

# P.A.P.A./PROVINCETOWN THEATRE COMPANY

presents:

## DRACULA

based on  
Bram Stoker's novel

Conceived and directed by Michael Prevulsky

Curtain at 8:00 P.M. on  
October 26 thru October 31  
November 2 thru November 5  
November 9 thru November 11

Curtain at 2:00 P.M. on  
November 12

at the Pilgrim Room  
Provincetown Inn  
1 Commercial Street  
Provincetown, Massachusetts

Reservations:

**487-3466**

Funded in part by the Massachusetts Council on  
the Arts and Humanities

## WHO'S WHO

Edward Arnott Pate (Renfield) was born in Harlem and attended the High School of Performing Arts in New York City. He served with the U.S. Marines, went to college in Los Angeles, is the father of three daughters, and is now newly married and living in Provincetown where he has a small shop called "Rocks". Theatre has always been a great love of his life, and he hopes to remain in P'town and to work and grow the Provincetown Theatre Company.

James Forrest (Dracula) has appeared in Provincetown Theatre Company's productions of The Real Thing and the ACTE Ensemble Award Winning, Noises Off. Most recently, he has featured in the W.H.A.T. production of The Memorandum.

Phoebe Otis (Lucy) began performing on Cape Cod in 1963 with the Orleans Arena Theatre, where she did everything from working in the box office to playing the lead in Ladies' Night in a Turkish Bath. Her credits include Leave It to Jane, Write Me a Murder, A Christmas Carol, Beyond the Revolt of Mamie Stover, The Mound Builders, Trial By Jury, and Pirates of Penzance. Phoebe also writes and performs a cabaret act and was the recipient of the Golden Gull Award for Best Female Performer of 1979.

Butch Francis (Dr. Seward) was born in Provincetown but grew up in North Truro. A businessman, Justice of the Peace, pilot, and former teacher, Butch claims to have done almost anything that's legal. Several years ago, in an effort to help his son in a cabaret production, Butch stepped onto the "boards" and has not been able to tear himself away from the thrill of the theatre since. He has previously performed with the Mixed Bag Players and the Provincetown Theatre Works, but for the past year, he has had the dubious distinction of being the Treasurer for the Provincetown Theatre Company as well as serving on its Board of Directors.

Blythe Frank (Mina) has been interested in the performing arts since a young age. She was active in the Oddfellows Professional Children's Theatre in Middletown, Connecticut, and also in the Griswold Players. She attended a theatre conservatory in Philadelphia for six months; then moved on to study theatre arts and creative writing at Bard College. Taking a semester off from her sophomore year, Blythe is debuting with the Provincetown Theatre Company.

Alexei Romanov (Jonathan Harker) has directed theatre in Detroit, Off Broadway, and Paris. Trained at Akademia Raymond/Isadora Duncan in Paris and Carnegie, Alexei has performed throughout Europe and been tutored by the Duncan family. He hopes to present a new age multimedia production in Provincetown next summer. He is making his American acting debut with the Provincetown Theatre Company.



DRACULA

THE CAST

(In order of appearance)

Renfield.....Edward Arnott Pate  
Dracula.....James Forrest  
Dracula's Wives.....Pat Bruno, Dolores Geremia, Phoebe Otis  
Lucy Western.....Phoebe Otis  
Jonathan Harker.....Alexei Romanov  
Mina Seward.....Blythe Frank  
Dr. Seward.....Butch Francis  
Professor Van Helsing.....Randy Gershenson  
Lunatics.....Pat Bruno, Dolores Geremia, David Matias,  
.....Lynn McDermott

THE ACTION

Time: The Present

ACT I

Scene 1: Transylvania  
Scene 2: Castle Dracula  
Scene 3: A ship bound for England  
Scene 4: A party -- Dr. Seward's Ballroom  
Scene 5: The asylum and Lucy's bedroom  
Scene 6: The great hall of Dr. Seward's home  
Scene 7: A cemetery

