



NAXOS
AudioBooks

CLASSIC
FICTION

Bram Stoker

Dracula

Read by **Brian Cox • Heathcote Williams**
Dermot Kerrigan • Siri O'Neal
Michael Gould and full cast

1	Jonathan Harker's Journal:	9:47
2	Give me the Herr's luggage	7:49
3	Welcome to my house	7:11
4	There are certainly odd deficiencies in the house	8:15
5	Repulsion and terror	11:34
6	Further horrors	9:26
7	A terrible sight	5:55
8	Mina Murray, an assistant schoolmistress	5:46
9	Ebb-tide in appetite today	9:08
10	From a correspondent	3:02
11	An agonizing experience	6:20
12	Goods to be delivered	2:55
13	Renfield – excited and strange	9:51
14	Abraham Van Helsing arrives in Liverpool Street	5:24
15	Uneven nights	6:14
16	The power of garlic	7:53
17	A crisis – brandy and blood	9:38
18	A funeral – and an autopsy – of a kind	6:36

19	A Hampstead mystery	5:47
20	Jonathan Harker resumes his journal	12:31
21	A surprise in the tomb	5:50
22	Back to the tomb and Lucy's coffin	9:59
23	Van Helsing returns	10:04
24	Keeping a watch on Renfield	5:46
25	Making plans	6:19
26	A sudden reappearance	10:18
27	The characteristics of a vampire	6:08
28	On the train from Varna to Galatz	10:07
29	Memorandum by Abraham Van Helsing	9:48
30	The climax of the chase	7:53
31	A final note on the diary of Jonathan Harker	3:03

Total time: 3:56:40

Bram Stoker

Dracula

Dr Van Helsing	Brian Cox
Count Dracula	Heathcote Williams
Jonathan Harker	Dermot Kerrigan
Mina Harker	Siri O'Neal
Dr John Seward	Michael Gould
Lucy Westenra	Polly Hayes
Arthur Holmwood	Daniel Philpott
Renfield/Quincey Morris/Solicitor	Matthew Warburton
Old Lady/Sister Agatha/Mrs Westenra	Elaine Claxton
Mr Hawkins/Captain Donelson/Driver	Peter Yapp
Correspondent/J Smollett	Benjamin Soames
Girl 2/Mother	Anna Britten
Girl 1	Laura Paton
Narrator	Neville Jason

Special thanks to Andrew Jack, Nenad Vekic and Heathcote Williams for dialect coaching.

Bram Stoker

Dracula

Bram Stoker was born in 1847 in Dublin, the third son of seven children. After having graduated with honours in mathematics from Trinity College, Dublin, he began to follow his interests in writing and the theatre by taking an unpaid job as drama critic for the Dublin Mail. The turning point in his life came when, at twenty-nine, he met the actor Henry Irving. Stoker followed Irving to London and soon afterwards became Irving's confidant and the actor-manager of his theatre. He was to hold this job for twenty-eight years until Irving's death.

Dracula was published in 1897. The novel is essentially a Gothic Romance, a type of writing that first appeared in England in the mid-eighteenth century and continued in popularity well into the nineteenth century. *Dracula* has, however, managed to transcend its Gothic roots. What lifts Stoker's work so much higher than that of other Gothic writers such as Walpole, Radcliffe or Maturin, is the way folk tale and history are used to create a sense that the work somehow verges on 'truth'. As the critic Leonard Woolf has pointed out, this sense of

something that has actually happened, this 'texture of something long known', is achieved through the employment of three crucial devices.

