



The Melton Musical Theatre Company  
proudly presents...

# Dracula

The Musical

Drink deep...and live forever!



The Melton Musical Theatre Company proudly presents...

# Dracula

## The Musical

### Dracula The Musical

Music by Frank Wildhorn  
Conceived by

Book and Lyrics by  
Don Black and Christopher Hampton

Don Black, Christopher Hampton,  
Frank Wildhorn and Des McNuff

Original Orchestrations by  
Koen Schoots

Original Broadway Production by Dodger Theatricals and Joop Van Den Ende in association with Clear Channel Entertainment

This amateur production is presented by arrangement with Music Theatre International

All authorised performance materials are also supplied by MTI

[www.mtishows.co.uk](http://www.mtishows.co.uk)



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# A welcome from our Chairman



## Welcome to our production of 'Dracula'

This is our first show back in Melton Theatre since before the pandemic. I would like to thank everyone involved with tonight's performance. Once again, you've all worked so hard to create such a magical and enjoyable show, showcasing the wonderful talent we have in our company.

The Melton Musical Theatre Company has been at the forefront of musical theatre in Melton Mowbray, delighting audiences for over 100 years.

We were founded in 1919 by Sir Malcolm Sargent, who sought to create a group that would help bring together people from all communities through music. With the help of many willing and talented hands, his idea was a success and since then we have flourished into a community based on values of hard work, inclusivity and friendship.

I would particularly like to thank our wonderful Director Ross. It has been a real privilege to work with Ross again. I'd also like to thank Wes, James, Stephen, and especially Trevor and his team. The musicians have also been wonderful. I am sincerely grateful to our committee who have worked so hard to make this happen. They have all worked so hard to make this production the best it can be.

We look forward to seeing you at our next production of 'My Fair Lady' next Spring.

James Gutteridge  
Chairman

The Melton Musical Theatre Company

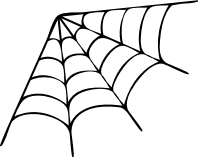


## Director



Ross is a theatre-maker, lecturer and Artistic Director of The Rapsallion Cage theatre training company. He originally trained in Theatre Acting at Bretton Hall and has since completed an MA in Performing Shakespeare, as well as Advanced Stage Combat training with the British Academy of Dramatic Combat. Alongside his educational work, he is currently writing a PhD in Theatre at Guildford School of Acting, which explores 'Problematic Deaths: The Art of Killing in Early Modern Tragedy'.

This production of Dracula The Musical is the first time Ross has collaborated with TMMTC, and he has thoroughly enjoyed working with such a dedicated and talented company in bringing this gothic and hauntingly beautiful musical to life (after life)!



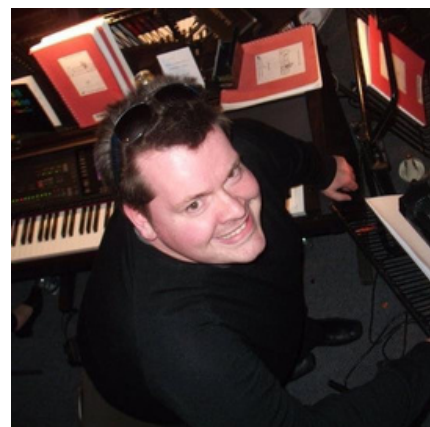
# Musical Director

James Gutteridge was born in Leicester and began to learn to play the piano at the age of eleven. Whilst reading music at university in London, James accompanied the university choir at many places including Westminster Cathedral, Llandaff Cathedral, Westminster Central Hall and at many concerts at the University. During his time there, he held several church organist posts in South West London including, St Anne's, Wandsworth, St Andrew's, Earlsfield, St Matthew's, Surbiton and St Mary's Merton, SW19.

After Easter 2005, James took up his current position of Organist & Director of Music here at St Mary's Melton Mowbray, where, for nearly 18 years, he has directed the choir as well as played the organ for hundreds of services. .

James enjoys working in musical theatre, having worked on professional shows in London and has worked regularly with The Melton Musical Theatre Group for the last 17 years. It's interesting to note that this company was originally formed by Sir Malcolm Sargent during his time as Organist at St Mary's.

