THE CREATURES OF THE NIGHT: VAMPIRES FROM BOOKS TO FILMS

Andre Marc Strumer
University of Southern Mississippi

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by

Andre Marc Strumer

A Dissertation
Submitted to the Graduate Studies Office
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Philosophy

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ABSTRACT

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by Andre Marc Strumer

December 2007

Focusing on the fact that we are shifting from a Print media culture to an electronic media culture, this is a study that explores how this transformation occurs concerning books to films. Specifically, vampire books and stories that have been made into vampire films will be the main point of this piece.

Besides showing how the media transformation is made, actual historical personages who contributed to the establishment of the vampire myth are discussed. Among these people are infamous mass murderers, medical abnormalities, and servants of the church.

There are three research questions, which are answered by this dissertation. First, how was a specific literary convention and object of fear, the vampire, established from history, legend, and myth into first, the print medium, and thence into the electronic media? Second, what conventions, once established in the print media, made the transition into the electronic media and how did these changes occur? Finally, why is such a comprehensive study of a single object of fear within a single genre of filmmaking an important focal point for understanding how the fears of a society change over the years and how the vampire changes to incorporate those new fears of the society?
The research covers all available vampire films that were directly made from vampire books. The study results indicate that potential individual motivators for why certain aspects of a literary work made the transition to film and others did not cover a wide spectrum, the main reason for inclusion or exclusion of story aspects, and adherences to original plot lines was due to monetary constraints. The higher budget films were most often the films that were closest to the original text.

The completeness of the vampire's dissemination throughout nearly every culture on Earth indicates that this highly pervasive phenomenon is worthy of continuing research.
ACKNOWLEDGEMENTS

The author wishes to thank his two families, the light of his life, his daughter Kristall Jordan, his wonderful wife Emily for her constant support and encouragement, his mother Patricia, his father Jean-Pierre, his sister Danielle, his nephew and first godson Alexander Storm, and his sister Dana, and her three children Christopher, Caitlin, and Colin, for their constant love support, devotion, and encouragement throughout his lifetime. The author would also like to thank Art Kaul, and Gene Wiggins, for their well-placed counsel, as committee members, throughout this writing endeavour. Many interesting things have happened to the author since he and his family moved to New Orleans just two months before Hurricane Katrina decimated the city. The catastrophic impact the storm had on the author's life and home has been a horrific testament to what an individual, his family, and his city can endure. Many of the author's friends, even life long friends, have not been able to adjust to the struggles through which they have had to persevere. To those who have proven themselves again and again, the author points out, "I get by with a little help from my friends."

With their help, the author was able to achieve both his personal and academic goals while emerging with his beliefs, his value system, and his integrity intact, having merely grown stronger as a result of these years of study. Due to the nature of this writing, the author would also like to thank the fictional character of Indiana Jones from Raiders of the Lost Ark. Since seeing this film at age 14, the author wanted to be an adventuring hero professor; he has succeeded in living up to his model. Credit and thanks are also due for ALL the Fun, Understanding, Comfort, and Kindness, all
the friends the author has made and lost along the way. "And surely they are all
honourable men." My limitless love to you all. The reader must remember, "Life is
what happens when you're busy making other plans."

"Lately it occurs to me, What a long strange trip it's been."
TABLE OF CONTENTS

ABSTRACT.................................................................................................................ii

ACKNOWLEDGMENTS...........................................................................................iv

CHAPTER

I. INTRODUCTION AND LITERATURE REVIEW..............................................1

The History of the Vampire Myths and Medical Abnormalities
Vampires in the Ancient World
Babylon And Assyria
Greece
Ancient Rome
Ancient Hebrew
Vampires in Europe
Armenia
The Baltic States
Bulgaria
France
Germany
Hungary
Ireland
Romania
Russia
Scandinavia
Slavs
Spain
United Kingdom
Vampires Among The Gypsies
Historical Personages Associated with Vampirism
The Vampire in Literature
The Literary Conventions of the Vampire Genre
The Evolution Of The Film Conventions Within The Vampire Genre
Summary

II. FILMS MADE FROM
BRAM STOKER’S BOOKS.....................................................................................59

A. Dracula
1. Nosferatu (1922)
2. Dracula (1931)
3. Dracula (1931, Spanish Version)
4. Dracula's Daughter (1936)
5. The Horror of Dracula (1958)
7. Scars of Dracula (1971)
9. The Satanic Rites of Dracula (1973)
11. Dracula (1973)
12. Nosferatu—The Vampyre (1979)
13. Dracula (1979)
14. Dracula Sucks (1979)
15. Love At First Bite (1979)

B. The Lair of the White Worm
   The Lair of the White Worm (1988)
   Summary

III. FILMS MADE FROM
SHERIDAN LEFANU'S BOOK CARMILLA.................................146

1. Blood and Roses (1960)
2. Terror in the Crypt (1962)
3. The Vampire Lovers (1970)
4. Lust for a Vampire (1971)
5. Twins of Evil (1971)
   Summary

IV. FILMS MADE FROM
OTHER VAMPIRE GENRE WRITERS..........................................169

A. Dr. John Polidori's Der Vampyr
   The Vampire's Ghost (1945)

B. Stephen King's 'Salem's Lot
   1. 'Salem's Lot (1979)

C. Stephen King's The Tommyknockers
   The Tommyknockers (1993)
D. John W. Campbell Jr.'s Who Goes There?
1. The Thing (1951)
2. The Thing (1982)
E. Anne Rice's Interview With The Vampire
   Interview With The Vampire (1994)

Summary

V. CONCLUSIONS AND IMPLICATIONS

Limitations of the Study

APPENDIX I

Vampires in Africa

APPENDIX II

Vampires in Asia
China
Japan
Indonesia
Thailand
Tibet
India
Myanmar

APPENDIX III

Vampires in South America
Surinam
Brazil

APPENDIX IV

Vampires in Mexico
CHAPTER I
INTRODUCTION AND REVIEW OF LITERATURE

Focusing on the idea that as a society we are shifting from a print media culture to an electronic media culture, this dissertation will demonstrate how the transformation occurs concerning books to films. Specifically, vampire books and stories that have been made into films will be the main point of this piece. The pertinent literature on the subject is virtually non-existent. The literature review for this dissertation relates mainly to the books written on the historical perspective of vampires, Dracula specifically. Other texts cited include psychological relationships to the fear aspect of vampires and how these reflect the culture at hand.

Besides showing how the media transformation is made, actual historical personages who contributed to the establishment of the vampire myth will be discussed. Among these people are infamous mass murderers, medical abnormalities, and servants of the church.

There are three research questions, which will be answered by this dissertation. First, how was a specific literary convention and object of fear, the vampire, established from history, legend, and myth into first, the print medium and, thence, into the electronic media? Second, what conventions, once established in the print media, make the transition into the electronic media and how did these changes occur? Finally, why is such a comprehensive study of a single object of fear within a single genre of filmmaking an important focal point for understanding how the fears of a society change over years and how the vampire changes to incorporate those new
fears of the society?

If my grandfather were to have met a vampire when he was a young man, the
vampire would have been recognizable by a strict set of characteristics. They would
have met only at night. The vampire would have been a foreigner and would have
spoken with a thick European accent. His hand would have been cold to the touch.
The vampire would have had an aversion to mirrors and garlic. This set of cultural
norms changes from generation to generation. The vampire also changes over time to
incorporate the changes of the culture it is meant to frighten. Within these changes
are the method and means of telling the story.

The earliest vampire stories were told orally, perhaps as a mixture of
entertainment and personal protection. These stories soon found themselves in print,
soon after becoming popular reading material with the incorporation of film into the
story telling tradition. The many different ways the same and similar stories have
been told for generations leads this author to the belief that such a common link
between peoples across cultures and continents justifies not only the study of this
phenomena, but also to the way classic stories adjust to the technologies of the day
and remain current stories of entertainment and personal protection. It begins with
what we fear.

We fear the unknown. Our belief in nightmarish ghouls and spectres allows
us to escape the more realistic fears with which we may live, creatures like Ted
Bundy and Jeffrey Dahmer.

We expect rules. There must be a way that we can predict the route that evil
will take, or we are helpless to defend ourselves against this evil. By studying
creatures with a strict set of rules that govern their behaviours, we can prepare for the conflict that may come between us and them. As Saussure (1959) points out, the mutability of a sign, in this case the vampire allows for an ever-changing presentation of the sign in everyday life. The vampire will change over time according to the same rules that change any sign. With the changes that occur in the vampire, changes will occur in the vampires' victims, us.

Exploring the world of the vampire is no short journey. Crossing cultures and boarders the world over, the vampire has found a home in both folklore and mythology. This creature of fear and revulsion knows no limitations on its access throughout the world. Unlike the spread of a new idea or conceptual invention, the vampire springs up individually wherever there are people who are afraid of the dark and the unknown that lurks in its shadows.

While not every culture has a specifically vampire-like creature in its mythology, every culture has a type of being which effectively performs the same acts of drinking blood, causing disturbances for women and children during and immediately after childbirth, and possessing disrupting qualities for the community at hand. These cultural vampires and selective witches will be examined below.

The descriptions, which follow, open the discussion on what is a vampire. The main idea covering this creature is that a vampire is a creature who does not live, in the traditional way that we live. It is a being, which emerges from its grave to drink the blood of the living to retain a semblance of a normal life.
The History of the Vampire Myths and Medical Abnormalities

Vampires in the Ancient World:

Babylon and Assyria

Discovering the writings of ancient Mesopotamia in the nineteenth century presented a means to understand the complex mythology of the Tigris and Euphrates river valleys, which is now present day Iraq. Looking at this pantheon of spiritual being Thompson (1908) noted a group of seven evil spirits that caused trouble for the living. Thompson has quoted lines from a previously lost text describing these malevolent beings.

