



THE DMTC MOCK PRODUCTION PROJECT PRESENTS

DRACULA

Adapted by William McNulty

The Detroit Mercy Theatre Company's Mock Theatre Project created student teams to create a production in a collaborative event, all while being mentored by professional guest artists. Over the course of 6 weeks, students worked within their teams to perform research and determine a cohesive design approach to the production. They were mentored through the process of creating written work, production paperwork, and final designs. Students have the opportunity to submit their final products to the Kennedy Center American College Theatre Festival.



- Stage Manager Kaelyn Johnson
- Costume Designer Adam El-Zein
- Lighting Designer. Elizabeth Breger
- Dramaturg Elise Panneman
- Professional Guest Artist Sarah Hawkins Rusk
- Set Design & Technical Director Alan Devlin
- Lighting Design Mentor Seth Amadei
- Costume & Dramaturgy Mentor. Mary Elizabeth Valesano
- Stage Management Mentor. Sarah Drum
- Department Chair & Managing Director Greg Grobis

The Department of Performing Arts trains students to develop their intellectual, ethical and practical skills for a creative future. Along with five core concepts, Detroit Mercy Theatre Company is the praxis for student education and training.

- DISCOVERY
- COLLABORATION
- SKILLS
- MENTORSHIP
- FUTURE OPPORTUNITIES



Silent Sky 2019

NOTES FROM THE DRAMATURG COMPILED BY ELISE PANNEMAN

The University of Detroit Mercy has constructed a performance based off of William McNulty's 2008 adaptation of Bram Stoker's Dracula. McNulty had originally created a version of Dracula that could be performed at the Actors Theater of Louisville Bingham Theater in Louisville, Kentucky; the theater he had been an actor at since the seventies. After performing the original stage version of Dracula for several years (the 1924 John L. Balderstone and Hamilton Dean dramatized adaptation) the Bingham Theater's stage props and set pieces had begun to deteriorate. The theater gave McNulty an opportunity to recreate the story of Dracula in his own vision instead of simply recreating the props and set pieces for the same old show they had been doing. Heavily influenced by reading stories as a child such as fairytales from the Brothers Grimm, *Tales from the Crypt Magazine*, and Stephen King novels, McNulty's adaptation of Dracula has more of a classic "monster movie" feel. It was William McNulty's love for monster movies had led to the creation of the character, The Monster. This adaptation focusses heavily on personifying Dracula's monstrosity nature on the outside, not just making him a dashing character, but a more fearful one. McNulty believes that too many times the character of Dracula gets over romanticized, despite that fact that he is manipulating and harming all our main characters. Our production of Dracula is a fun and chilling play that will leave you scared and excited.



Actors Theatre of Louisville, 2017

The University of Detroit Mercy's production has incorporated a monster element within the classical Victorian era featuring a modern twist. Our designers had worked hard to make the company's vision become a reality. Our lighting designer Elizabeth Breger and set designer Alan Devlin focused on sharp angles and cold, unfeeling colors in the lighting and set design to create a feeling of being trapped, confined in small spaces (fitting since the majority of the play takes place in the Purley Sanatorium). Our costume designer Adam El-Zein are heavily inspired by authentic Victorian cloths, but with a modern twist. Many of our characters outfits are influenced by movies, such as Universal Studio's Van Helsing; another adaption of the Dracula story that had costumes with modern outline with a touch of Victorian era. Black, white, red, purple, and soft pinks are the main colors of the production, designated for individual characters to show their distinct personalities and character arcs.



Joseph Midyett as Harker, Rufio Lerma as Dracula and William McNulty as Van in Fifth Third Bank's Dracula Actors Theatre of Louisville, 2011 Photo by Alan Simons

Within Act II, Doctor Van Helsing speaks an incantation at Dracula. The incantation spoken by Van Helsing is known as an ancient Enochian conjuration for combating evil demons which is found in *The Goetia, The Lesser Key of Solomon the King*, by Alister Crowley.

TRANSLATION OF THE ENOCHIAN CONJURATION:

- “Oel. Amema ilasa!” = “I curse thee!”
- “Do oaipe lehevohe!” = “In the name of Jehovah!”
- “Christeos lukifitas od tofajilo pire peripesol amema ilasa, pujo ialaperigi dasa apila od pujo mire adapehaheta!” = “Let the light and all the Holy Ones of Heaven curse thee unto the burning flame that liveth forever, and unto the torment unspeakable!”
- “Od do oainu od emetajisa, dasa oali do vaunala faorejita faboanau, tarianu do mire notahoa toltoregi salaberotza” ... = “And thy name and seal, which I have put in this dwelling of poison shall be in torment among creatures of Sulphur ...”
- “Od jirasrobe, olpiret do pereje caosajo, do oaipe lehevohe od vaunala do oainudau” ... = “and bitter sting, burning in fire of earth, in the name of Jehovah exalted in Power in these three names ...”
- “Telragrammation, Anaphexeton, od Primeumation!” = “Telragrammation, Anaphexeton, and Primeumation!” (refers to the ineffable name of God, and is used to reference the four-letter name of the creator: YHWH.)



Theatre Memphis, 2019



Charleston Stage Resident Actor Josh Harris as Abram Van Helsing, Garrett Flood as Norbert Briggs, Michael David Wilson as Robert Renfield, and Resident Actor Derek T. Pickens as Dr. Thomas Seward. Dock Street Theatre, 2011.