There will be a 15 minute intermission

ACT II

Scene 1: The parlor of Dr. Seward's home  
Scene 2: The Lawn  
Scene 3: The parlor of Dr. Seward's home  
Scene 4: Mina's bedroom  
Scene 5: The parlor and Mina's bedroom

DRACULA

Conceived and directed by Michael Prevulsky

Original music by Ben Kettlewell

Set design by Michael Prevulsky

Lighting design by Michael Prevulsky

Costume design by Pat Bruno

Poster design by F. Ronald Fowler

Hair and makeup design by Jo Francis Johnson

PRODUCTION

PRODUCTION MANAGER.....Micheal Prevulsky and Kevin Shenk  
TECHNICAL DIRECTOR.....Michael Prevulsky  
PRODUCTION/STAGE MANAGER.....Anthony Jackman  
CONSTRUCTION.....Tim Bright, Anthony Jackman, Janet McAdam  
.....Tom McKenna, Michael Prevulsky, Kevin Shenk, and Ron Welch  
RUN CREW.....Anthony Jackman and Tom McKenna  
FOLLOW SPOT OPERATOR.....Margaret Murphy

DIRECTOR'S NOTES

"From the Depths, I cry to you, oh, Lord!  
Lord, hear my voice!....."



Randy Gershenson (Van Helsing) comes to us from Philadelphia, Pennsylvania. He studied voice at the College of St. Rose in Albany, New York where he started his own Gilbert and Sullivan opera company. Randy has sung with the Mendelssohn Club of Philadelphia and was a principal singer with the Cosmopolitan Opera Company where some of his roles included the Count Di Luna in Il Trovatore, the king in Aida and Excamillo in Carmen. This is Randy's first appearance with the Provincetown Theatre Company.

Pat Bruno (Lunatic) is a nine year veteran with the Provincetown Theatre Company. During that time, she has performed as Crysothemus in Electra, the Mexican Woman in A Streetcar Named Desire, Agnes in Shadow Box, and the prostitute in La Ronde. Pat also designed costumes for Electra and The Importance of Being Earnest, and co-ordinated costumes for Glass Menagerie and La Ronde as well as having designed the sets for A Streetcar Named Desire and La Ronde.

Dolores Geremia (Lunatic/Maid/Attendant) was born in Rhode Island and educated in New York City at H.B. Studio, The American Academy of Dramatic Arts and Music, and the University of the Streets. She has worked extensively in commercial and underground films as well as on the stage in New York. This is her debut with the Provincetown Theatre Company. Dolores is currently working with a local writer on a screenplay to be filmed in Provincetown.

David Matias (Lunatic) is a Texan, writer/actor who earned his B.A. in Speech and Drama from Trinity University and his M.A. in Theatre Arts from UND. His acting credits include characters in Indian Wants the Bronx, Servant of Two Masters, As You Like It, Richard III, Exit The King, Rashomon, Electra, Twelfth Night, As Is, and How I Got That Story. He most recently performed as "Billy" in Provincetown Theatre Company's The Real Thing and wrote and performed a one man show at the Cambridge Multicultural Arts Center for an Art/Word benefit which will be presented here in the fall.

Lynn McDermott (Lunatic) has appeared in Comedy Cabaret and Sorry Wrong Number at the Chatham Drama Guild. She designed and executed the set for the musical Hit the Deck. Lynn is the owner of the P'town "Cookie Connection" and also works in real estate. This is her first appearance with the Provincetown Theatre Company.

Michael Prevulsky (Director) is the new Artistic Director of P.A.P.A./Provincetown Theatre Company as well as a member of its Board of Directors. He founded the Workshop Originals Staged Reading Series with his production of Jenny St. Joan by Norman Allen. Michael has worked extensively in regional theater including The Kennedy Center in Washington, D.C. and Gerald Freeman Great Lakes Theatre Festival in Ohio. This past summer, he directed the PTC award winning production of Noises Off. He most recently returned to Provincetown from New York as Assistant to George Abbott for his production of Frankie.