Spirits that minish the heaven and earth, That minish the land Spirits that minish the land, Of giant strength, Of giant strength and giant tread, Demons (like raging bulls, great ghosts), Ghosts that break through all houses, Demons that have no shame, Seven are they! Knowing no care, they grind the land like corn; Knowing no mercy they rage against mankind, They spill their blood like rain, Devouring their flesh (and) sucking their veins. They are demons full of violence, ceaselessly devouring blood (Thompson, 1908).

Montague Summers (1960) put forth the position that the closest equivalent of to the vampire was a creature known as the ekimmu. The ekimmu was the spirit of an unburied person. Summers based his understanding of the vampire myth in this
region on the translated writings he found of The Epic of Gilgamesh (or Gilgamish) (Budge, 1920). In this text, the land known as The Netherworld is the home of the dead. It is a gloomy place, but the dead can have a moderate existence here if the body had received a proper, even if it was a simple, burial. At the end of the work is found a series of couplets describing the state of a person who died alone and unburied. Summers (1960) has quoted them:

The man whose corpse lieth in the desert—Thou and I have often seen such an one—His spirit resteth not in the earth; The spirit hath none to care for it——Thou and I have often seen such an one The dregs of the vessel—the leaving of the feast, and that which is cast into the street are his food.

Here Summers (1960) took the key line, "his spirit resteth not in the earth".

Summers took this line to mean those people who died alone without proper burial and were unable to continue on, even into The Netherworld, thus they were forced to roam the earth. With the understanding of the text at the time, this conclusion is highly understandable. There were a wide variety of ghosts and spirits in the area as the text states:

The evil spirit, the evil demon, the evil ghost, the evil devil, From the earth have come forth; From the underworld into the land of the living they have come forth; In heaven they are unknown On earth they are not understood
They neither stand nor sit, Not eat nor drink.

Here it is possible that Summers confused the idea of ghosts who could return after death with revenants. The ghosts had no bodies and could neither eat nor drink. The dead in the underworld had some type of existence, which permitted some corporeal pleasures, e.g. eating and drinking. A change in the understanding of the passage occurred when David Ferry (1992) provided a more comprehensive translation of the Epic.

And he whose corpse was thrown away unburied? He wanders without rest through the world down there. The One who goes to the Netherworld without leaving behind anyone to mourn for him? Garbage is what he eats in the Netherworld. No dog would eat the food he has to eat.

What the new translation presents to us today is that although the idea of vampires did exist in Mesopotamia, it was not as widespread as Summers (1960) and Budge (1920) once thought. Budge worked with the translations of the time and found similar conclusions. Budge commented:

The last lines of the tablet seem to say that the spirit of the unburied man reposeth both in the earth, and that the spirit of the friendless man wandereth about the street eating the remains of food which are cast out of the cooking pots.
Thus, while neither Budge (1920) nor Summers (1960), directly pushed the interpretations of Thompson (1908) toward vampires, it can be understood from the translations available at the time that the two types of spirits, The Seven Evil Spirits and the more traditional vampire creature the *ekimmu* could be identified as being the same type of creature. We have the present research of Ferry (1992) to thank for giving later scholars a clearer picture of undead creatures in Mesopotamia.

**Greece**

Having one of the oldest and most extensive sources of the contemporary vampire legend Greek writing gives us three different types of vampire creatures. These creatures are the *lamiai*, the *empusai*, and the *mormolykiai*. Collectively these horrible spirits, not exactly like vampires in Eastern Europe, but more similar to revivified corpses, are known as *vrykolakas*. The *empusai* and *mormolykiai* are derivatives of the original *lamiai*. They are most commonly understood to be the same type of being, with one small difference. The *mormolykiai* is perceived as a malevolent creature similar to Western European hobgoblins.

In Greece, there is also a presence of a vampire witch known as the *strige*. This name comes from the Latin *strix*. Strix originally meant a screech owl and later to a flying demon that attacked and killed infants by sucking their blood (Leake, 1967).

The *lamiai* are named for Lamia, a Libyan queen who was seduced by Zeus. The king of the Greek gods loved the daughter of Belus and Libya, Lamia. Zeus’ wife Hera became understandably jealous and enraged by her husband’s infidelity and took
revenge on Lamia by killing all of her children, which had been fathered by Zeus. Unable to exact revenge on Hera, Lamia retired to a cave and sought revenge on human mothers by killing their offspring and drinking their blood. As Lamia did these acts, she became more and more like a beast, until she had finally transformed into a hideous beast with a tortured female upper body and a coiled serpent-like lower body (Lawson, 1964).

After Lamia, other similar creatures to her appeared. More deformed than the previously mentioned Lamia; the lamai had two unpaired feet, one normally of brass and the other some type of working beast, a donkey, goat, or ox. These women were able to change, briefly, into beautiful maidens in order to attract, seduce, and kill young strong men for their fresh, rich blood. Even in ancient times, the fear of such creatures was short lived. They became, as has been noted above, a means that parents used to keep their children from behaving badly (Barber, 1988). It has been noted that even to this day, when a child dies suddenly without much explanation, the people say it’s been strangled by a lamai (Blum & Blum, 1970).

When the typical revenant creatures, the lamai, the empusai, and the mormolykiai developed into true vampires, they were known as vrykolakas. The term is derived from the Slavic compound word vbly'bdlaka, meaning wolf pelt wearer. The Southern Slavs passed the term to the Greeks. The way a person becomes one of these revenants is when a person must complete an unfinished task left over from his or her previous life. These creatures were not feared as vampires are feared. Often the revenant would have lengthy visits with its family. Some cases note the revenants fathering children with their former, living wives (Fontenrose, 1959). Thus here is
noted the difference between creatures who return from the grave due to unfinished business from their previously lives, and true vampires who once are created continue to harm and kill, having no set of unfinished business to complete.

When a vrykolaka is discovered, the method of dispatching the creature was burning. They were not staked or decapitated. Abbott (1909) further noted that boiling water, rather than burning was practiced on the bodies of some people suspected of being vrykolakas.

There are present now three citations on how a person will become a vrykolaka. The first is when the person has been cursed. This example is noted when Oedipus curses his son not to be able to enter Tatarus (the place of the dead). The second occurs when a person does an evil or dishonourable act, most often against one's family, such as the murder of a family member, or adultery with a brother- or sister-in-law. Finally, the person may become one of the undead after dying violently or not having a proper burial (Lawson, 1964). During their travels (Abbott, 1909; Blum & Blum, 1970; and Lawson, 1964) picked up information that a person could become a vrykolaka when an animal such as a cat jumped over the person’s open grave.

There is one final type vampire from Greece, the callicantaros. This vampire is a more recent creation after the Christianization of the Balkan and Slavic people. This vampire was the result of children who were born during the 12 days between Christmas and New Year’s (or Epiphany of Twelfth Night, the evening that the Three Wise Men, Balthasar, Gaspar (or Casper), and Melchior are said to have visited the baby Jesus). These children are considered unlucky. This vampire’s activity was
limited to these 12 days. During the rest of the year it traveled in some vague
netherworld. These creatures had manic behaviours and long fingernails with which
it would tear its victims to death. Parents would carefully watch children born during
this time to see if they would cause harm to other members of the family (Allatii,
1645).

Although the church had a difficult time incorporating an explanation of the
old ideas of vrykolakas into the modern Christian religion, they incorporated the idea
of the familial curse into their idea of excommunication. The Church further
explained that a curse or excommunication could corrupt the corpse so that natural
decay would not occur. Consequently, in 1054, with the first separation of the
Christian church into the Holy Roman Catholic Church and the Greek Eastern
Orthodox Church, this is one of the main differences between West and East; The
Holy Roman Catholic Church says that the body of a cursed or an excommunicated
person, who has become one of the undead, will decay immediately. The Greek
Church further altered the idea of single people becoming revenants to those people
who saw the revenants to having seen the devil enter the corpse and cause it to move
around (Lawson, 1964).

Ancient Rome

The Romans did not have as extensive a system of beliefs for vampires as did
the Greeks. There is certainly evidence that a vampiric presence was known in Rome.

The idea of living witches is present to explain unexpected deaths of infants.
This need produced the lamiai in Greece. The Romans had a strix, a night demon the
attacked infants and drained their blood. It was identified as a screech owl. The term is *striges* in Greece, *strigoi* in Romania, and *strega* in Italy. This witch was often a woman who was able to change form and fly around at night in the form of a bird, most often an owl. She sucked human blood and had poisonous breath (Burriss, 1931).

The poet Ovid wrote in the first century in the fourth book of his work *Fasti* on the subject of witches:

They fly by night and look for children without nurses, snatch them from their cradles and defile their bodies. They are said to lacerate the entrails of infants with their beaks, and they have their throats full of the blood they have drunk. They are called striges (Ovid & Frazer, 1931).

Later Ovid continued with an explanation of a ritual dedicated to the Goddess Cama who protects a child from the *strix*:

Immediately she (Cama) touches the doorposts three times in succession with a spray of arbutus (a plant); three times she marks the threshold with arbutus spray. She sprinkles the entrance with water (and the water contained a drug). She holds the bloody entrails of a pig, two months old, and thus speaks:

“Birds of the night, spare the entrails of the boy. For a small boy a small victim falls. Take heart for heart, I pray, entrails for entrails. This life we give you in place of a better one (Ovid & Frazer, 1931).
As late as the ninth century, Charlemagne, after he established the new Holy Roman Empire, decreed capital punishment for anyone who believed that another person was a *strix*, and because of that belief attacked, burned, and/or cannibalized that person. This was the manner associated with the destruction of people who were thought to be witches (Burke, 1977).

By the end of the fifteenth century the witch had been completely changed into a Satanist by the Inquisition. Forced to confess to the various activities associated with witches, many people were tortured with the blessings of the Church. Many of these beliefs continued into the early eighteenth century when Italy caught up with the rest of Europe in its healthy doubt of the existence of such supernatural creatures (Summers, 1961). The Vampire in modern Italy is discussed below.

