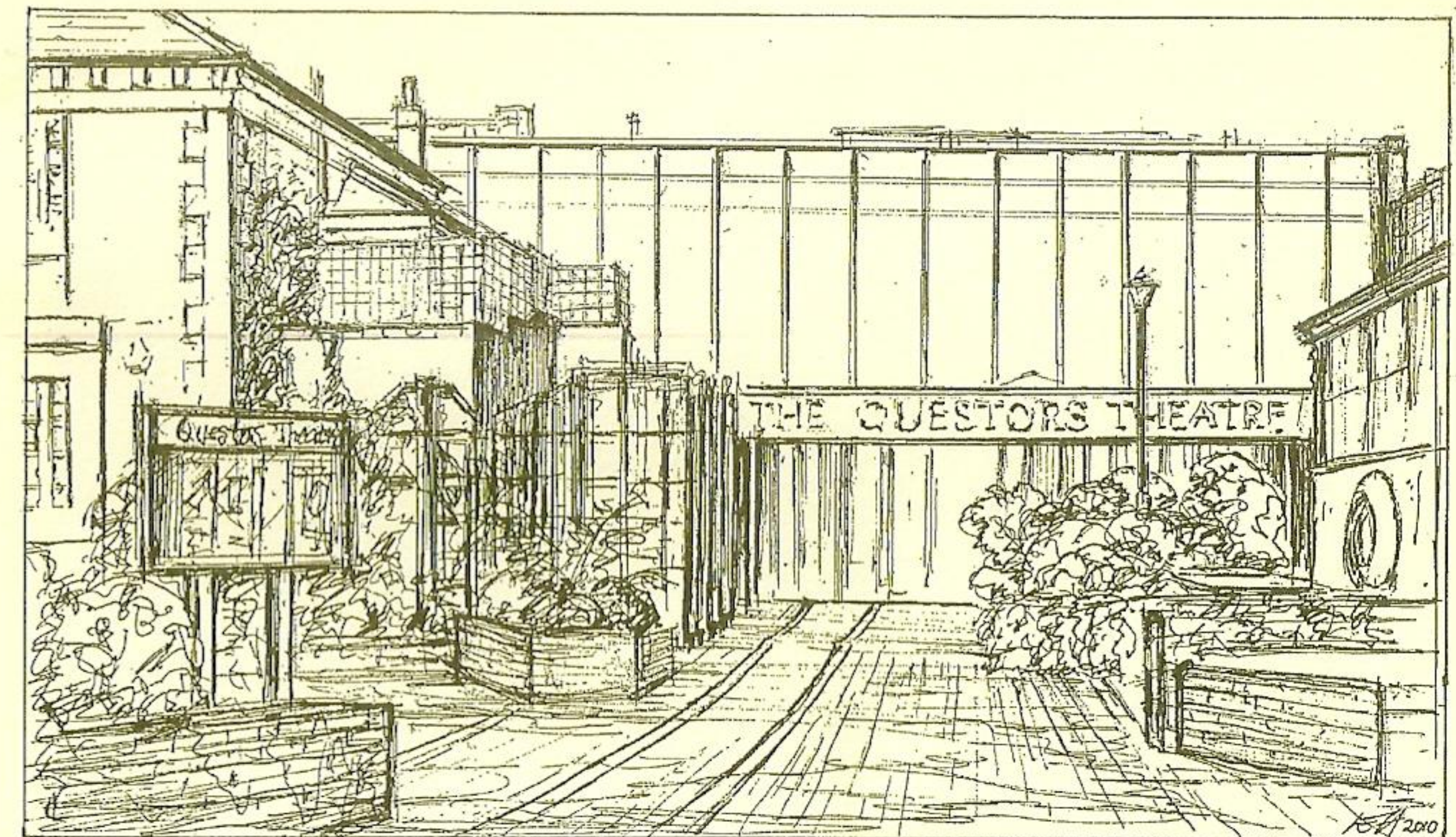




Questors, Ealing's Theatre



## **DRACULA – FANGS OF DESTINY**

by Andrew Whelan and Mark Fitzgerald  
adapted from *Dracula* by Bram Stoker

**The Studio**

**7 – 15 June 2013**



## Qafé

Pop in for lunch or an afternoon snack – serving specialist teas and coffees, hot chocolate and soft drinks, with a selection of sandwiches cut to order.

Opening Hours:

Tuesday to Friday 11:30 am – 7:00 pm\*

Saturday 9:00 am – 5:00 pm

\*last orders for food at 6:30 pm

For Playhouse productions:

Hot meal menu up to 6:30 pm followed by drinks, ice creams and snacks through the first interval.