-- SPECIAL NOTE --

Please remember that our actors and crew receive no salary for their work. There is an "ACTORS' BOX" on the bar, and any contributions that you could make to reward them for their efforts would be appreciated.

-- SPECIAL THANKS --

Brook and Evan Evans of the Provincetown Inn, Mid-Cape Center, Rob Bramley, The MOORS Restaurant, Norman Allen, Ruthy's Boutique, Tim Bright, Barbara Dennis, Linda DeRussy, Karen DeMauro, Peter Shenk, Nick Viatly, Roger Betty, and Lands End Inn

This production is supported in part by a grant from the MASS COUNCIL ON THE ARTS AND HUMANITIES.



# Staging of 'Dracula' proves frightfully entertaining

JENNIFER QUINN  
Cod Newspapers Staff

From the moment the house lights fade to the surprising and dramatic conclusion, this is a visit to a different world: a world of darkness, lit only by the occasional candle; a world of spider webs and stuffed creatures; a world where nothing is sure, nothing is safe. Ladies and gentlemen, welcome to the world of Dracula.

The Provincetown Theatre Company, under the direction of Michael Prevulsky, has put together a "Dracula" that is second to none. Prevulsky has skillfully added several twists and turns to Stoker's familiar, wicked tale and has created an unpredictable and frightening play.

As the lights slowly dim, the audience waits in darkness for several minutes before the madness begins. The play opens in Transylvania, where the mood is sinister. Scornful of the superstitious townspeople who try to warn Dr. Renfield (Edward Arnett) waits for Dracula's carriage and the chance to do business with the mysterious count.

When Dracula (James Forrest) arrives, he is all we might have expected. His speech is strenuous and breathy, as if it didn't come

naturally, and his actions are cautious and mysterious. The meeting in the dark castle is lightened, however, by Renfield's totally unsuspecting nature in the midst of this strangeness.

Renfield drinks a poisoned glass of wine, offered by Dracula, and passes out. Dracula's wives (Pat Bruno, Dolores Geremia, and Phoebe Otis) crawl out of the woodwork, ready to feast on the warm body, but Dracula stops these bloodthirsty dames and claims Renfield as his devoted servant.

From Transylvania, count and servant make their way to London. Dracula makes his home in a rundown house conveniently located near an insane asylum — complete with lunatics (Pat Bruno, Dolores Geremia, David Matias, Lynn McDermott). Renfield becomes a patient in the asylum, being treated for his compulsive urge to eat small living creatures.

Dracula meets his victims/neighbors at a party hosted by Dr. Seward (Butch Francis), a physician at the asylum. His lovely daughter, Mina (Blythe Frank), becomes the object of Dracula's

desire, although she is engaged to marry Jonathan Harker (Alexei Romanov) and dislikes the count immediately.

Lucy Western (Phoebe Otis), Mina's friend who is eager to dance with Dracula at the party, dances herself right into a night of the living dead as she becomes the vampire's first victim.

Seward's colleague, Professor Van Helsing (Randy Gershenson), is the only one suspicious of Dracula and the sudden rash of deaths and throat wounds in the community. He desperately tries to convince the others of the danger, but, unfortunately for most, realization comes too late.

Pate, as Renfield, excellently portrays a disbeliever gone mad. As his yearning for bigger and bigger living things grows, so does his madness. In a monologue near the end of the play, he reveals not only some of Dracula's secrets but his own acting abilities as well. Insanity flows through his whole body.

Forrest's Dracula is also an extremely believable character, as it must be for the play to have any effect. His "keen, cutting whisper," the slow and cautious movements, the rolling of his huge eyes — all add to his evil portrayal and make him seem less human and more frightening.

Blythe is cleverly cast as Dracu-

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**His "keen, cutting whisper," the slow and cautious movements, the rolling of his huge eyes — all add to his evil portrayal and make him seem less human and more frightening.**

---

ula's passion. Her natural sweetness and initial aversion to the count wither away as Blythe slowly transforms her character into one of crazed acceptance.

