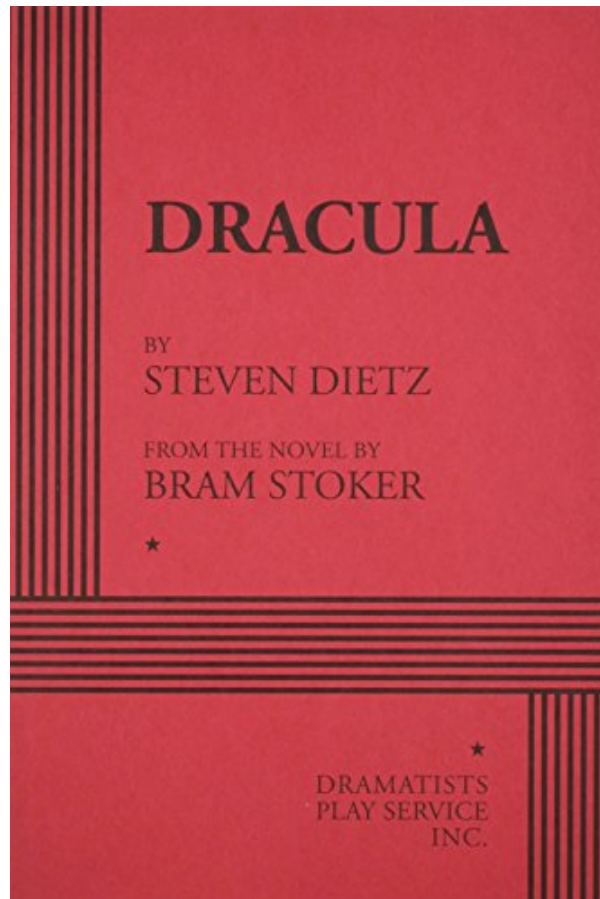
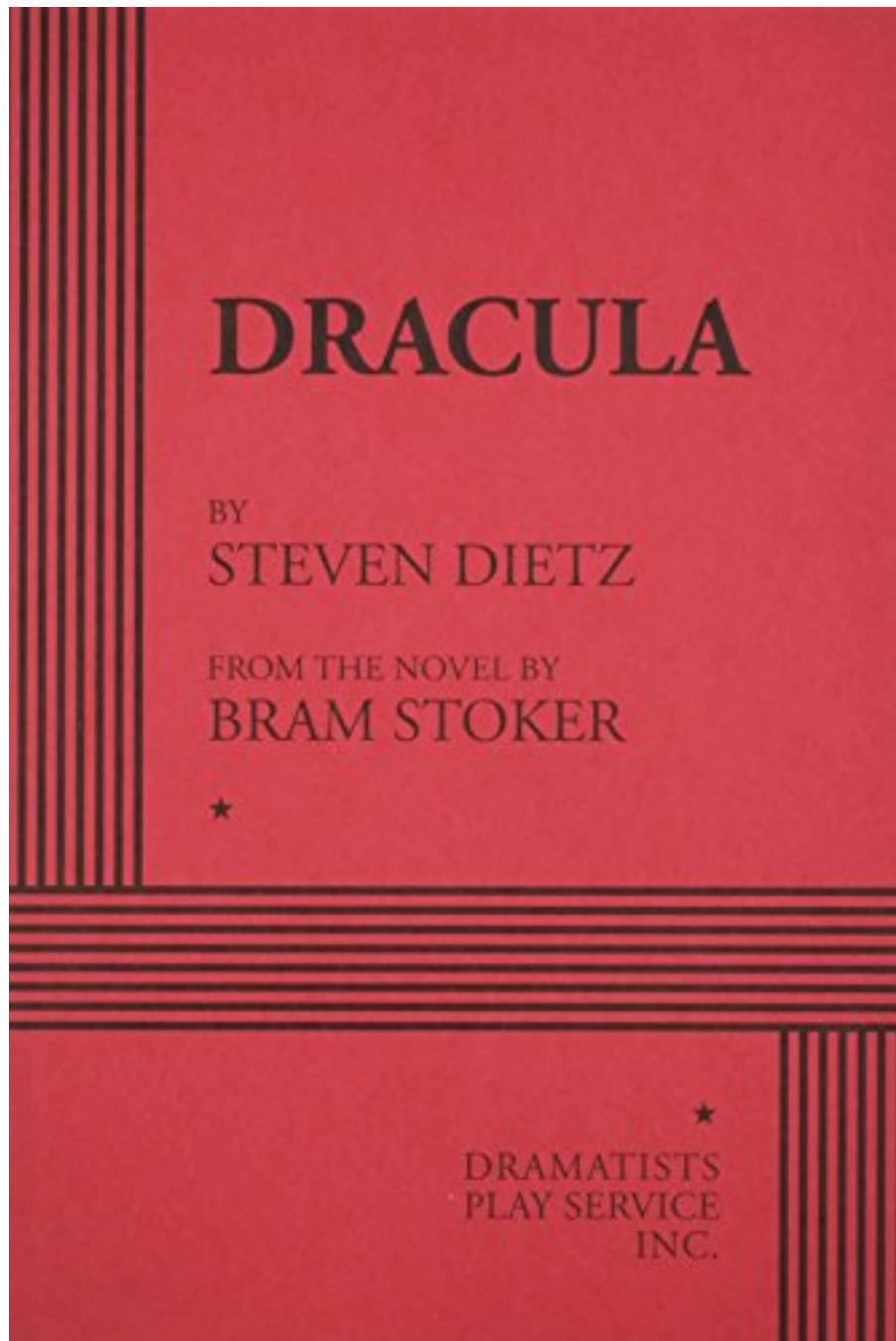