## The Grapevine Bar

The Grapevine is our friendly club bar open to Members and Friends of The Questors Theatre and their guests, as well as audience members on show nights.

The club is open seven nights a week and Sunday lunchtimes and is managed and staffed entirely by volunteers.

We are the proud holders of a Cask Marque award for the quality of our real ales, we appear in the 2013 edition of The Good Beer Guide and we were **CAMRA National Club of the Year 2012**. A choice of at least three real ales is usually available, including Fuller's London Pride. We also provide a range of draught lagers and ciders, as well as wines and spirits – all at very reasonable prices.

Opening Hours:

7:00 pm – 11:00 pm (10:30 pm close on Sundays)

Sunday lunchtime: midday – 2:30 pm

See [questors.org.uk/grapevine](http://questors.org.uk/grapevine) for more details

Neither the Qafé nor the Grapevine  
is able to accept credit or debit cards.

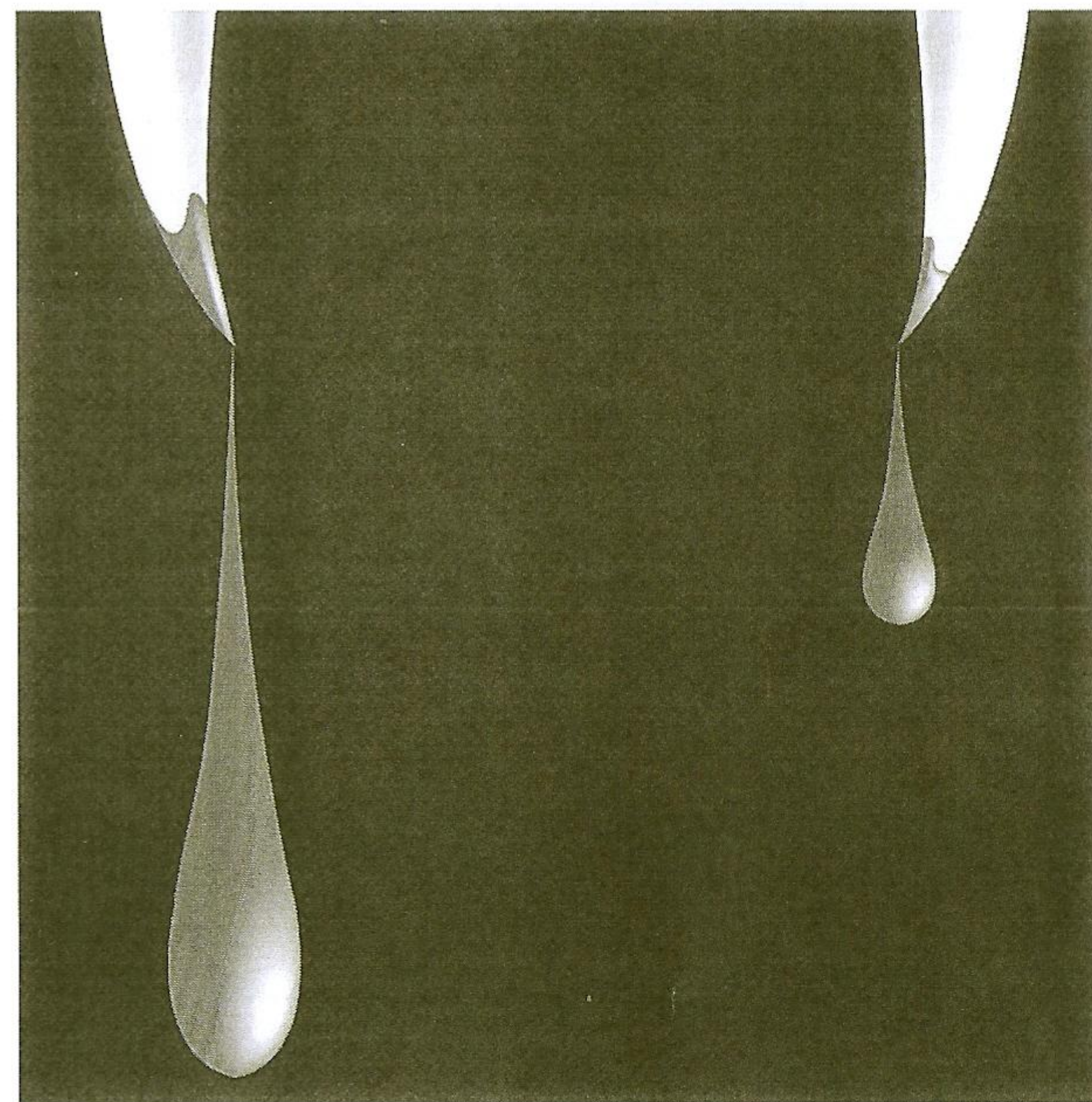


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# Dracula – Fangs of Destiny