**Ancient Hebrew**

Concluding the discussion of vampires in the ancient world requires the inclusion of the ancient Hebrew mythology. The Jewish people of the time had no true country, but a strong religious background which now stretches nearly six thousand years. The Bible makes note of *Lilith*. She was the first wife to Adam. When they had an argument on who was to assume the dominant role during sexual intercourse, Adam insisting on being on top, she used her magical knowledge to fly away to the Red Sea, an abode of demons. There she took many lovers and the offspring were demons similar to incubi and succubi. While at the Red Sea Lilith visits with three angels sent by God—Senoy, Sansenoy, and Semangleof, visited. She
came to an agreement with these angels. She would have power over babies, but any baby wearing an amulet with the three names of the angels she would leave alone (Graves & Patai, 1964).

Lilith was still attracted to Adam. She returned to haunt him and his new wife, Eve. At this time, the two had been expelled from the Garden of Eden. In demonic form, Lilith and her consorts seduced the couple causing Adam to father demons, and Eve to give birth to many more. Out of this legend Lilith came to be regarded in Hebrew lore as more of a succubus than a vampire. Men are warned against sleeping in a house alone lest Lilith overtake them (Patai, 1968).

Seen as a group of demonic creatures, the name Lilith covered the lot of succubi that had these vampiric traits. They took out their anger on those who performed normal sexual activities. The Lilith would take their anger out on the children of such unions by sucking their blood and strangling the children. These creatures added complications to pregnancies and women trying to have children. Lilith would cause barrenness and miscarriages. The people who believed in Lilith had an explanation for these problems and unexpected deaths. Expelling Lilith from a home took the form of a formal divorce proceeding. Herein the demon was sent from the house naked into the night (Graves & Patai, 1964).

Continuing her malevolence, Lilith remained a popular piece of lore throughout the early Christian era. She had little new writings about her after the Talmud was compiled in the sixth century of the Common Era. In the Zohar, the most influential of the Hasidic texts, Lilith is described as a succubus, with nocturnal emissions bearing witness to her nightly visit. The main way Lilith caused trouble is

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by attacking human babies. Children who laugh during their sleep are said to be playing with Lilith, and are in danger of dying at her hand. It was at this time that Lilith’s vampire nature was de-emphasized. At this time she was described as playing with children to steal their souls (Patai, 1968).

During the middle Ages more stories about Lilith surfaced. She was identified as one of the two women who came before King Solomon requesting him to decide who the mother of a disputed child was. Lilith has also been noted as the Queen of Sheba. Her presence was found among conservative elements of the Jewish community into the late nineteenth century. Elements of the belief can be found today (Graves & Patai, 1964).

_Vampires in Europe_

_Armenia_

Situated between Turkey and Russia, this small country has a limited mythology concerning vampires. Armenia was the first country to make Christianity its state religion and follows a doctrine closely allied with the Eastern Orthodox Church (Summers, 1961).

The main creature in this region was somewhat benevolent. An account of the vampire creature is noted in 1854. Baron August von Haxthausen visited Mount Ararat in the Caucasians. It is then that the Baron heard the story of the _Dakhanavar_. The _Dakhanavar_ protected the rivers and valleys from intruders. He would attack travelers in the night by biting them on the feet and sucking the blood there. The
creature was outsmarted by two travelers who slept with their feet under each other's heads. When the Dakhanavar came to suck their blood, he found a bewildering creature with two heads and no feet. Completely confused by this new creature, the Dakhanavar flew off into the night, never to return (Von Haxthausen, 1854).

Baltic States

Combining the countries of Estonia, Latvia, and Lithuania, the Baltic States are situated on the southeastern shore of the Baltic Sea. Sharing a common religion, Roman Catholicism, these people have a long history of maintaining their individuality against the encroachments of their neighbours, the Poles from the south and the Russians from the east. The Baltic States have not shown a strong vampire tradition, but they do hold a strong belief in revenants that they share with their Polish and Russian neighbours.

The introduction of Christianity to the region by Germanic Knights in the thirteenth century did not diminish these beliefs. Many people transverse the region. The Estonians are related to the Finns. The Latvians are descended from the Letts, who were an ancient Baltic tribe. The Lithuanians are from another Baltic tribe known as the Balts, who moved into The Nieman River valley from the west. The time of the former Soviet Union had these states existing as part of that country from the beginning of World War II until the break up of that country in 1989.

Noting one specific occurrence during the twentieth century, Montague Summers (1929), tells a tale of vampirism in Lithuania. While in charge of maintaining the peace in his sector, Captain Pokrovsky hears of a suspected vampire attack in one of the villages under his care. Sending a physician to examine the man,
the report returned to him as follows: The doctor noted a loss of blood from a wound in the man's neck for which there was no cause; the man eventually died. His wife left their village. The wife did not want to be driven from the village by her neighbours who might suspect that she was the vampire and cause of her husband's untimely demise (Summers, 1929). This modern experience has many historical references to accompany it. These references are discussed below.

**Bulgaria**

Located south of Romania between the Black Sea and Macedonia Bulgaria began when Bulgar tribes established a military aristocracy over the native Slavs. Pope Nicholas I brought the land under control of the Church in the ninth century when the Bulgarian ruler, Boris-Michael, was baptized in 865. When the Pope refused to send an archbishop or appoint a patriarch for the country and instead sent only two bishops, the ruler looked to the eastern church in Constantinople for direction and sided with the Eastern Orthodox Church when the first split of the Christian churches occurred in 1054 (Summers, 1929). Before the modernization of the country under Christianity, Bulgaria had many varieties of vampires.

Combining words from their Slavic neighbours, the Bulgarians have borrowed words from the Russians and others in the Macedonian area. The Slavic words *opyrb/opirb* combine with more modern Russian words like *vipir*, *vepir*, and *vapir*. Commonly joined together over centuries, today the word *vampir* is the most frequent word (Abbott, 1986).
The Bulgarian vampire emerges from complex rituals surrounding death and burial. It blocked travel into the other world, if the recently dead person was improperly interred. The Bulgarians believe that shortly after death a person who is guided by his or her guardian angel visits the places seen during his or her life. This journey takes 40 days. When completed the person continues to the next life (Georgieva, 1975). Negligent behaviour on the part of the family members may allow the recently deceased to become a vampire. Allowing a cat or dog to jump over the body, or if a shadow were to fall on the body, are two ways the vampire transformation may occur. If the body were improperly washed, then he or she could also become a vampire. Even if all these points are covered, a person who dies a violent death may return as a vampire (Brautigam, 1991).

Other Slavic countries added some anti-social methods of becoming vampires. The non-specific terms of drunks, thieves, and witches, accompanied with more conclusive terms like murderers and excommunicados, are all people who can become vampires. These people are watched carefully (Perkowski, 1989). It is possible in this folklore to become a vampire and live many years married and having children, undetected until some strange occurrence starts suspicions. Aside from their nightly searches for blood, these people seem normal (Summers, 1929).

Another vampire in this region is the obur. This vampire comes from the Gagauz people, a specific subset of Bulgarians with their own language. The word obur is most likely a derivative of the Turkish word for glutton. A loud being, the obur can make sounds like gunshots and move objects like a poltergeist. It is referred to as a glutton because the way of getting rid of such a creature is to offer it great
plates of food and excrement, which it devours and then leaves (Georgieva, 1975).

The final type of vampire from the region is the ustrel. This is a child born on a Saturday, but dies before baptism. On the ninth day after its burial, the ustrel climbs from the grave and attacks sheep and cattle. Ten days later it is strong enough to live without returning to its grave. It rests during the day between the horns of a calf or ram or between the hind legs of a milch-cow. During the night the ustrel moves through the herd attacking the fattest and best animals first, sometimes killing as many as five in one night. The animals once attacked die quickly that night. Any unexplained death of cows and sheep is the primary sign that an ustrel vampire is in the community. Once the presence is suspected, a vampire hunter called a vampirdzhija, who can see the ustrel, is hired. The lighting of a Need-fire begins on a Saturday morning. All the fires in the village are put out. The livestock is then taken to a crossroads on the outside of the village where two bonfires are lit. The animals are moved through the fires and the ustrel drops from the animal where it has made its home and remains at the crossroads where it is devoured by wolves that night. Fire from the bonfires is then used to re-light all the fires in the village (Frazer, 1930).

Vampires of a more traditional origination come from improperly buried corpses or those people who die a violent death. These vampires are dispatched with the traditional stake. However, in Bulgaria, vampire hunting specialists known as djadadjii use a practice known as bottling. Armed with a holy icon such as a picture of Jesus, Mary, or one of the Christian saints, the djadadjii waits where a suspected vampire is to appear. Once seen, the djadadjii chases the vampire toward a bottle stuffed with its favourite food. Once inside the bottle, the vampire is corked in and
thrown in to the fire. It is unknown how one determines what the favourite food of the suspected vampire is (Abbott, 1986).

The folklore of vampires in this region has suffered over the recent years. Changing governments have universally tried to stop superstitious practices. Both the religious practices of the church and vampire belief among villagers have suffered when these small villages have been suppressed.

**France**

France provides only a very limited number of sources for vampire study. French records give note of one main folklore figure. Conversely, there are many occurrences of actual historical people who can be seen as true vampires.

The story of the *melusine* comes from the idea of the classic Greek *lamiai*. *Melusine* was the daughter of King Elinas and his fairy wife. When she grew angry at her parents, she and her sisters turned their magick against them. Her mother, who had magickal powers greater than those of her daughter, repaid *Melusine*’s treachery by turning her into a serpent from the waist down. She was now forced to stay this way until she found a man who would marry her in this new state, with the condition that he never see her on Saturday, the day she remained in her serpent body. Finally finding a man in Raymond of Poitoi, she then used her magick to build him a kingdom.