James founded the Melton Mowbray Choral Society in 2013 and he is their Musical Director. They are looking forward to celebrating 10 years next year. James has a teaching practice, where he enjoys teaching piano, organ, singing and theory



## Director's vision

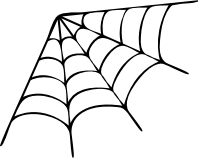


A classic gothic horror story combined with a powerful and hauntingly beautiful score, Dracula, the Musical truly is a show of epic and grand proportions. Set towards the end of the Victorian Age, this rarely performed musical follows Count Dracula's journey from Eastern Europe to the bustling streets of London in pursuit of fresh blood and new adventures. It explores themes of temptation, desire, unrequited love and the consequences (positive and negative) of living when 'there's always a tomorrow.'

The sheer scale of the show (in terms of both its supernatural content and the locations in which it occurs) presents a number of production challenges in its realisation for the stage. From Dracula's ruined and labyrinthine gothic castle to the desolate and remote village of Bistritz; Dr Seward's imposing and oversubscribed Lunatic Asylum to the heights of aristocratic splendour in some of London's finest residences, Whitby Bay, the S.S Demeter and even a journey on the Orient Express. As such, we decided quite early in the development of the production to forego large sets and cloths in favour of creative use of atmospheric lighting and video projection. For example, you might notice how Renfield's cell is presented as a dimly lit and claustrophobic cage within an otherwise vast expanse of shadow and darkness; contained but also very distant. This approach has been used throughout the production to keep the focus on the intensity of the narrative, the character relationships and the action itself.

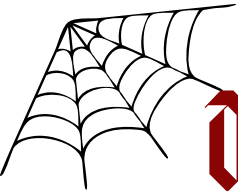
I sincerely thank you for coming to see the show, and hope you enjoy both the amazing music and the gothic spectacle. Thank you also to TMMTC for your incredibly hard work in staging this wonderful show! It's been a fantastic experience, and a true testament to your dedication and talent. To me, Dracula the Musical is like an old friend, and I thank you for giving me the opportunity to revisit and share in it with you. Enjoy the show and keep your crucifix close!





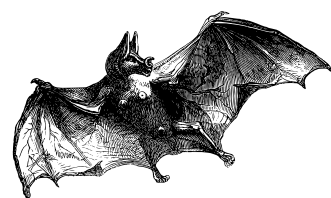
# Dracula the Musical – Act One

Jonathan Harker stands in front of a Gothic castle. It's taken him two weeks to get there from London ("Jonathan's Arrival"). Dracula, standing in the doorway, welcomes Jonathan and introduces himself. Jonathan has the deeds to Dracula's new property and comments that London is a big change from where Dracula's currently living. Dracula admits that while he's a loner, he needs to meet new people ("Solitary Man"). After taking Jonathan to his room, Dracula notices a photograph of Jonathan's fiancée, Mina Murray. Jonathan espouses on her charms, including her purity which has Dracula interested. Alone in his room, Jonathan composes a letter to Mina, who herself remembers how they met ("Whitby Bay"). Jonathan's alone as Dracula materializes and picks up an envelope on the desk. Speculating that it must be for Mina, he promises to have it mailed immediately. Dracula pays special attention to the address and then to the cut on Jonathan's neck. Alone, Jonathan is drawn to the sound of women's voices. Feeling trapped and uneasy, he finds women conversing in a strange language. They urge him to let them bite him ("Forever Young"). Just as they overpower him, Dracula appears. He scolds them for taking him when he's told them Jonathan isn't for them, but they plead to be fed. He throws them a child and looks forward to finding new prey in London ("Fresh Blood"). Dracula is telling Renfield, an inmate in a lunatic asylum, that soon she'll be free. Dr. Jack Seward scolds Renfield for eating bugs but she responds that consuming blood is part of the Master's plan ("The Master's Song"). Later, a ship bearing Dracula's coffin is caught in a storm. The ship is swept into Whitby Bay, where Mina's staying with her friend, Lucy. The ship's captain is dead, and Dracula is gone. After a discussion about the ship, Lucy describes the three men who had proposed to her but she doesn't know how to choose ("How Do You Choose"). That night, Dracula bites Lucy as she sleepwalks. Mina sees everything. Dracula tells Mina that if she accepts his request, he'll let Lucy go. Lucy tells Mina about a dream she just had ("The Mist"). Mina receives a telegram stating that Jonathan is sick and in a convent hospital in Budapest and she wants to go to him. On the ferry to Budapest, Mina feels doubt about her future with Jonathan and hears Dracula urge her to stay with him ("A Perfect life/Loving You Keeps Me Alive/Whitby Bay"). Mina and Jonathan marry while Lucy marries one of her suitors in London ("Weddings"). Van Helsing, an expert in obscure European diseases, had found bite marks on Lucy's throat. She enters, telling the men that she suspects a vampire. That night, Lucy calls to Dracula ("The Invitation"). The next morning, Lucy is looking well but Van Helsing assures Arthur that Lucy doesn't have much time left. Van Helsing comments that there will be victims after Lucy ("Nosferatu"). At Lucy's burial, mourners grieve ("Lucy's Funeral"). As they leave, Dracula emerges and tells Lucy's grave that she's not really dead; Lucy comes out of the coffin and joins Dracula's desire to find new prey ("Life After Life").