*Dracula – Fangs of Destiny* came about as an amorphous idea in the mind of director Mark Fitzgerald. He wanted to do a comic adaptation of a gothic novel, performable with a small cast, working very hard and occasionally bumping into the furniture, but no rights for extant plays were available so he decided to create an original piece. Mark decided Bram Stoker's *Dracula* would be perfect: spine tingling, entertaining and full of possibilities. Eighteen years ago Mark and Andrew Whelan (writer of *A Little Patch of Ground* and *Business*) were working together as actors and casually chatted about writing something together. They have been friends ever since, but the right project had not shown its pointy teeth until now. Having worked together recently, with Mark directing work by Andrew, Mark asked him to co-write the adaptation.

Count Dracula, the character, is a universally recognisable figure. Millions know the film versions, from Universal's Lugosi classic to Hammer's re-boot to Coppola's detailed study, but the mechanics of the novel are far less familiar to the larger audience. It is probably true to say that the contemporary TV and film world owe, at the very least, a vote of thanks to Mr Stoker and his shadowy protagonist. Where would *Buffy*, *Twilight*, *True Blood* and *Count Duckula* be without this anti-hero?

You can hardly move for vampire-based fiction right now, and our blood-sucking brethren are as popular as ever! As are, arguably, Victorians. From the recent success of *The Suspicions of Mr Whicher*, with his lively whiskers, down the grubby cobbles of *Ripper Street*, to the latest visits of *Dr Who* to a virtual Dickensian London, we are still embracing the Victorian era with enthusiasm.

The ambitious scale of the novel, with the action moving from the Carpathian Mountains to the deck of a doomed ship, and from the

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## Meet The Company – Wednesday 12 June

Come and meet the director, cast and crew for an informal discussion in the Studio as soon as possible after the Wednesday performance.

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graveyards of Whitby to the staid drawing rooms of 1890s London, sets a challenge to the adapter, even though it is populated by surprisingly few characters (not that you'd know that from seeing our actors whizzing about in various hats). But when distilled from the letters, notes, diaries and shopping lists that make up the book, the story is undeniably theatrical, picking up pace gradually and moving finally at heart-stopping speed towards the dénouement at Castle Dracula. Our own shopping list of aims includes stretching the actors, exploring the oddities of the novel and its often meandering dialogue and trying to see the funny side of it while still telling Bram's story in a number of ways, even incorporating an element of Victorian melodrama.

Probably the biggest challenge was to place the novel's deliciously scary moments in juxtaposition with the comedy, so a chilling encounter could immediately be followed by a laugh. Though there are elements of the familiar iconography of Dracula in our production (affectionately known to us as our 'Hammer' moments) it is the Novel, in its time both ground-breaking and shocking, that we returned to time and again for both scares and laughs. We are both immensely grateful to Rachel Power, who was part of our initial discussions about this project and whose knowledge of the book is, frankly, more frightening than the Count himself.

Andrew Whelan & Mark Fitzgerald

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## Next Questors Productions

### MRS WARREN'S PROFESSION

by George Bernard Shaw

15 – 22 June 2013

The Playhouse

Two strong women in a classic mother-daughter relationship are put under immense strain by revelations of the mother's life and profession.

### ON THE RAZZLE

by Tom Stoppard

12 – 20 July 2013

The Playhouse

Questors Student Group 66 presents two hours of slapstick shenanigans, mistaken identities, misdirected orders, malapropisms, double entendres and romantic complications.



# DRACULA – FANGS OF DESTINY

by Andrew Whelan and Mark Fitzgerald, adapted from *Dracula* by Bram Stoker

*First performance of this production at The Questors Theatre: 7 June 2013*

## CAST

<b>Gemma-May Bowles</b>	Davina, Langella, Passenger 2, Lucy, Bride 1, Wiggins, Guard 2, Funeral Director, Cockney Workman, Newspaper Seller, Cook, Warden
<b>Julian Casey</b>	Dracula, Van Helsing, Tall Man, Hotel Guest, Sailor 2, Guard 1, Nurse McCarradine, Oldman
<b>Claire Durrant</b>	Mina, Hotel Guest, Passenger 1, Bride 2, Woman in Black, Sailor 1
<b>Jerome Kennedy</b>	Harker, Renfield
<b>Wesley Lloyd</b>	Niven, Waiter, Innkeeper, Coach Driver, Cab Driver, Bride 3, Gypsy, Swales, Coastguard, Captain, Dr Seward, Arthur, Quincey

The performance lasts approximately 2 hours and 35 minutes  
including a 15-minute interval.