The couple began to have children, but each of the children was deformed. When one of the children burned down an abbey, killing over a hundred people, Raymond told Melusine that he knew of her curse. She was forced to leave,
condemned to fly through the air until Judgment Day. Melusine returned as a
screaming banshee to lament her torturous existence to each of Raymond’s heirs, until
the day that the castle she helped to build with her magick fell to the ground. When
her former husband’s castle became property of the French crown, she still appeared
before the death of a French king as the spirit of the House of Lusignan (Praz, 1970).

Germany

Germany has a rich history of vampires in her traditions, and can field several
names of mythological creatures in addition to those real life humans who practiced
vampirism within her boarders. Sharing boundaries with the rich homes of folklore
vampires of the east, Germans present the Nachtzehrer in the north. This word means
night waster. To the south in Bavaria, the equivalent word is Blautsauger,
bloodsucker. Other less used words to describe vampires are Nachtotter, night killer,
Neuntotter, killer of nine. One final word of Slavic origin is the Nachtzehrer. This
creature is a revenant, a recently deceased person returning from the grave to attack
the living, usually family members and village acquaintances (Barber, 1988).

Vampires in Germany have similar origins to vampires in the Slavic regions.
People who die suddenly from accidents or suicide are likely candidates to become
vampires. Germans and Poles share a belief that a child born with a caul, which is an
amniotic membrane covering the face of some babies, are likely to become vampires,
especially if the caul is red. In Poland, this type of child is known as a vjesci
(alternate spellings include vjeszci and vjeszcey). Some believe that a Nachtzehrer is
the cause of epidemics. When a group of people dies of similar circumstances, the
one who died first is often identified as the one who caused the others' deaths. A further belief concerning the Nachtzehrer is that if a person's name is not removed from his or her burial clothing, then that person may return as a vampire (Perkowski, 1989).

The Nachtzehrer is a creature that has a habit of chewing on its own limbs and clothing while in the grave. Thus, when the creature finally comes out from the grave, it is common for it to appear as though it has been attacked by a ghoul. The most probable explanation for this appearance is that the graves of the poor are often shallow. The accessibility of predatory animals to the fresh corpse can easily explain how the body may be seen in such a manner. However, this does not explain why the face is not touched. When the Nachtzehrer emerges from the grave, it then goes to feast on the flesh of other dead people. Women who died in childbirth are commonly associated with the Nachtzehrer, and the two are seen often together. If followed back to their coffins, those wealthy enough to have been buried in one, then the Nachtzehrer would often be found in a pool of blood. They take more blood than they can consume.

Prevention from the attacks of vampires takes on several new methods in Germany. The first line of defense in these situations is to put a clump of dirt beneath the chin of the vampire, or a coin or stone in its mouth. Sometimes a kerchief was tied tightly about the creature's neck. More severe methods of protection involve decapitating the Nachtzehrer and driving a spike through its mouth to pin the head to the ground.
Noting similarities between vampires and zombies in rural Bavaria during his 1980s investigation of the Blautsauger, Alfons Schweiggert (1988) identified several new aspects to the creature’s appearance. These creatures are pale in colour and have flaking skin similar to the decomposing flesh of a typical zombie (International Vampire, 1993). The folklore of Bavaria, a Roman Catholic section of Germany, states that those people, who became vampires, became vampires because they had not been baptized, were involved in the loosely defined term of witchcraft, lived an also loosely defined immoral life, or committed suicide. Wolves are a prevalent and problematic part of life in this area of the world. Many people believe that to eat the meat of an animal killed by a wolf is a direct cause of vampirism. Again, we note the belief that an animal jumping over a grave can cause the deceased to become a vampire. One further and truly unique to the area is the idea that a nun stepping over a grave will cause the same effect (Schroeder, 1973).

To escape the perils of a blautsauger, the inhabitants of a community would rub garlic over their doors and place hawthorn, a member of the rose family, around their houses. If there is a black dog in the neighbourhood, then a second set of eyes could be painted on the animal. The vampire would leave the area when it saw the strange four-eyed creature. Killing the creature required a stake through the heart and stuffing the mouth full of garlic (Barber, 1988).

Debating the existence of vampires was the focus of many university scholars following the great vampire hysteria in the early to middle eighteenth century. Several of these great cases of note concern actual historical personages who terrorized communities and drank blood. These cases are discussed in sections below.
focusing on actual historical cases of vampirism.

Hungary

Presenting two different types of vampires from folklore and mythology is only one of two grand contributions the Hungarians have relating to study of vampires in the west. While the terms *liderc* and *nora* are words for vampire creatures found within the fluctuating boarders of this Eastern European country, the scholarly debate on the modern existence of vampires also began in this country. Presenting the idea of the modern vampire to Western Europe belongs to the Hungarians and the great vampire epidemics and subsequent debates (Summers, 1929). It is also a strong point of contention that the word *vampir* has its origins in this area of the world (McNally, 1974). This point has been contested by Katherine Wilson who puts forth the point that the word has been noted in the west some 50 years before it was first published in Hungary (Wilson, 1985). The great vampire debates are discussed below.

The *liderc* is similar to an incubus or succubus. This creature can assume many forms, a man, a woman, an animal, or even a shaft of light. It does not have the power of transformation. It is believed to exist in all shapes at once, and through its magical abilities it appears as one specific form to its human observer. As either an incubus or succubus, the creature attacks its victims and loves him or her to exhaustion (Kabdedo, 1980). Placing garters on the bedroom doorknob and using garlic in the house are defenses against the *lideric* (Domotor, 1982).

Following the *liderc* is the *nora*. The *nora* is a creature that is invisible. It is small, bald, humanoid, and runs on all fours. He is known to jump on his victims and
suck their breasts for blood. In most Slavic cultures, the same type of people fall prey to this type of attack. Those commonly attacked are the irreverent and the immoral. The breast swelled after the attack of the nora. Unclear if the smearing garlic on the breast kept the attack from happening, it is noted as being the best treatment after the attack (Summers, 1929).

**Ireland**

Although this country possesses a rich tapestry of stories regarding supernatural creatures, there is only one such creature, similar to a vampire in the classical sense of the word. Several stories exist about people having experiences with vampires and the undead, but these are individual accounts and not the stories of a single creature or group of creatures. The one definite being known to the region is the dearg-dul. This creature attacks its victims in a similar fashion as the Greek lamiai, arriving at night to torture new mothers by attacking young babies. In a country where infant mortality is still high, this creature still lives on in the folklore of the area (Summers, 1929).

**Romania**

Romania has the notoriety of being the area of the world most closely associated with vampires. Romania holds several words with which to describe the undead. The strigoi (female, strigoaica) is similar to the Romanian word striga, witch, from the Latin strix. The common term in Wallachia is moroi (female, moroaica), also spelled mrony. In Transylvania the term is strigoi. A further
separation in a land rich with vampire lore is between a dead vampire and a living vampire. *Strigoi vii* (plural *strigoi*) is the live vampire. The dead vampire is called *strigoi mort* (plural, *strigoi mort*). The live vampires are destined to become dead vampires after their own deaths (Murgoci, 1926).

Children of irregular births were candidates for vampirism. Also, if a vampire bites a person then he or she becomes a vampire. In addition to these people are men who swore falsely, witches who had relations with the devil, unfortunate people who had a cat jump over their unsealed graves, and those people who committed suicide (Senn, 1982).

Dispatching the vampire comes in many forms. The most common is driving a stake through the body, followed by decapitation, and stuffing the mouth with garlic. A lesser-practiced method of shooting a bullet into the coffin would also work to keep the vampire down. Millet seeds are placed around the grave of a suspected vampire to keep it from leaving the area, as the vampire must stop to count all the seeds before leaving to do its dastardly work. A cure for vampirism that doesn’t result in the victim’s death is after the vampire has been killed by the aforementioned reasons, to dismember the corpse, starting with the liver and heart, burning the whole lot, and mixing the ashes with water and giving the concoction to affected family members as a drinkable curative (Gérard, 1888).

*Russia*

The areas under description in this segment are the lands of the recently formed Commonwealth of Independent States, which formed after the collapse of the
Union of Soviet Socialist Republics in 1991. These lands are Russia, Byelorussia, and the Ukraine. The most common word for vampire in Russia is the word uppyr, which is most probably derived from the Ukrainian word upyr. The word has a similar connotation to the African witch or sorcerer. Here it also connotes the concept of heresy. This heresy is a deviation from the Eastern Orthodox Christianity. A person who died excommunicated would not decompose normally. In Russian thought, the ideas of a heretic and a vampire are closely related. Heretics that could easily become vampires are known by the names, eretnik, eretica, eretnica, or erestun. The most likely candidate for vampirism is one who practiced magic. There are a variety of terms for this person as there are a variety of possible types of magic to practice (Oinas, 1978).

The eretik practiced sorcery and is often said to have sold his or her soul to the Devil. When the person became an eretik, the person possessed the evil eye. With the evil eye the eretik could lure a person into the grave. These creatures have their origins in the fight put forth by the Orthodox against people who practiced a different faith known as Inovercy. Since these people lived and died without confession they were seen as strong candidates for having done the Devil’s work, even if it was done without the person knowing he or she had done such work. These creatures were killed by driving a stake made of aspen wood into their backs or by fire (Perkowski, 1989).

One final account of the transformation of even a pious Christian into vampire comes from the Olonecian region. If a sorcerer entered the body of a dying person at the moment of discorporation, then the person would appear to recover.
Truly the person had become an erestuny, which is the regional term for vampire. Family members and later people in neighbouring villages would begin to die mysteriously. Women who may have sold their souls to the Devil in order to have children are known as ereticy in the Elatomsk region of east-central Russia. After their natural deaths, these women roam the countryside turning others from the true faith. They rest at night near the graves of the impious. It was easy to identify these women at the local bathhouses because of strange noises they made (Coxwell, 1983).