Otis, as Dracula's first victim, convincingly rises from the dead to haunt and taunt those still living. She transforms herself from a pretty friend of Mina's to an ugly animal of the night.

Mina's fiance, played by Romanov, is an intelligent man except when it comes to vampires. He is convincing in his disbelief, even when faced with Mina's nightmares and neck wounds.

Francis realistically plays a man of science confronted by the supernatural. His realizations are only reached after he can open himself to leaving science behind.

Gershenson, as a result, is alone in his fight against Dracula for most of the play and is a bit shaky at times battling this awesome power.

This original script is enhanced by several simple, but most effective artistic maneuvers. The sets

are plain and mysterious, and the stage is nearly on the same level as the front-row seats, making the nightmare unavoidable. The actors make full use of the whole theater, and the production crew makes deft use of light and sound to add to the mood.

There are several scenes when the sets overlap, and the audience is left watching two places at once. These doubletakes heighten the bizarre and insane mood already created.

This original "Dracula" is stupendous. Prevulsky, his cast and crew dug deep into the depths of their darkest imaginations to produce this show — but without forgetting their sense of humor.

*The Provincetown Theatre Company production of "Dracula" continues at the Provincetown Inn, One Commercial St., Provincetown, on Nov. 2-5 and 9-12. Curtain is at 8 p.m., except for final matinee, Nov. 12, at 2 p.m. Tickets \$10. Information: 487-3466.*



# 'Dracula': look at the underworld

By K.C. Myers

Michael Prevulsky's production of "Dracula" performed by the Provincetown Theatre Company at the Provincetown Inn inspires sympathy and respect for madness and the underworld.

Appropriately, the main setting is an insane asylum in England during the late 19th century. Renfield (Edward Arnott Pate), the bug-eating side kick of Count Dracula in the original novel, "Dracula," by Bran Stoker, is given a starring role in Prevulsky's production. Renfield is bitten by Dracula (James Forrest) in the first scene when he comes to Transylvania as a lawyer to settle a deed for the rich count.

We see him in the next scenes as a madman locked in Dr. Seward's (Butch Francis) asylum in England.

The audience's sympathy focuses on Renfield, whom we see as trapped by both Dracula and the human world of rationality and medicine. The human world is as evil as Dracula as seen through Renfield's eyes because by not believing in Dracula, it does nothing to protect Renfield from Dracula's maddening desires.

Renfield and the other four lunatics, who act as a Greek chorus throughout the play, are sensitive to Dracula's presence. They chant the various moods set by Dracula's seduction of Lucy Western (Phoebe Otis) and Mina Seward (Blythe Frank) and his victory over the men who try to protect the women.

The lunatics crawl over the stage throughout many of the scenes. Dr. Seward, Professor Van Helsing (Randy Gershenson) and Jonathan Harker (Alexei Romanov) are the men plagued by Dracula's growing control over the women and the lunatics. Throughout the play, they step over the lunatics as they

crawl, ignoring the danger signals the lunatics chant.

As the two-act performance progresses, the men are characterized as more and more clueless to Dracula's power. Even Van Helsing, who knows that Dracula is a vampire, lacks the power and initiative to kill him. This becomes strongly evident at the end of act one, when Renfield breaks into Van Helsing's questions saying, "Words, words, Van Helsing."

Words are the rational human's meek tool to understand the greater forces of evil, which communicate quite simply with its victim's emotions and intuition.

Dracula is a somewhat sympathetic character also. He is very evil, but also much more intelligent and romantic than anyone else on stage. He displays, "a strong lust for life," as Lucy Western says of him in act one. He is much more attuned to the utter brutality of life and death as he proves in his philosophical speech to his future victims in Dr. Seward's ballroom in scene four.

"There are far worse things awaiting man than death," said Dracula. "To die, to be really dead, that must be glorious." The meaning is obvious to the audience who knows the story of Dracula, but to his acquaintances, his speech portrays him as a mystic, someone knowing what most do not know. As Lucy says later, "He is fascinating."