Please turn off all mobile phones and similar electronic devices.  
The use of cameras, video cameras and recording equipment is strictly prohibited.  
Thank you.

## PRODUCTION

Director	Mark Fitzgerald
Set Designer	Mark Fitzgerald
Costume Designer	Jennie Yates
Lighting Designer	Richard Mead
Video Designer	Richard Mead
Sound Designer/Operator	Colin Horne
Stage Manager	David Emmet
Deputy Stage Manager	Alison Lemon
Assistant Stage Managers	Matheus Guimaraes, Catherine McCarthy, Stephanie Pemberton, Camilla Robinson, Rosemary Rose, Michelle Weaver
Properties	Peter Salvietto
Lighting Operators	Toby Burbidge, Cecily Johnson
Lighting Assistants	Alex Drofiak, Francois Langton, Terry Mummery, Chris Newall
Wardrobe Assistants	Helen Karasiewicz, Louise Quarmby
Constructors	Toby Burbidge, Mark Fitzgerald, Tina Harris, Colin Horne, Zyg Staniaszek
Scenic Painter	Bron Blake
Photographers	Robert Vass
Thanks to	Tim Pemberton, Jo Perse, Paul Wilson



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## Biographies

### Gemma-May Bowles

Gemma trained at the Bridge Theatre Training Company, graduating in 2007. She has professional experience in short films, corporate role play and TIE. Her theatre credits include: Claire Zachanassian in *The Visit*, Helena in *A Midsummer Night's Dream*, and Susannah in *Bedroom Farce*. This is her second appearance at The Questors, having played Violet Bick in *It's a Wonderful Life!*

### Julian Casey

Julian joined The Questors in March 2006 and has appeared in every season since then. In 2012 he played Iago in *Othello*, part of The Questors' Open Stages Festival. He has also appeared in comic roles such as Ged Murray in *Comedians* and Borachio in *Much Ado About Nothing*.

### Claire Durrant

Claire graduated from Student Group 65 last July after playing various parts in *Teechers*, and Yerma in *Yerma*. This is her first appearance as an acting member, though she was also a roller-skating props girl in Mark Fitzgerald's production of *The Complete Works of William Shakespeare (abridged)*. She is also a dancer and a Tae Kwon-Do 1st Dan black belt.

### Jerome Kennedy

Jerome has been a teacher of Drama & Theatre Studies, specialising in Shakespeare, since 2001. He started out in theatre designing sets as an Art School undergraduate in the Midlands in the early 1990s, before falling into acting. He joined The Questors last season, appearing in *Annie* and *The School of Night*.

### Wesley Lloyd

Wesley trained with the On Stage Theatre School (Richmond) from 2004 - 2006, then came to The Questors, graduating from Student Group 62 in 2009 after playing the title role in *Henry VI* and a dual role in *Far From The Madding Crowd*. He has appeared in numerous Questors productions since then, including Baron Tusenbach in *Three Sisters* and most recently Donald in *Blue Remembered Hills*. He is also involved with the Questors offshoot group Crucial Image and has appeared in three productions so far.

### Mark Fitzgerald – Writer, Director and Set Designer

Mark trained at The Questors in Student Group 44 and then professionally at Drama Studio. After a few appearances as an actor, he turned to directing, both at The Questors and as the founder of the Drayton Court Theatre in Ealing. He works professionally as actor, director and acting coach. He became tutor to The Questors Student Group in 2006, and directed all the productions of Groups 59 - 63, and recently retired after a four-year stint as Artistic Director.

### Colin Horne – Sound Designer

Colin has been a member of The Questors since 1976, working as a stage manager, set constructor, finance manager and sound designer. His recent sound designs include *Vincent in Brixton*, *Henry V*, *Richard III*, *Far from the Madding Crowd*, *Broken Glass*, *The Libertine*, *The Homecoming* and *The School of Night*. He also created the sound for all the *Coarse Acting Shows*, at The Questors, Edinburgh Fringe and the Shaftesbury Theatre.

### Richard Mead – Lighting and Video Designer

At The Questors Richard has done the lighting design for many shows, including *The Glass Menagerie*, *King Lear*, *The Snow Queen*, *A Midsummer Night's Dream*, *Far From the Madding Crowd*, *A Christmas Carol* and *The Accrington Pals*, as well as video design for *Broken Glass*, *Voyager & Lovers* and *ENRON*. He also does show photography, and is the current Chairman of The Questors.