# Dracula the Musical - Act Two

Two weeks later, Van Helsing, Arthur, Quincey, Jack, and Mina, and Jonathan are at Lucy's tomb. Hidden, they hear Lucy singing while carrying a baby. As she prepares to bite, Arthur shouts. Van Helsing holds up a crucifix and everyone orders her to release the child ("Undead One"). Dracula is unhappy Mina is keeping him waiting. He leaves Mina to struggle with her conflicting emotions ("Please Don't Make Me Love You"). Van Helsing sums up what they've learned about the vampire, including that he's been in contact with Renfield. Mina asks to go with them to see her. Renfield recognizes Mina and says that she's next. Renfield's been communicating with Dracula mentally for the past two years. When Mina asks if what Dracula's promised her is worth her soul, Renfield warns her to leave London today. Realising what she's done, she begs Jack to get her out of the asylum. Dracula appears disappointed in Renfield ("The Master's Song" Reprise). Van Helsing loses herself in memories ("Summers Come, Summers Go"). Mina hears Dracula's voice, saying they must speak in person but she has to invite him in. Mina wishes she could fly away from all this ("If I Had Wings"). Mina feels disorientated so suggests Jonathan finds a distraction. As Jonathan moves, Dracula, with a raise of his hand, knocks Jonathan unconscious. Dracula announces he's going to make Mina his ("Mina's Seduction"). Jack, Quincey, Van Helsing, and Arthur bust in. Van Helsing holds up a crucifix, but Dracula ridicules her ("It's Over"). Van Helsing tells Arthur and Quincey that Renfield is dead and they plan to kill Dracula in his resting place. Mina offers to let Van Helsing hypnotise her, hoping they could access her link to Dracula's thoughts. Van Helsing consents. When Mina snaps out of her hypnotised state, she insists that they promise to kill her if she turns into a vampire. Jonathan is in turmoil ("You Have My Word"). The men plan to confront Dracula ("Deep In The Darkest Night"). While they travel, Jonathan wrestles with his promise ("Before The Summer Ends"). Van Helsing hypnotises Mina again ("Train Sequence"). Unfortunately, Dracula uses Mina's state to directly contact her. Van Helsing tells everyone else that the only way to save Mina is to kill Dracula, so she and Mina will go to the castle while the rest of the company kill the vampire. Dracula contemplates his eternal life ("The Longer I Live"). Later, Quincey tries to stab Dracula with a stake. Meanwhile, Mina and Van Helsing enter the castle. While Van Helsing battles the vampire women who attacked Jonathan, Mina is happy that finally she'll get answers ("At Last"). Dracula appears and tells Mina to go to him. He is starting to reconsider giving her eternal life and wonders if he should die ("Finale").





## Count Dracula – Ryan Green

Ryan has been with TMMTC for a number of years, performing in a number of supporting and ensemble roles. Ryan was to make his debut lead in Pirates of Penzance in 2020 which was inevitably cancelled due to the pandemic, but is coming back to "life" to play as Dracula! His favorite show is Waitress, and his dream role is to one day play as Quasimodo in The Hunchback of Notre Dame.



## Jonathan Harker – Jak Beasley

Jak has been a part of TMMTC for over a decade and in that time has appeared in numerous productions including "Our House", "Rent" and "Sweeney Todd". He's also directed two comedic shows for the company in "The Full Monty" and "Made In Dagenham". His own theatre company, Dagger's Point Cinematic Theatre gathered critical acclaim with their debut performance of Nick Payne's "Constellations". He's looking forward to being back on stage with those he's worked with all these years to bring you an exceptional production of "Dracula".