Scandinavia

This area of the globe has a limited tradition of vampire lore. Most of the supernatural creatures here take the form of ghosts or ghouls. There are similarities between the traditional vampire and the ghosts of Scandinavia. Sweden, Finland, and Norway have been the home of great Viking adventures over the past thousand years. During this time there have been several stories to come out of this area relating to those who return from the grave. Although in this part of the world, which in many descriptions includes Denmark and Iceland both in cultural and geographic similarities, these creatures are often revenants as opposed to true vampires. The one main exception to this rule is the mara.

The mara is something like a nightmare only with an actual corporeal form. She appears at night as a beautiful woman, but is in fact a troll. She attacks her victims in a way that resembles the attack of an incubus or succubus. The mara comes in while the victim is sleeping and sits on his or her chest so he or she can neither breathe nor move. In this position, she attempts to open the victim’s mouth
and count the teeth inside. Given time to do her counting, the victim usually died (Craigie, 1970). According to some sources, the *mara* was a person who was in love with the victim, but unknown to him (Hodne, 1984). The *mara* is also known to take horses from the barn and ride them all night. In the next morning, the horse is found in its stable covered in its sweat.

Slowing it down or actually killing it could defeat this creature. To slow it down from counting the teeth in the mouth of the victim, thus killing him or her, one could place seeds around the house. The *mara* then had to count all the seeds before counting the victim’s teeth. Turning the shoes the wrong way at the side of the bed, and placing a scythe at the foot of the bed also kept the *mara* at bay. The main way to kill these creatures is by decapitation or by a stake. They are similar to European vampires in this respect. Having a great blade, such as a scythe, near the point of contact will keep such creatures away. The *mara* would not want to be decapitated during its nightly attacks.

*Slavs*

Stretching from the Adriatic Sea to the Danube River, the homeland of the Slavs includes many people of Eastern Europe from Russia to Bulgaria, and from Serbia to the Czech Republic and Poland. These people have created several countries—Serbia, Croatia, Bosnia and Herzegovina, and Macedonia. The two countries of Hungary and Romania are not Slavic, but do share many parts of their language and lore with the Slavic people within whose geographical region they share common borders. The area came alive when Christianity came to the land formerly
occupied by the Byzantine Empire. It is here that one of the greatest debates about the vampire began.

The first schism in the Christian church occurred in 1054 due to fighting over church policies and administrative matters. The result was the mutual excommunication of each other and the formation of two mutually exclusives branches of Christianity, the Eastern Orthodox Church, and the Western Roman church. While many finer points of church doctrine still bring up heated discussions between the two groups, the main point that concerns this research relates to the corruption or non-corruption of the body after death. The Western Roman church holds fast to the position that when the body of a person does not decompose, it is a sign of the person’s sanctity, which may have gone unnoticed during the person’s natural life. In the East, under the principles of the Eastern Orthodox Church, if the person’s body does not decompose, it is understood to be a sign of God’s disfavour with the person and thus his or her increased likelihood of becoming a vampire.

During the ninth century of the Common Era, several religious strains came together and assimilated. These included pre-Christian pagan ideas, the evolving Christianity, and a mixture of ideas from a dualistic religion of Macedonia and Turkey, now long since defunct known as Bogomilism. When Christianity won out over the remaining religions, the aspects of Bogomil ideas and paganism became demonized, including vampires.

Each language group in the region has a cognate formed from the main Slavic term, which has become our word vampire. These words seem to have evolved from the common word obyri, or obiri and include upirina (Serbo-Croatian), upirbi
(Ukrainian), \textit{upir} (Byelorussian, Czech, Slovak), \textit{upior} (Polish), \textit{wupji} (Kashubian), \textit{lampir} (Bosnian), and \textit{vampir} (Bulgarian, also \textit{vbpir, vepir, or vapir}) (Perkowski, 1989). Many scholars have speculated on the origin of the root term \textit{opyrb}, but it is now a problem without a solution because the history of the early Slavic tribes is currently lost.

A second common term in the southern Slavic region passed from the Greeks to the Southern Slavs is \textit{vrykolakas}. Like the word vampire, it exists in many forms. It is believed it is derived from the Serbian compounds \textit{vblikb} and \textit{dlaka}, meaning one who wears wolf pelts, commonly in ritual settings. In the sixteenth century, the word had come to refer to vampires. Today the older southern Slavic term exists as \textit{vrykolakas} (Greek), \textit{vircolac} (Romanian), \textit{vbkolak} (Macedonian, Bulgarian), and \textit{vukodlak} (Serbo-Croatian, often shortened to \textit{kudlak}). Because of the shared root word, it has become part of the discussion of the relationship between vampires and werewolves (Perkowski, 1976).

Finally, three other words have come to be relatively important in the study of vampires of the region. \textit{Strigoi} (female, \textit{strigoaica}) is the Romanian word for witch. There is also \textit{strigoi mort} (dead witch), a common term for vampires. Russians often replaced the word \textit{upir}, which is their older term form vampire, with \textit{eretik} (or \textit{heretic}), which is a Greek ecclesiastical word for a person who has departed from the true faith. Finally in northern Poland the term used by the Kashubs is \textit{vjesci} (alternate spellings are \textit{vjeszczi} and \textit{vjeszcey}) (Dvornik, 1956).

Further south there are several different types of regional vampires. Serbo-Croatia, Montenegro, Albania, Slovenia, and Bosnia, all have different terms for
similar creatures. They share some of these names with the gypsy people of the region (Summers, 1929).

In Serbo-Croatia, the word *upirina* is the most prevalent word to describe vampires (Perkowski, 1989). This word is a direct descendent of the old Slavic word *obyrbi* or *obirbi*.

Montenegro is the home to the word *tenatz*. This word is used interchangeably with the local word *lampir*. This vampire is the result of a deceased person being inhabited by a type of evil spirit. Another type of blood-sucking witch common to the area is called *vjeshtitza*, also spelled *veshtitza*. These creatures were older women who attacked men, women, and children. They *vjeshtitza* would transform into a moth or a fly, and thus enter the home of the victim and in this guise suck the person’s blood. Gradually the person would grow pale, feverish and then eventually die. Most powerful during the first week of March, steps to prevent the attack were stirring ashes in the family hearth and stringing garlic about the house. One killed a vampire as this one by impaling the corpse with a stake and then burning it (Durham, 1923).

This same blood-sucking witch is called different names in Albania (*shtriga vurulak*), Croatia (*kosac, prikosac, tenjac*, and *lui manari*), and Slovenia (*shtriga*). The existence of these vampires is similar. They are revenants that return from the grave with some semblance of life. People who became these vampires did so as a result of a violent premature or accidental death. Care had to be taken when disposing of a recently deceased person. An animal jumping over the body, especially a cat could be the cause for the person returning from the dead as a vampire. These
vampires are cunning and can live among a village without being detected. The best way of detecting one of these vampires was to lead a white horse (a black horse is used in Montenegro) to the cemetery. The horse, which is ridden by a boy who had not yet experienced puberty or a virgin girl, will not walk near the grave of a vampire. 

A second Albanian trick to rouse a vampire living undetected in a community is to make a cross of pig bones over the door to the church once the entire congregation is inside. The vampire cannot pass beneath the pig’s bones and thus would look frantically about the church for another means to exit (Perkowski, 1976).

The methods differ in how a person can become a vampire, this region of the world holds fast to the ideas that a premature death is a main cause for individual vampirism. If a person is unable to complete his or her life journey, then the person may become a vampire without any contact with another vampire. Falling into these categories are people who die an unexpected violent death, or those who commit suicide. A person who leaves church life, in areas where church life is central, live excommunicated, and thus are candidates for vampirism.

It is believed that on certain days of the year it was bad to have intercourse played, a part in the Slavic ideas on the creations of vampires. The Bulgarians believe that a child who dies before its baptism can become an ustrel. This vampire drinks the blood of cows and sheep. Another sign of a possible vampire is when a child is born with a caul or membrane cap over its head or with teeth (Melton, 1998).

The prevention of the vampire threat came in a variety of ways. Putting objects in the coffin with the corpse was the main way of avoiding vampire activity. The crucifix was the most common object interred with the corpse. Also in this area
of the world, mountain ash is believed to stop vampires from leaving the grave. Seeds such as millet or poppy seed were often scattered about the ground near the burial. The vampire is forced to slowly count the seeds before having the privilege of continuing its vampire life. In extreme cases, staking is done to keep the vampire in the grave. Most places prefer wood, (ham thorn, ash, or oak) some use iron stakes. Believing that the vampire would first eat its own clothes, efforts were made to keep the clothes from the corpse's mouth, by nailing it to the sides of the coffin or by putting a block of wood beneath the chin of the deceased to keep the vampire from eating his way out of the coffin (Perkowski, 1976).

It was necessary to destroy the vampire when it was discovered in the community. Livestock dying, poltergeist activity, the visitations of a succubus/incubus, or the appearance of a recently dead family member or friend as an apparition prompt the discovery. The destruction of the vampire is accomplished by staking either the heart, head, or stomach. Some instances supported decapitation. The Kashub people placed the severed head between the feet of the vampire. Occasionally, the suspected vampire was burned. Priests oversaw the practices whenever possible, amplifying the rituals with holy water or even exorcism (Summers, 1960).

\textit{Spain}

Separated from the rest of continental Europe, Spain has little in its folklore tradition about vampires. It does have a strong presence of witchcraft. In medieval Spain, the witch was able to transform into various animals to steal infants from their
parents at night. These vampire-witches are similar to the medieval *Strega*, and the Portuguese *bruxa* (Baroja, 1965).

*United Kingdom*

The United Kingdom includes the countries of England, Scotland, Wales, and Northern Ireland. This area of the world does not offer much to the legendary folklore tradition of the vampire. The literary benefits given to the vampire in general from this part of the globe is priceless, as well as the actual historical people who practiced vampirism. The most significant mythological vampire from the region comes from Scotland.