### Andrew Whelan – Writer

Andrew is a professional actor, playwright, lyricist and composer who first visited The Questors over 25 years ago and has remained in touch ever since. The Questors commissioned him to write *A Little Patch of Ground*, and earlier this season we saw his play *Business*. He has written and composed work for many theatres and television companies, including plays, musicals and comedy scripts.

### Jennie Yates – Costume Designer

Since joining The Questors in 2000, Jennie has worked on numerous productions, costuming from stock, making and designing. Her Questors productions are too numerous to mention, but costume design credits this season include *Antigone*, *Around the World in Eighty Days*, *It's a Wonderful Life!* and *Calendar Girls*.



# Bram Stoker

Abraham 'Bram' Stoker (1847 – 1912) was an Irish novelist and short story writer, best known today for his 1897 Gothic novel *Dracula*. During his lifetime, he was better known as the personal assistant of actor Henry Irving and business manager of the Lyceum Theatre in London, which Irving owned.

While manager for Irving, and secretary and director of the Lyceum Theatre, he began writing novels, beginning with *The Snake's Pass* in 1890 and *Dracula* in 1897. During this period, Stoker was part of the literary staff of *The Daily Telegraph*, and wrote other fiction, including the horror novels *The Lady of the Shroud* (1909) and *The Lair of the White Worm* (1911). In 1906, after Irving's death, he published his life of Irving and managed productions at the Prince of Wales Theatre.

Before writing *Dracula*, Stoker met Árpád Vámbéry who was a Hungarian writer and traveller. Count Dracula likely emerged from Vámbéry's dark stories of the Carpathian Mountains. Stoker then spent several years researching European folklore and mythological stories of vampires. *Dracula* is written as a collection of realistic, but completely fictional, diary entries, telegrams, letters, ship's logs and newspaper clippings, all of which added a level of detailed realism to the story, a skill he developed as a newspaper writer.

The original 541-page manuscript of *Dracula*, believed to have been lost, was found in a barn in northwestern Pennsylvania during the early 1980s. It included the typed manuscript with many corrections, and handwritten on the title page was 'THE UN-DEAD'. Author Robert Latham notes, "The most famous horror novel ever published, its title changed at the last minute". The manuscript was purchased by Microsoft co-founder Paul Allen.

After suffering a number of strokes, Stoker died at 26 St George's Square, Pimlico, on 20 April 1912. He was cremated and his ashes placed in a display urn at Golders Green Crematorium.

Adapted from *Wikipedia*



## Join Us

If you enjoy theatre, why not join us and benefit from membership:

- ✓ Half price personal tickets for Questors productions\*
- ✓ Discounted Guest tickets when you bring friends to Questors productions\*
- ✓ Children's FREE tickets<sup>†</sup>
- ✓ Opportunities to be actively involved in our productions
- ✓ Allowed to audition to join our company of actors
- ✓ Exclusive or discounted training courses
- ✓ Access to *iQ* – the members-only website [members.questors.org.uk](http://members.questors.org.uk)
- ✓ A full-colour members' magazine three times a year
- ✓ Access to exclusive news on *iQ* and email newsletter
- ✓ Monthly programme card
- ✓ Membership of The Grapevine Club
- ✓ Voting rights in the company

\*Reduced prices exclude certain events. <sup>†</sup>Under 18 only, maximum four per event. Must be collected at the performance and accompanied by an adult member.

**Introductory offer** – as a welcome for first-time members, get your first 12 months' membership for the price of six.

## Getting the most from your membership

We have a wide range of opportunities for you to become actively involved front-of-house or backstage. Volunteer help is always needed for selling programmes or stewarding, and training is provided if you'd like to work in Box Office with our computerised system. To meet members in a social setting, volunteer to help behind the Grapevine bar. Backstage staff including stage managers, prop makers, set builders, sound and light designers and operators, painters, wardrobe and costume and set designers are always welcomed; whatever your skills, we'll find a place for you. We also have courses for those wishing to direct.

The Questors has a high standard of acting and, to maintain this, everyone wanting to act must first take an audition. These are held every month – call the Theatre Office for details of forthcoming auditions.

## The Questors Youth Theatre – QYT

Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 16. Younger groups meet on Saturday mornings and older ages at weekday teatime. There's often a waiting list for membership, so put your name down now! Details are online at [questors.org.uk/qyt](http://questors.org.uk/qyt).

Cover Image: Elaine Hagan

The Questors Theatre

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Programme: Nigel Bamford

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