Prevulsky's Dracula is not the handsome Dracula played in the 1979 production on Broadway by Frank Langella. This Dracula is modelled after the first vampire movie ever made in 1920 called "The Cabinet of Caligari." He is bald, with a white face and a black mouth. His black velvet cloak with the red satin lining and black tuxedo underneath do portray him as a somewhat less than gruesome character. However,

Renfield, who must constantly be referred to because he plays such a wonderful part in this production, is also not as gruesome as he could be. His tongue is not black from the blood of insects and his clothes are not coated with excrement or blood, as many madmen have been dressed for 19th century lunatic scenes.

The humans, conversely, are not total pictures of health and prosperity. Dr. Seward is short. Professor Van Helsing's powdered wig is ruffled. Jonathan Harker is young and handsome but lacks masculine strength. The leading ladies, Lucy Western and Mina Seward are beautiful in a vulnerable way.

The characters all present dualities of what should be and what actually is. This sets a suspenseful mood for the strange actions and the surprise ending of the play.

Prevulsky seems to know that Dracula fans never tire of watching the powerful, black figure of dominating sexuality in action. We get plenty of it in this production, at the expense of the human characters, but that's fine because after all, it is Halloween and stage makeup is much more interesting on a monster.

Prevulsky said he likes Dracula, and he feels sorry for him. "Dracula has been alive for centuries and centuries," he said. "He is looking for someone who is smart enough to kill him. He gives all the clues, and hopes for death."

Dracula's desire for a male equal is not evident in this production due, in part, to the weakness of the human characters. Whether the characters are weak intentionally or whether it is due to bad acting is unclear.

That is where the production needs work. The male conflict would be taken more seriously, if the human characters were less unstaged by Dracula. In this

case we are almost led to look at this production as a sort of "Rocky Horror Picture Show," which would be great if that was what Prevulsky had intended.

The Greek chorus also deviates from the seriousness of the play at times. It could be, and at times is, used as an effective mood-setting tool. But at other times it exaggerates the mood so that the performance becomes campy.

There is nothing wrong with a campy "Dracula", but a performance should be one or the other.