While stories of ghosts and revenants are common to the United Kingdom, the story of the *baobhan sith* is the only story that has true vampire characteristics. This creature could appear as either a raven or a crow, but more often as a young girl in a long green dress which was there to hide her deer’s hooves. Similar to the Sirens in *The Odyssey of Homer* (Homer & Lattimore, 1967), the *baobhan sith* in the guise of the young girl would visit male hunters at night and dance with them in amorous relations. If they stayed with the creature all night, they would be found the next morning dead and drained of their blood (Briggs, 1976).

*Vampires Among the Gypsies*

The Gypsies have existed for thousands of years, living as a mobile culture. Their folklore is rich with spirits and revenants, as well as demons and vampires. There is some thought that gypsies brought the belief in vampires from India to
Eastern Europe and beyond. Limited verification is available to support this notion.

The Gypsies name their vampire *mulo* or *mullo* (plural, *mule*). These words translate to “one who is dead.” Gypsies believe death to be unnatural, and so evil forces could have caused any death. This belief is especially strong regarding accidental deaths and suicides (Melton, 1997).

The Gypsies are part of a family/tribe unit. The vampires who returned to cause trouble were often seen as relatives or friends who are displeased with the way they were buried or the funeral rites which had been practiced. The vampire appeared normal except that it would have some small physical abnormality. It may be missing a finger or have animal appendages. The vampire could come either during the day or night. Night was more likely. Northern gypsies, near Germany, believe that vampires can appear at noon, when they would cast no shadow. These people also believe that the vampire has no bones in its body. They believe this notion because there are always bones left behind in the grave (Leland, 1891).

Vampires caused trouble when they returned to the tribe. They would suck the blood of friends and relatives. The vampires would also act as poltergeists may act, moving furniture and throwing small objects about rooms, creating a din. Furthermore, male vampires often would return seeking sexual relations with their old spouses, girlfriends or other women. Women vampires could return to a normal life, but they would exhaust their husbands with their sexual appetites (Vukanovic, 1976).

In Bosnia, Gypsies believe that vampires can be animals or even plants at times. These fears were especially relevant when cats were involved. If a cat jumped over the grave of a recently deceased person, then that person may return as a
vampire. The dead cat could also return as a vampire. In extreme cases, family tools could become vampires, the wooden knot for a yoke or the wooden rods for binding wheat could become vampires if left undone for three years (Trigg, 1973).

Preventing the return of the vampire could be accomplished by hiring the son of a vampire, a *dhampir*, to keep watch and drive away other vampires, which may attack the group. Thinking that iron has special powers, Gypsies often would stake the dead person with a piece of iron in its heart, and smaller pieces would be put in its mouth, over the ears and nose, and between the fingers. Hawthorn could be placed in the shoe or a hawthorn stake may be hammered through the believed vampire’s leg to keep it nailed to the grave. Christian Gypsies used the crucifix while Slavic Gypsies prized a set of fraternal twins born of a Saturday who would wear their underwear inside out. It is said that a vampire seeing this sight would leave as quickly as possible (Vukanovic, 1976).

The vampire was tracked to the grave by means of driving stakes of ash or hawthorn into the ground near the grave or pouring boiling water over it. Prayers were said for the dead. In extreme cases when the body was exhumed, if it did not look properly decomposed, then it was staked in the stomach, heart, or head, perhaps decapitated, and rarer still, the entire corpse would be burned. This final practice was indeed rare and reserved for only the worst vampires, as the Gypsies believe that vampires only live for 40 days (Cleber, 1963).

By combining the historical accounts of legendary vampires from around the world, the medical community offers a suggestion that the idea of the vampire probably developed as a result of a disease called porphyria. According to *Webster's*
Third New International Dictionary (Gove, 1986), porphyria is a pathological state that can be found in humans and some lower animals that is often due to genetic factors. The disease is characterized by abnormalities of porphyrin metabolism, and results in the excretion of large quantities of porphrius in the urine and extreme sensitivity to light. Those stricken with this illness were often anemic. This fact coupled with their hypersensitivity to light led to a veiled existence. These people would stay away from direct sunlight, due to its painful feel to their eyes. They would also be prone to crave meats, which would provide them with the necessary nutrients they required, but otherwise could not get. These poor souls were transformed, primarily through ignorance and superstition, into the fear-producing denizens belonging to the realm of the undead, the vampire.

From these extensive beliefs of folklore and legend and the possible medical explanations of the physical attributes of those with diseases of the blood from around the world, we are left with the real historical personages who are likened unto vampires from the practices they performed during their lives here on Earth.

Historical Personages Associated With Vampirism

The most well known person linked to vampirism and blood drinking is the Romanian prince who put Transylvania on the map for Western Europe and the rest of the world. His name was Vlad Tepes. This man was the model that Bram Stoker used for his character Dracula in the most famous vampire story in literature. Born in Transylvania in 1431, Vlad was the second son of Vlad Dracule. Due to strained
historical alliances between Hungary and Turkey, Vlad Drucule sent his two sons to live under house arrest in Turkey to insure that Vlad Drucule’s father would not side with the Hungarians who were closer to his homeland and political thinking (McNally, 1973).

Vlad Dracula spent his seven years under house arrest learning the Turkish language and customs. When his father was killed and his older brother was burned alive, Vlad set upon a slow process of revenge. Although he had lineage claims to the throne of Wallachia, a province in Transylvania, the political climate of the times forced him to delay his attempts to claim his throne. Ironically, in the summer of 1456 Vlad entered a strange alliance with the Hungarian governor Hunyadi, the same man who ordered the murder of his father and older brother. This alliance was due primarily to the fact that the Vladislav II, a member of another branch of Dracula’s family, who had claimed the throne after the deaths of Dracula’s father and elder brother, had switched his policies toward a pro-Turkish realm (McNally, 1973).

Dracula’s patience had won out against Governor Hunyadi’s mistrust. Dracula kept his focus on vengeance for his family. He made an oath of allegiance to the Hungarian throne and a few days later, he made a similar oath to the vassalage to the Turkish sultan (Melton, 1998).

Vlad had Governor John Hunyadi behind him, when he reclaimed his throne. During the spring of 1459 Vlad orchestrated his first act of revenge. Under the guise of celebrating the Easter festival, Vlad invited the rich merchants, known as Boyers, and their families to his castle for a huge day of feasting. At the end of the day, when everyone was full of food and drink, Vlad arrested the whole lot of them. They were
then forced to march from the capital city of Tirgoviste to the town of Poenari. It was here, during the following summer, that Vlad had these people, whom he held responsible for the deaths of his father and brother, work on building his new castle, which was to be known as Castle Dracula, overlooking the Argus River. These Boyers and their families worked until their clothes hung in rags on their bodies. The way Vlad treated these people was harsh, but it was just the beginning of the way Vlad was to treat those who got in his way (Giurescu, 1969).

Vlad gained the nickname “Tepes,” the Impaler, from his favourite method of dealing with his enemies. Vlad set about making his kingdom safe from invaders. During subsequent campaigns against the invading Turks, Vlad’s armies were victorious against odds as great as six to one. Those captured suffered horrible fates. Vlad would have the soldiers impaled on long pikes and then the pikes were stuck into the ground. At times the new armies of invading enemies would have to march through forests of rotting corpses, sometimes 10,000 deep. Many invaders heard of these tortures and changed their invasion plans. Vlad was a cruel leader and warrior, but he protected Romania from being conquered by the Turks many times (Florescu, 1989).

Comparing Vlad with Ivan the Terrible makes Vlad come out as the greater murderer. Ivan the Terrible was responsible for killing 10,000 people out of the vast population of Russia and the surrounding areas. Vlad killed over 40,000 people out of the 500,000 people under his reign. No one person was as successful at murder and torture until the 20th century (McNally, 1974).
Vlad's six-year reign ended with him again becoming the prisoner of the king of Hungary, Matthias Corvinus. While he was a prisoner from 1462 to 1475, he lived a comfortable existence, after 1466, and soon was seen as the best candidate to take over the Wallachian throne from his younger brother Radu. In the summer of 1475, Vlad was the head of another army. He fought hard against the Turks and many Wallachians who were allied with the Turks against him. Never secure on his throne, he conducted many great battles against the Turkish Sultan, including a lightning raid against the Sultan's very tent in the center of his camp. The raid ended up being against the wrong tent, and Vlad could not regain the initiative during the battle and was forced to retreat. Later in 1476 or early in 1477 Vlad was assassinated. The location of his tomb remains unknown (Florescu, 1973).

Another magnificent creature who lived shortly after Vlad, and who was his distant cousin was a noble woman from Hungary, the Countess Erzabeth Batory, or Elizabeth Bathory. The Countess, due to her high station in the Hungarian court during the first couple of decades of the sixteenth century, had scores of maidens who waited on her every call.

Stories tell of how one day a maiden was tending to the Countess. As the young girl was brushing the hair of the Countess, she accidentally pulled the Countess' hair. Angry, the Countess struck the girl hard enough for blood to come from her face. Some of this blood landed on the Countess' arm. The Countess thought the blood made the area look younger. This noble idea led the Countess to take a liking to the blood of young girls.
The Countess had a huge silver bath tub made, and over the next twenty plus years, with the help of several loyal servants, murdered nearly nine hundred young girls so she could take long baths covered in their young and often virginal blood. The countess was only found out because one of her loyal servants turned her into the King. The Countess' detailed diary of the accounts served to condemn her to a short life before the wrinkles she tried so desperately hard to avoid could set in. Elizabeth was not put to death. The shedding of royal blood for the deaths of commoners was not done. Instead she was walled up in her castle with only a small slot for food and a waste bucket to pass through. She lived just over two years until she died in 1614 (McNally & Florescu, 1984; Wilson, 2000; c.f. Mascetti, 1992). Here we see another aspect of the modern vampire tale in actual historical event, the letting of blood and the mystical power behind this blood.