## Mina Murray – Dawn Partridge

Dawn has been a member of TMMTC since 2002. In that time, she has performed in many musicals and concerts. Her lead roles include Nellie in South Pacific, Babe in working (with Tinhatters Hinckley), Rita in Made in Dagenham and Mabel in Pirates which unfortunately never made it to the stage due to the pandemic. She is delighted to be back at the theatre to perform the role of Mina in Dracula and is fortunate to be working alongside the very talented Ryan and Jak.



## Lucy Westenra – Katrina Oehrombel

Katrina is a relative newcomer to the company with Dracula being her first performance with TMMTC and she is delighted to play the part of Lucy. She is no stranger to the stage though and has performed in many concerts, oratorios and operas after training as a classical singer at Middlesex university and Trinity College of music, London. She has a strong passion for all things musical theatre and the West End and is delighted to have the opportunity to be involved in this production of Dracula.



## Anastasia Van Helsing – Amy Beale

Amy joined tmmtc back in 2005 for Kiss Me Kate. Show highlights for her include playing Adelaide in Guys & Dolls, Lucy in Jekyll & Hyde, and the lead in Calamity Jane. After a brief hiatus down south with BATS (Basingstoke Amateur Theatre Society) she returned for Oliver in 2016 and enjoyed fun roles in the Full Monty (Estelle) and Made in Dagenham (Lisa). Van Helsing is a very different challenge. She will keep working on that accent



## Arthur Holmwood – Dean Williams

Dean first performed in 1976 at King's Road Infant School. His love of acting and singing continued through school where he performed at the Haymarket theatre. Life got in the way until his Wife joined the Capella choir in 2016; he used to pick her up and thought he would give it a go himself. This led him to help out back stage at several shows. In 2018 he made his TMMTC debut in Sweeney Todd, then came Dagenham and now this is his third show. He has a real affinity to Dracula as he went to Transylvania in 1981 and loved watching the Christopher Lee Dracula movies with his Cousin from behind the cushions.





## Jack Seward – Pete Etherington

Pete's first performance with TMMTC was as Ali Hakim in Oklahoma! 21 years ago. Since then he has enjoyed playing roles as diverse as Frank Pickle ("shall I minute that?") in Vicar of Dibley, Pablo in Sister Act, Motel the Tailor in Fiddler on the Roof, John in Calendar Girls (for which he shaved his head!) and the very nasty Judge Turpin in Sweeney Todd. Pete has warmed to his role as Van Helsing's trustworthy deputy vampire slayer!



## Quincey Morris – John Stewart

John's nine year TMMTC career has included chorus roles in 'Oklahoma', '9-5', and 'Made in Dagenham'. He is looking forward to giving his cowboy hat, a further outing as Quincey Morris in Dracula



## Renfield – Karen Peters

Karen joined TMMTC in 2013 after a long break from being involved with a very small musical theatre group in London. She has played a variety of character roles which started with the part of Sybil in Fawlty Towers 2015 and has come to enjoy playing a more eccentric character, so is thrilled to be playing the part of Renfield.







*Master, they think a locked door prevents you*



*The taste of blood is on my tongue*



*You're the chosen one*



*It's over*







*Please don't make me love you*



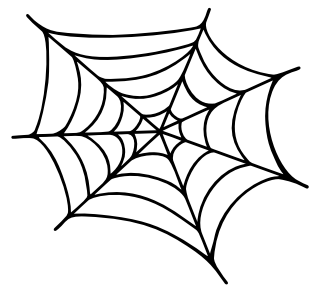
*Are we to have nothing tonight?*



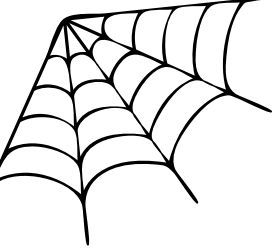
# Act one – musical numbers



1. Prologue (oampire brides)
2. Jonathan's arrival (Jonathan)
3. Solitary man (Dracula)
4. Jonathan's bedroom (Jonathan)
5. Whitby bay (Mina & Jonathan)
6. Dracula's exit (Jonathan)
7. Forever young (oampire brides & Jonathan)
8. Fresh blood (Dracula & oampire brides)
9. The Master's song (Renfield)
10. How do you choose? (Lucy, Mina, Jack, Quincey, Arthur & Company)
11. The mist (Lucy)
12. A perfect life / Loving you keeps me alive / Whitby bay (Mina, Dracula & Jonathan)
13. Weddings (Lucy, Arthur, Mina, Jonathan & Company)
14. The invitation (Lucy)
15. Nosferatu (Van Helsing)
16. Lucy's funeral – Man of woman born (Company)
17. Life after life (Dracula & Lucy)