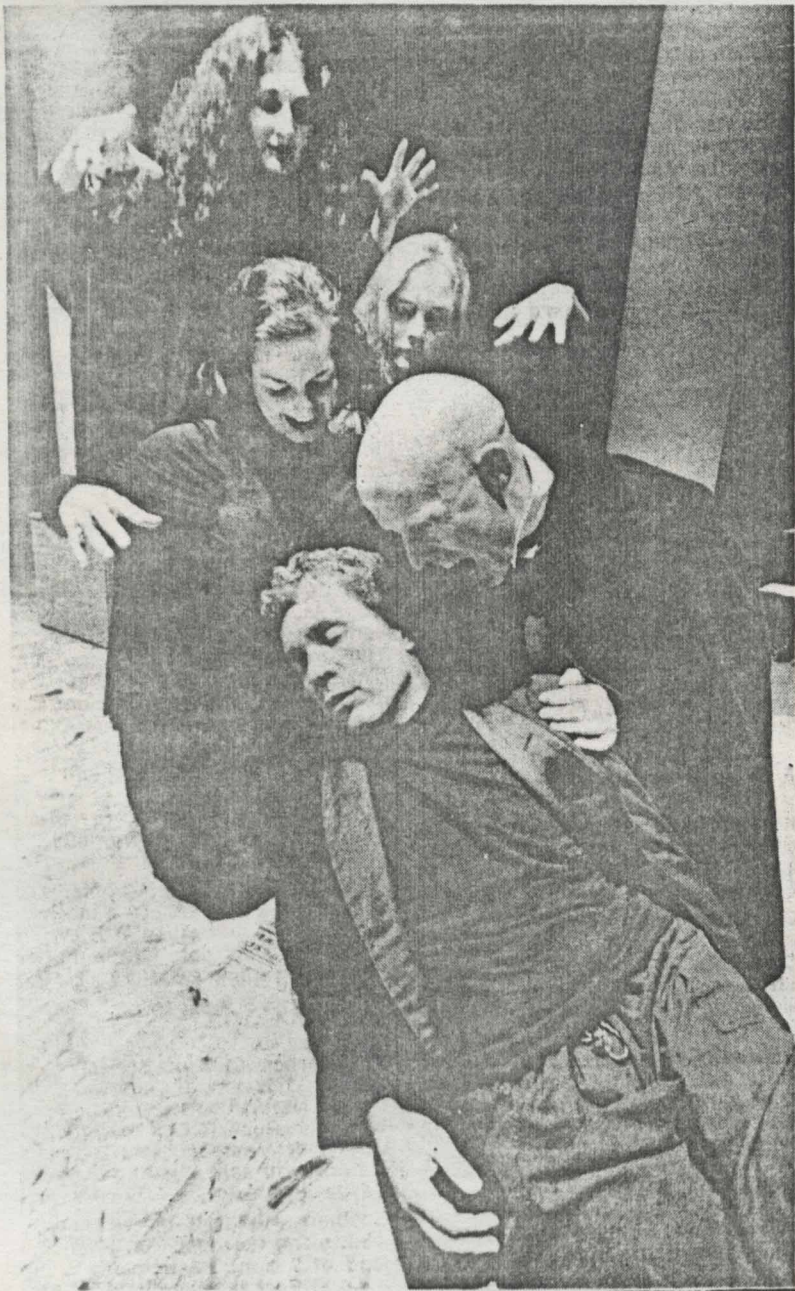
The acting in this production is good. Lucy's screams could curdle milk. Renfield, plays a wonderful, almost lovable madman. Forrest, as Dracula, does an exhilarating job as an intuitive master. His expressions display an animalistic passion. His emotions, which range from anger to hunger to need, are displayed with a spontaneity that is immediate and probing. Forrest's performance stays with you.

Frank does a good job as the less flirtatious Mina Seward. Her performance is especially strong at the end when, under Dracula's spell, she becomes the ultimate bitch-goddess to her dotting husband.

The music in this play is wonderful original music by Ben Kettlewell, who seemed to have an intuitive grasp of the effect of music to frighten, entrance and shock an audience. He perfectly matched Dracula's rasping breath with Forrest's open-mouthed attacks on the female victims.

The play lasts an hour and fifteen minutes. For the large job the director and cast set out to undertake in a short amount of time, they did good work. The play is entertaining and intriguing. It is not a production to be seen forgotten.





TIMES PHOTO BY HIEN DUC TRAN

James Forrest, as a bald Dracula, targets the neck of victim Edward Patt in a Provincetown Theatre Company rehearsal of "Dracula." Playing the wives of the vampire are, from top, Pat Bruno, Lynn McDermott and Dolores Geremia.

# P.A.P.A./PROVINCETOWN THEATRE COMPANY

FOR IMMEDIATE RELEASE: October 5, 1989

PRESS CONTACT: Michael Prevulsky 508/487-3105

PROVINCETOWN THEATRE COMPANY SUMMONS "DRACULA"  
FOR HALLOWEEN, OCTOBER 26 THROUGH NOVEMBER 12

-- Come In Costume!

The Provincetown Theatre Company opens its winter season with a new adaptation of Bram Stoker's classic Dracula, playing October 26 - 31, November 2 - 5, and November 9 - 12. Performances are at 8 p.m., with a final matinee performance on November 12 at 2 p.m., at the Provincetown Inn, One Commercial Street. Tickets are \$10, \$12 opening night, and can be reserved by calling 487-3466. A special discount of \$2 is offered throughout Halloween weekend for anyone attending in costume.

Directed by Michael Prevulsky, this Dracula is an expressionist journey into the darkness of the human mind, exploring the thin line between sanity and madness and delving deep into the roots of evil. Relying heavily on the dark spirit of Stoker's novel and with original music by Ben Kettlewell, Dracula challenges the intellect as well as the courage of its audience.

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