The first of these was authentic vampire folklore. Stoker probably got this from one of the many popular and sensational travel books of his day. The second major influence in the book is that of the career of the historical figure of Vlad Tepes or Vlad, The Impaler. It was in the British Museum that Stoker came upon his prototype. Vlad Tepes, known as Dracula, was the ruler of Wallachia between 1456 and 1462, an area which borders the Ottoman Empire in the South, the Black Sea in the East, and Moldavia and Transylvania in the North. The Romanians regarded Vlad Tepes as a good king, and still do – he led the anti-Ottoman crusade and regained the country's independence from Turkish influence – but he is thought of by most as one of Europe's most brutal tyrants. On the occasion of his St Bartholomew's Day massacre he is said to have impaled over 30,000 prisoners. 'Dracul' meant 'devil' (as it still does in Romanian today), and also

'dragon'. When Vlad Tepes's father was awarded the Order of the Dragon by the Holy Roman Empire, he acquired the nickname 'Dracul'. His son therefore, Vlad Tepes, became known as 'Dracula', i.e. 'son of the dragon', or 'son of the devil'. In many languages 'devil' and 'vampire' are interchangeable, and it is probably due to this that Dracula became associated with vampirism. So the legend was born.

Taking his cue from this myth, that men with monstrous souls become vampires, Stoker had found exactly the man on which to model his Prince of Darkness. Lastly, Stoker found a remote and mysterious location in which the man and the story, history and fiction, could be combined. This of course was Transylvania or 'The Land beyond the Forest'. He also tapped straight into the public morbidity of the time – when he started writing Dracula, Jack the Ripper was, with the help of the press, slaughtering his way to immortal fame.

On the occasion of *Dracula's* publication, Charlotte Stoker wrote a letter to her son, which began: 'My dear, (*Dracula*) is splendid, a thousand miles beyond anything you have written before, and I feel certain will place you very high in the writers of the day...No book since Mrs Shelley's *Frankenstein* or indeed any other at all has

come near yours in originality, or terror...'. Such a view has been echoed thousands of times over the last hundred years. Stoker created a work which places the extraordinary in a careful historical and geographical context; the distinctions between fact and fiction are disturbed as we enter a narrative which reads like history, indeed a series of seemingly reliable personal histories, and which we are unable to dismiss as 'only a story'.

Notes by Heather Godwin



Brian Cox is one of Britain's leading actors and directors, having won two Olivier Awards for his roles with the RSC and Royal National Theatre. His TV and film work is equally varied, and includes *Rob Roy*, *Braveheart*, *The Long Kiss Goodnight* and *Hidden Agenda*. He is now increasingly active as a director. He also reads Conrad's *Youth and Heart of Darkness* for Naxos AudioBooks.



Heathcote Williams, poet, playwright and actor, is best known for his extended poems on environmental subjects: *Whale Nation*, *Falling for a Dolphin*, *Sacred Elephant* and *Autogeddon*. His plays have also won acclaim, notably *AC/DC* and *Hancock's Last Half Hour*. As an actor he has been equally versatile – taking memorable roles in *Orlando*, *Wish You Were Here*, *The Odyssey* and Derek Jarman's *The Tempest*, in which he played Prospero. He also reads *The Inferno*, *Oedipus* and *The New Testament* for Naxos AudioBooks.



Dermot Kerrigan trained at LAMDA and has since appeared in much Shakespearean theatre including *Richard II* at the Royal Exchange, Manchester; *Romeo and Juliet* (TV); with the RSC at Stratford, as well as modern plays at The Royal Court and extensive touring with Shared Experience. He also reads *Classic Chilling Tales*, *The Turn of the Screw* and *The New Testament* for Naxos AudioBooks.



Siri O'Neal has appeared on stage across the country in various roles including Jean in *The Entertainer*, Hilde in *The Master Builder* and Tess in *Tess of the D'Urbervilles*. She has been seen on TV in *Sharpe's Battle*, *The Cloning of Joanna May* and *Masterclass* and her film credits include *Waterland* and *The Rachel Papers*.



Michael Gould has worked for the RSC in *The Phoenician Women*, *Romeo and Juliet* and *Hamlet* and also for the Birmingham Rep, the Manchester Royal Exchange and Salisbury Playhouse. His film credits include *Suspicious* and *Frankenstein*.



Polly Hayes trained at LAMDA. Since then she has been active in theatre across the country, and her parts have included Marianne in *The Dramatist*, Rosalind in *As You Like It*, Nina in *The Seagull* and Marianne in *Tartuffe*. She has worked extensively on both radio and TV in the UK.



