



**NAXOS**  
AudioBooks

CLASSIC  
FICTION

**Bram Stoker**

# Dracula

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

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1	Jonathan Harker's Journal: leaving the West and entering the East	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

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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**

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**Bram Stoker**  
**Dracula**

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

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

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## Bram Stoker

(1847–1912)

# 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-18th century and

continued in popularity well into the 19th 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

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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

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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.

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Budapest Symphony Orchestra, Antal Jancsovics	
<b>SALTER/DESSAU HOUSE OF FRANKENSTEIN</b>	8.223748
Moscow Symphony Orchestra, William T Stromberg	

**Music programmed by Nicolas Soames**

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## Credits

Abridged by Heather Godwin.

Dramatised and produced by Nicolas Soames

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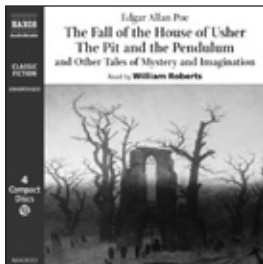
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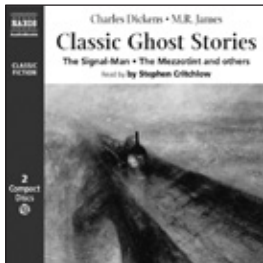
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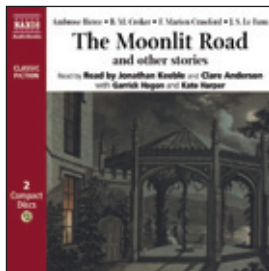
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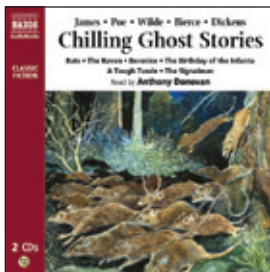
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# Bram Stoker

# 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.

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