# Act two – musical numbers



1. Entr'acte
2. Lucy with child (Lucy)
3. Undead one (Van Helsing, Arthur, Jack, Quincey, Jonathan & Mina)
4. Please don't make me love you (Mina)
5. The Master's song – reprise (Benfield & Dracula)
6. Summers come, summers go (Van Helsing)
7. If I had wings (Mina)
8. Mina's seduction (Dracula & Mina)
9. It's over (Dracula & Van Helsing)
10. Hypnosis (Mina)
11. You have my word (Jonathan, Quincey, Arthur, Jack & Van Helsing)
12. Deep in the darkest night (Van Helsing, Arthur, Quincey, Jack & Company)
13. Before the summer ends (Jonathan)
14. Train sequence (Van Helsing, Dracula & Mina)
15. The longer I live (Dracula)
16. At last (Mina & Dracula)
17. Finale (Mina & Dracula)



## Vampire bride – Charlotte Broomfield

Charlotte has been a member of TMMTC since 2017 when she took part in the Vicar of Dibley production as an ensemble member. She has also played in Made in Dagenham and the 'almost a show' production of Pirates of Penzance that never made it to the stage. A keen singer, she took part in all TMMTC's musical concerts from late 2019 to early 2022. Her favourite musical is The Rocky Horror Show. She is really looking forward to vamping it up in Dracula The Musical.



## Vampire bride / Roseanne – Kiri Humphreys

Kiri's love of performing began as a teenager, leading to a variety of roles with Bolton Little Theatre. This will be Kiri's second musical with TMMTC, having joined in 2019 for Made in Dagenham. She is excited to play the role of Vamp Girl/Roseanne in Dracula.



## Ensemble – Carole Tedds

Carole has been a part of Tmmtc for many years and is excited to be a part of this production of Dracula. Although this is the 2nd time she has been a Lunatic - should she be worried it is type casting !!







## Ensemble – Joanne Weleh

Jo is a newcomer to musical theatre and Dracula will be her first performance with TMMTC. Jo's background is in dance especially ballet, taking solo roles in productions such as Nutcracker, The sleeping beauty and The tales of Beatrix potter.

## Ensemble – Hayden Green

A novice Company Member, happy to be a voice in the comparative darkness and a background persona completing the overall scene perception.



## Ensemble – Nick Watts

Dracula The Musical is Nick's first show with TMMTC but he recently took the lead role in his school's production of Dracula Spectacular. His favourite musical is Heathers and he is currently auditioning for a role in his school's upcoming production of Matilda The Musical. He is looking forward to his varied roles as a member of the ensemble in Dracula The Musical.

## Ensemble – Cara Pett

Cara has always had a huge passion for musical theatre. As a child she performed in many different, drama and singing performances at school and as part of Stagecoach.

Dracula will be Cara's first performance but she is very keen to continue for many more shows in the future.



## Ensemble – Ali Percher

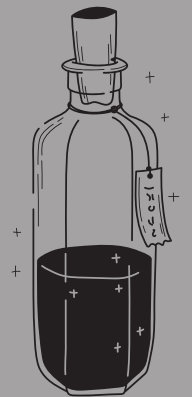
Ali is a newcomer to TMMTC, with 'Dracula' being his first show with the company. However, he has done shows beforehand, and has enjoyed the experiences and skills he has gained. He is currently doing a professional acting course, in which he dreams of making his career path.

## Ensemble – Adam Keightley

This is Adam's second show with the company, after having such a great experience doing Made in Dagenham. He would have never have got into musical theatre if it wasn't for his good friend Jak Beasley (Jonathan Harker), which has led him to meet so many wonderful people and enjoy it so much. Jak also persuaded Adam to join Sky theatre's production of The Wedding Singer. Never did he think he'd make such a wonderful 'Freddie Mercury' wearing the famous 'I want to break free' outfit.