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Mysterious, gloomy castles and open graves at midnight are just two of the Gothic devices used to chilling effect in this 19th-century horror classic that turned an obscure figure from Eastern European folklore into a towering icon of film and literature.

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- Binding: Paperback
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0 of 0 people found the following review helpful.

I teach at a community college, and I plan ...

By Vinson Jaye

I teach at a community college, and I plan to direct this play in the fall. I can't wait.

7 of 7 people found the following review helpful.

"We are all of us invented!"

By Travis R. Wilson

I just got finished playing the part of Renfield in this very show at a community theatre in the Southern, CA area, and I have to say that it is one of the most exhausting, and rewarding experiences in my theatrical life. From the beginning of the rehearsal process, all the way to the end of the final performance, I left that theatre every night beat to a pulp. Physically, and emotionally, and I loved every minute of it.

For those of you who aren't familiar, this is the award winning stage adaptation of the Bram Stoker novel that opened in Arizona way back in the early nineties, and to my knowledge, the closest match to Stoker's original vision. It features hardly any of the romance, hoopla, or artsy-fartsy spectacle that most of the theatrical portrayals have nowadays.

If you are into directing, though, I must warn you. This show is a technical nightmare. Not that it isn't great when it all finally comes together, but there are enough lighting, and sound cues to make even the most seasoned technical directors cry, and the special effects, though they may be outstanding, are designed in such a precise fashion that they really allow for no mistakes at all. Whether it be fog, lightning, the sound of screaming, or the practical sound of a neck snapping, the timing has to be perfect.

It is said that it is usually the smallest details that can make or break a show. That is definitely true in the

case of Steven Dietz Dracula. And trust me, there are A LOT of small details in this one.

The style of the show is also extremely fast-paced with several instances of action all taking place in different settings of the stage simultaneously. So much so, that there is never really any opportunity for a full scene change. For example, Renfield's cell is always on stage, and the lights come up whenever he has a scene. Also, the same bed has to be used for Mina's bedroom, the asylum guest room, AND Dracula's castle, and it always has to be rolled in from the same side of the stage, or it just won't work. So, basically what you have is a giant Rubik's cube of a set.

There is also quite literally no opportunity for any of the actor's to have even a moment's rest in between their scenes, especially if this is a show in a small scale community setting where few stage-hands are available. The way we did it was the Vixens and Asylum attendants (when they weren't playing their normal characters) would be dressed up in black death robes so that they could move items and set pieces on and off the stage.

Overall verdict? This show can be a masterpiece if done right, but devastating if done wrong. For the most part, I think we did well for ourselves. Great read, though, if you are only into that part of it.

1 of 1 people found the following review helpful.

Surprisingly Good

By TroubleHots

I picked up a copy of this play as my university is doing this show this fall. I like to be prepared when I go and audition, so always read the plays beforehand. I had my doubts as to whether or not this play would be any good as Dracula is one of my all-time favorite books. I feared it would be more cheesy than anything! Luckily, it caught me in within the first few lines and had me hook, line, and sinker! I read it straight through in one sitting! I've found myself even revisiting it here and there, because it continues to be enjoyable. From a director's viewpoint, there are a few lines that you may want to cut from your production. They aren't necessary, and if delivered wrong, would make it cheesy. The author says you can disregard his stage directions as well, which is a good thing, as personally a lot of the stage directions and sets referred to throughout didn't do anything for me. Can't wait to see this one live though!

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