Another of the many accounts of historical mass murderers and blood letters comes from Scotland. About the middle of the sixteenth century, shortly after the Countess had had her day, a disgusting peasant of a man was born. His name was Sauny Bean. This man was a rogue and scoundrel from his earliest days.

When he coupled with a woman as loathsome as himself, the two began their dealings with the rest of the world. They lived in a cave on the King’s road between Edinburgh and Glasgow. There they bred many children. The children then bred incestuously with their siblings and parents.

As a clan, they killed nearly 1,500 souls over the course of a twenty-five year period. Their days of murdering ended when word finally reached the king from one of the only survivors to have escaped death at the hands of the Beans. The king sent
five hundred men to wipe out the clan, which had grown to nearly fifty strong from
the original Bean and his wife. When the soldiers arrived at the cave there were
riches of gold and jewels littered about like trash, since The Clan had no use for such
items. In addition to material goods, there were hundred of bodies in all states of
decay and decomposition. The Beans ate many of their victims.

The Beans, who were not killed by the soldiers, were either burned or hanged.
None pleaded for mercy upon execution. Often both men and women would burn,
cursing the executioner and all present, even damning the Christian God in whose
name they were being put to death (Wilson, 2000). It is here that the strongest
suggestion of the anti-Christian theology of the vampire is found in factual history
and therefore lends itself to be replicated in fictional literature.

Historical documents, which comment on the existence of the criminal
activities of vampire acts, were first recorded during the late 12th century and surround
the Vampire of Berwick. In 1196, William of Newburgh completed his Chronicles
(Howlett, William, Étienne de Rouen, Richard, Aelred, Fantosme, et al., 1964). In the
text was the case of the Berwick vampire. In the northern part of England,
there is a town on the border of Scotland named Berwick. A rich man died. Shortly
after his death, he was seen roaming the streets at night. Dogs of the town would
howl deep into the night to announce his presence. The townspeople, who were
scared that this revenant might be the warning sign of a plague, disinterred the man’s
body, dismembered it, and burned the remains. After these preventive acts, the body
never was seen in the town again. There were several deaths caused by a disease that
people attributed to the ripple effects of the vampire being loose on the town (Glut,
There are a greater number of vampiric crimes in more modern times. Due to
the large number of crimes, there becomes a need to differentiate between two types
of vampiric crimes. The first is the crime committed by those who kill for pleasure
and the letting of blood. The second type of crime comes from those who drink blood.
There is a distinction between the second type of people who drink blood for the
intoxicating pleasure they receive from the act, and those who may only sip blood,
often from animals, as part of a religious act because they believe they will gain
supernatural powers from what can be deemed a disgusting practice. The following is
a brief list of some of the more well known vampiric crimes and their descriptions.

Reported in the early 19th century, a German man named Sorgel had a unique
belief in his attempt to cure his own epilepsy. Sorgel killed a man in a forest and
drank his blood. He was later confined to an asylum for his actions. Later that same
year, Antoine Leger, killed a 12-year-old girl and ate her heart. After his death,
Pathologists examined Sorgel’s brain (Melton, 1997).

Violating corpses is not specifically a vampire crime; however two cases are
mentioned here briefly to allow for differentiation between the two types of crimes.
The first crime took place in the cemeteries of Paris in the first half of the 19th
century. A military man named Sergeant Francoise Betrand (1824-1849) was arrested
in 1849 for opening the graves of the dead and eating the flesh of those he exhumed.
His crimes were labeled as vampiric, but were more like the behaviour of a ghoul. In
1886, another Frenchman named Henri Blot was arrested for similar crimes. After he
finished his attacks on two corpses he unearthed he fell into a hypnotic trance, which
facilitated his capture (Brautigam, 1991).

The crimes of Seaman James Brown against living people are more traditional vampire crimes. In 1967, Brown was discovered aboard his fishing boat on its way to Labrador sucking the blood of a crewman he had murdered. This man was the second man he had killed in a similar fashion. Arrested, he was returned to Boston. Sentenced to life in prison, he killed two more men while locked up. After the second killing he was sent to a padded cell in the National Asylum in Washington D.C., where he eventually died (Shay, 1949).

Earlier in the century and across the world in Germany, a man named Fritz Haarman (1879-1924) was making a name for himself. At the time of his arrest and eventual execution, Haarman had killed and eaten more than 20 people. It was noted that during his later years of murder, he began to bite and suck the blood of his victims.

In 1931, Peter Lorre made a film of the crime spree Peter Kurten (1883-1931) had in August 1929, called M (Lorre, & Lang, 1931) and directed by Fritz Lang, which has the position of note to be the first serial killer movie ever made. Peter Kurten, also a German man, was killing at the same time as Haarman. Kurten started out killing as a nine-year-old boy in 1892. Striking again in 1913 at the age of 30, he was silent for many years until in 1929 he started what was to be his final killing spree. These ghoulish crimes culminated in August of 1929, when he killed nine people, mostly young girls. After his initial excitement from the murders, he became fixated on the victims' blood. He began to drink the blood of his victims, continuing even after the blood had made him sick. In one case, he bit and drank from the
wound. Arrested in 1930, he was executed the following year (Melton, 1997).

The Vampire in Literature

The vampire in literature was created by incorporating what people fear in life and adding the romantic qualities of the ancient adventure. The battle between supernatural forces and the natural hero is but one aspect of the vampire story. The added challenge the protagonist faces is the battle within the hero. Bram Stoker’s novel Dracula (1897) is the most well known of the vampire stories, although it is not the first.

The Literary Conventions of the Vampire Genre

The tradition began in June 1816 at the Villa Diodati in Geneva, Switzerland, one of the homes of Lord Byron, George Gordon. On the same night on which Byron’s challenge “We will each write a ghost story,” was heard, the various assembled writers, among them Percy and Mary Shelley, Byron himself, and his physician John Polidori, created some of the most lasting tales of Gothic horror ever written. Byron wrote his poem Mazzeppa (1818). Mary Shelley began Frankenstein, or, The Modern Prometheus (1816) that was finished that year. John Polidori began The Vampyre that he finished in 1819. Only Percy Shelley began a story that he was to later abandon unfinished. Polidori’s story, although not the greatest piece of fiction, holds the distinction of being the first work to introduce the Vampire to

Thomas Prescott Prest wrote *Varney the Vampire* (1847) which includes conventions of the first story. Sheridan LeFanu wrote the third story, *Carmilla* (1872). This story reverts to some Central European folklore to add to its presentation of the vampire as an evil creature of the night. In this story, the vampire protagonist is female, as is her victim. This is the story, which had the greatest influence on the Bram Stoker novel, which most of whom are familiar with print media versions of the story would recognize as the origin of the character of Count Dracula. Although Stoker’s two hundred page book is some five hundred pages shorter than *Carmilla* (1872), many points of *Dracula* (1897) come directly from *Carmilla* (1872), e.g.—the setting of the solitary castle in far eastern Europe, the daughter of the Englishman who has never seen her father’s country, and the seduction of the innocent girl in her bed chamber at night. All have their origins in *Carmilla* (1872). This point is illustrated by the following quotation from James L. Campbell’s (1948) book *Supernatural Fiction Writers*.

All the rituals and set pieces common to the modern formula [for a vampire fiction] appear in *Carmilla*, beginning with it three-part formal design—attack, death-resuscitation, and hunt-destruction. Also included are the vampire’s seduction of the victim, the confusion between dream and reality, the vain attempt to explain supernatural events in rational terms, and folk recipes for recognizing, capturing, and killing vampires.
Again we see that the story was one strong enough to go through several incarnations in the print media before being transformed into the electronic medium of film. Once in the medium of film, the story again had several incarnations some of which are highlighted below.

*Interview With The Vampire* (Rice, 1976) is the latest written work on the subject of vampires. Anne Rice has written several books on the subject and her first opus has been made into a film with the same title. This book to film transformation will be extensively discussed in the dissertation. Let it suffice here to say that Rice’s latest addition to the chronicle of the vampire introduces new conventions to both the print and the electronic media genres, e.g.- A homosexual couple trying to have a child. The vampires in her books are hardly the villains in all the circumstances in which they find themselves. Issues of family life are explored as well as the vampire’s quest for self, which is seen when Louis wishes to find out how vampires came into existence. Naturally, this is a typically human quality that is explored through the eyes of a vampire, but nonetheless, it is a new way in which the vampire genre is given life.

*The Evolution Of The Film Conventions Within The Vampire Genre*

The catalogue of vampire films is extensive, but even the most comprehensive study of the subject, *Video Heads: Vampires on Video* (Melton, 1997) only lists the books or stories made into films and contains nothing on how the transformation occurs. The titles given in this book will form the backbone of this dissertation. Each book to film or story to film will be examined to determine what conventions made
the change from one medium to the other medium. The stories include works by
Stephen King: 'Salem's Lot (1975), Sleepwalkers (1992), and Stephen King’s The
Tommyknockers (1987); Sheridan LeFanu: Carmilla (1872); Dr. John Polidori:
The Vampyre (1818); Anne Rice: Interview With The Vampire (1976); and Bram
Stoker: Dracula (1897) and The Lair of The White Worm (1911). Along with these
literary texts, Wuthering Heights (Bronte & Bronte, 1847), The Pit and the Pendulum
(Poe, 1843), and The Fall of the House of Usher (Poe, 1839) are three more works of
fiction with vampiric undertones (Carcache, 1998).

Another exemplary work on the study of vampires and how they have become
a part of our worldview is: Vampire: The Complete Guide to the Undead (Dunn-
Mascetti, 1992). This book provides a comprehensive historical development of the
vampire. Other guides include Riccardo (1983) and Waller (1986).