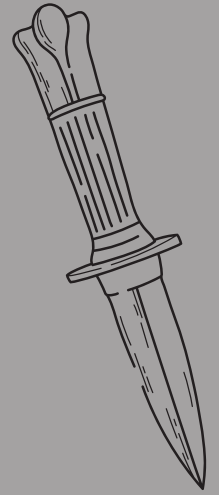






*Immordite nosperatu*

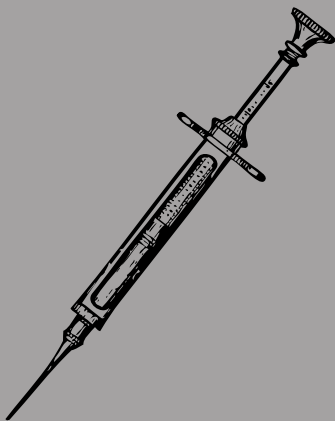




*All is dark, I hear the sound of water still.*

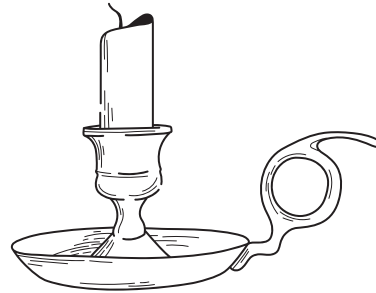
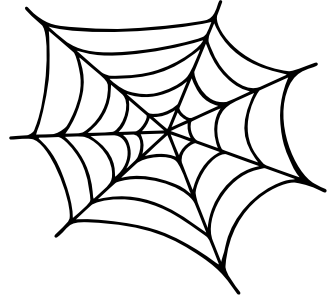


*I heard a voice in my head*



# Band

Violin - John Britten  
Reeds - Beccy Bernamont  
Guitar - Paul Stringfellow  
Bass - Sunim Korja  
Percussion - Richard Dry  
Piano/Conductor - James Gutteridge



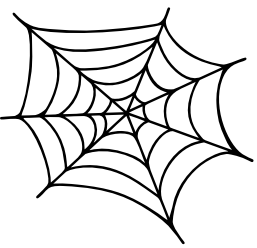
# Behind the scenes crew

Stage Manager - Trevor Adams  
Lighting - Stephen Reid  
SFX - Ross Woods  
Sound - Neil Westley  
Stage crew - James Pritchard, Richard Hand, Ian Cliffe, Digger McConnell, Owen McConnell  
Props team - Judy Marshall, Jude McNulty-Green, Sandra Tebbutt, Ashton Gardner  
Dressers - Suzie Hand, Isabel Hand  
Wardrobe - Charlotte Broomfield, Dawn Partridge, Judy Marshall  
Marketing - Dawn Partridge  
Front of house team - Leslie Hopkinson, Phil Hopkinson, Rachel Roberts, Elaine Gackowski, Sarah Hancock, Linda Howett  
Prompt - Sue Elliott

# Company committee

Chairman - James Gutteridge  
Secretary - Kiri Humphreys  
Kate Felts  
Charlotte Broomfield  
Judy Marshall

Vice Chairman - Dawn Partridge  
Treasurer - Pete Etherington  
Amy Beale  
Trevor Adams





## Translation within the script

**Sa nul atingeti**

How dare you touch him?

**O-am dat ordin**

You've disobeyed me!

**Nati orut sal tine ti**

You never listen.

**Au e un specimen excelent?**

Isn't he a magnificent specimen?

**Dar el apartine stapanului, surorii mele?**

But doesn't he belong to the master, my sister?

**Au, ne apartine, noua.**

No, he belongs to us.



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Dr Jack Seward: Van Helsing's sidekick, asylum manager and one of Lucy's suitors...



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Music by  
Tom Kitt &  
Lin-Manuel Miranda

Lyrics by  
Lin-Manuel Miranda

Inspired by the Motion Picture Bring It On Written by Jessica Bendinger  
This amateur production is presented by arrangement with  
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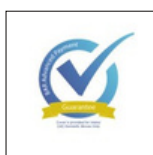
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# MY FAIR LADY

Spring 2023  
Melton Theatre