Daniel Philpott trained at LAMDA and, after success in the prestigious Carleton Hobbs Award for Radio Drama, has been prolific in BBC Radio and the Spoken Word industry. His theatre work includes numerous productions on the London fringe.



Matthew Warburton has acted in and directed numerous productions. His theatre credits include the world première of Nick Darke's *Koyt* and he has directed *Dona Rosita the Spinster* and *The Screaming Skull*. His film credits include *Black Beauty*.



Elaine Claxton has worked extensively in the theatre, including London's Royal National Theatre where she appeared in *The Children's Hour*, *The Machine Wreckers* and *Richard II*. She has twice been a member of the BBC Radio Drama Company during which time she has participated in over 200 broadcasts. She also appears on Naxos AudioBooks' *Lady Windermere's Fan*.



Peter Yapp has appeared in plays and theatres across Britain and in the West End including *Rosencrantz and Guildenstern are Dead* at the Piccadilly, and *The Black Prince* at the Aldwych, and spent a year with the BBC Radio Drama Company. His TV credits include *House of Elliot*, *Martin Chuzzlewit* and *Poirot*. He also appears on Naxos AudioBooks' *Lady Windermere's Fan* and *Romeo and Juliet*.



Benjamin Soames trained at LAMDA. Since then, he has been active on both stage and screen, appearing in the popular TV series *Sharpe* and touring worldwide in the acclaimed Cheek by Jowl production of Shakespeare's *Measure for Measure* directed by Declan Donnellan. He also reads *Tales from the Norse Legends*, *The Tale of Troy* and *The Adventures of Odysseus* for Naxos AudioBooks.



Laura Paton trained at LAMDA where she won the St. Phillip's Prize for Poetry and the Michael Warre Award. She has toured the UK extensively in productions as varied as *The Two Gentlemen of Verona* and Oscar Wilde's *Salomé*. Other recordings for Naxos AudioBooks include *Orlando*, *Anna Karenina* and *Grimms' Fairy Tales*.



Neville Jason trained at RADA where he was awarded the Diction Prize by Sir John Gielgud. He has worked with the English Stage Co., the Old Vic Company and the RSC as well as in films, TV and musicals. He is frequently heard on radio. As well as *Remembrance of Things Past*, he also reads Tolstoy's *War and Peace*, *Far From The Madding Crowd*, *Decline and Fall of the Roman Empire*, and Swift's *Gulliver's Travels* for Naxos AudioBooks.

The music on this recording is taken from the NAXOS and MARCO POLO catalogues

FEENEY DRACULA	8.553964
Northern Ballet Theatre Orchestra, John Pryce-Jones	
KALINNIKOV EPIC POEM	8.223135
Budapest Symphony Orchestra, Antal Jancsovcics	
SALTER/DESSAU HOUSE OF FRANKENSTEIN	8.223748
Moscow Symphony Orchestra, William T Stromberg	

Music programmed by Nicolas Soames

Cover picture: Alnwick Castle, Northumberland, by J M W Turner.
Courtesy of The Art Gallery of South Australia.

Bram Stoker *Dracula*

Read by **Brian Cox • Heathcote Williams • Dermot Kerrigan
Siri O'Neal • Michael Gould** and full cast

For a century Bram Stoker's *Dracula* has reigned supreme as the undisputed masterpiece of horror writing. We have all grown up under the shadow of the elegant Count, at once an attractive, brutal and erotic creature of the night. In 1897 Bram Stoker wrote a story expressing the most persistent nightmare of the human condition. Take this opportunity to dream again...

A skilled and imaginative cast, including **Brian Cox** as Van Helsing and **Heathcote Williams** as Dracula, brings to life this classic horror story especially for Naxos AudioBooks.

CD ISBN:

978-962-634-115-5

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Abridged by Heather Godwin. Dramatised and produced by
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Post-production and sound dramatisation: Simon Weir, The
Classical Recording Company
Engineer (speech): Alan Smyth, Bucks Audio Cassettes

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Total time
3:56:40