All the conventions of the vampire film have their roots in the print stories,
which came before them. As the following discourse explains, the films within the
genre change with the times according to what new fears of the unknown present
themselves.

In film, the vampire has provided a series of adventures for viewers to explore.
Gradually, as the vampire genre grew, the vampire became humanized. The rules for
his or her behaviour changed. They were no longer predictable creatures of the night
that had a regular series of vulnerabilities. By becoming more humanized from film
to film, the vampire ceased to be a threat of the old world, and became less
generalizable.
The film tradition started in 1922 with the silent picture *Nosferatu*. This work was succeeded and surpassed by the sound film *Dracula* (1931) starring Bela Lugosi. This film had the effect of establishing the film conventions of the vampire story, just as *Carmilla* (1872) had in establishing the literary conventions of the story. He was from a mysterious far-away land, Transylvania, and spoke in a thick accent. He was a typical middle European, dark skin, eyes, and hair. This description added to his alienation. He was foreign. By the vampire Count Dracula being presented as a foreigner, he was more easily seen as a threat, as an enemy. Therefore, this threat would be easier to fear and it would be easier to accept his death and easier to kill him.

At this time, rules for the destruction of a vampire were set. A stake through his non-beating heart, wolf-bane to repel him, the light of the sun, which would burn him with goodness, e.g. God’s love, and the fail-safe cross or crucifix, would drive away anything not of Christ, therefore evil.

The rules with which a vampire attacked his victims were also set. Vampires mesmerize with their eyes. They may only attack at night. They prey on the innocent, biting the neck and drinking the blood. If the vampire bites someone on the neck three times, then the victim becomes a vampire also. There is no free choice present regarding the victim. The vampire bites you; you become a vampire. It is not the victim’s fault. This point will be further explored later.

Van Helsing made the point in *Dracula* (1931) that “The strength of the vampire is that people will not believe in him.” This denial led to many victims throughout the genre. This is a repression of the fear caused by the vampire. This
repression of fear relies on the insistence of a rational explanation for what is going on. Carl Jung (1970) says we create the "shadow"; this is the shadow of our fears, what we are afraid of, and then we deny its existence because it is too frightening to believe.

We also have a set of rules given us by the films to describe what the vampire will look like. The vampire is cold to the touch, cold like the grave in which he or she should be lying. He has long fingernails, and bad breath. These characteristics further help us see the vampire as a monster, alienated from us by certain identifiable traits. He can shape-change into other creatures of the night, wolves and bats, which ease his moving about when he must travel into our world to feed on our lifeblood. The vampire has great strength, which allows us to fear him on another level: pure physical strength. We are nearly helpless against this creature. His towering amounts of strength further make him a formidable opponent. One of his qualities that we can use against him is that he casts no reflection or shadow. However, this is only a means of detecting the creature; it has no bearing on our abilities to kill him.

These were the rules governing the vampire, as set up by the first film in the study, Dracula (1931). As the genre progressed and as an audience became more familiarized with the creature, the rules of the game changed.

Many other films were to follow. The sequel to Dracula (1931) was Dracula’s Daughter (1936), which started the story at the same point at which Dracula (1931) ended. Next was the film The Horror of Dracula (1958), starring Christopher Lee and directed by Terrence Fisher.
By the mid 1960s, the vampire was an established family favourite in the
catalogue of terrible creatures the movies presented. The changes seen in the vampire
in Roman Polanski’s film The Fearless Vampire Killers (1967) brought more realism
to the vampire. Garlic replaces the wolf-bane from Dracula (1931); perhaps wolf-
bane was too archaic to elicit the desired response. As the vampire became a modern
symbol, the things used to repel the creature took a turn toward the modern also. The
vampire’s daylight guardian changes from the insane cackling Renfield, to the mute
hunchback Koukol. This hunchback is unable to betray the vampire in the way that
Renfield inadvertently did in Dracula (1931).

This would have been the vampire my father would have met as a young man.
He would still have been a foreigner with the thick accent. This vampire was stronger
than the vampire of my grandfather’s day. This vampire wins over good. This loss
suggests the need for the forces of good to change its rules of play to keep up with the
ever-changing rules by which evil plays.

Here the audience is presented a view of the vampire that has not yet been
seen. While the comical characters of Ambrosius and Alfred, the Van Helsings in this
picture, try to destroy the vampire, the vampire, more calculating, plans to increase
his numbers. The combinations of the frivolous attitudes and comedic representations
the two vampire killers present on the one side and the reliance on the old standby
means of destroying vampires leads the vampire to have the advantage.

In the end, the vampires have increased their numbers, and won. The fearless
vampire killers are dead. The vampire Alfred (played by the young Roman Polanski)
is trying to save kills him. This is also the first time that Lucifer is entered as the
savior of the vampires.

The response to this point is that vampires must fall into the structured places of the rest of the world. It is either good or bad. That which is repelled by anything Christian, therefore good, e.g. the cross or the crucifix, must be evil or of Satan. In Dracula (1931), evil is seen as powerful, but inevitably defeatable. In The Fearless Vampire Killers (1967), evil is still seen as powerful, but also strategic, and the side of good is seen as incompetent. In the later film, evil wins. This form is simply the same one-sided form of binary opposites, with the evil side winning. Hawkes (1977) exemplified this idea of rigid rules and placements for counter groups. Later films show a breakdown of this structure as the vampires become less classifiable, as mediated by a more greyish view of the world, which better provides a place for explanation than that of strict binary opposites. Levi-Strauss (1963) described this mediating process, and when applied to the vampire, it allows for a furthering of the humanization of the vampire.

The seventies showed us another aspect of the vampire. In the film adaptation of Stephen King’s book ‘Salem’s Lot (1979), short for Jerusalem’s Lot, the vampires break the largest of the cardinal rules which previously had led to their destruction. They challenged the very power and nature of the cross.

When the aged, drunk character of Father Callahan, the priest, confronts the vampire in the creature’s large home, the home has replaced the castle, and the scenic backdrop of rural America has replaced the far-away land, the vampire shocks the priest by questioning his faith, or by asking the priest to question his faith. When the shadow of doubt had been raised in the mind of the priest, the cross ceases to be
anything more than an inanimate object and no defense against the vampire. The
vampire reaches out, touches the cross in the priest's hand and the cross breaks. This
film is important because it is the first to present the idea of religion being ineffective
in the battle against vampires and, hence evil. This trend, de-emphasizing the
religious aspect of the vampire, further gives the creature more depth and continues
its humanization process. We will see how the religious aspect is removed
completely in Near Dark (1987). By removing the religious aspect of the vampire,
science must then provide the cure for the creature. Vampirism ceases to be evil and
becomes a disease.

The Hunger (1984) again alters the way vampires are seen. The vampires in
this film, one of whom is musician David Bowie, also make the break away from the
religious ties which previously held vampires in check. This movie even goes so far
as to use an Ankh, which resembles the cross, to kill their victims.

Bowie plays a vampire, but the vampire Bowie plays is seeking help for a
blood disease. Culturally, this can be seen as a foreshadowing of the rising fear of the
spreading of the A.I.D.S. virus, since the movie disease is also transmitted thorough
intimate sexual contact. This movie helps us to accept vampires as sexual creatures.
Throughout the development of the genre, the vampire has always been seen as
attractive. It is with this movie that the vampires graduate to being objects of sexual
desire. They cease to be the monsters that they were initially portrayed in film. Now
they are creatures that share many of our feelings, such as lust and fear of death. The
continued humanization of the vampire provokes our sympathies as well as our sexual
fantasies.
Bowie’s character is able to go into the world during the hours of daylight, further dissolving the “natural” ideas as to the restrictions on vampire activity. This vampire is attempting to use science to find a cure for his ailment; the vampire ceases to be a creature of evil and becomes merely a being looking for life. This point helps further break down the idea of Hawkes’ (1977) binary opposition.

The early movies helped establish the monster as a foreign creature. The intermediate films exposed some of the failings that were presented as vampiric laws. This last group of films presents the vampire in a light that is more human and less alien, but by being more like humans the vampires actually act more like animals.

The Fright Night (1985 and 1988) movies will be discussed in tandem due to their relative nature. These vampires provide examples of changes in the vampire persona. The first of these changes is in the humourous way the vampire, Jerry Dandrige, uses religion against itself. When on the phone with Peter Vincent, the vampire killer, Dandrige asks that Vincent not bring any cameras or mirrors to his home, citing the reason that he has recently been “reborn,” an interesting point to be sure. Religion takes a further knock when in the sequel the new vampire, Regine, a seductive vampire, tells Vincent, as he holds out a cross to ward her off that trappings such as a cross fail to bring about its original results.

These vampires, Dandrige and Regine, are brother and sister. One of the underlying themes running though the course of the film is that Regine is seeking revenge on Charles, who was responsible for Dandrige’s death in the first film. Thus, the human emotion of revenge is introduced. Regine is able to promise Charles an eternity of suffering, which uses the immortal quality of the vampire to her end.
Finally, the sequel also put a female, or gyno-bloodsucker, in the position of head vampire, Regine. Other movies that made this point are Vamp (1986), with Grace Jones as the head vampire, and The Hunger (1984), with Catherine Deneuve. This interesting point continues the growth and humanization process, as women were previously subservient creatures, e.g. Brides of Dracula (1960).

The religious aspect of the vampire is all but removed in the film The Lost Boys (1988). The only representation of religion is seen when the young vampire killers burst into a Catholic church to fill their canteens with holy water. The more prevalent aspect of this movie is how the head vampire, Max, wishes to get Diane Weist's character to fill his need for female companionship. Again, the family aspect of the vampire is emphasized.

The familial aspect of the vampires is most evident in the film Near Dark (1987). In this movie, religion is completely removed, but the vampires act as a family unit, killing and drinking the blood of the innocent. They protect each other in many of the same ways of a normal, human, family unit, killing and drinking the blood of the innocent. The head vampire, Jesse, assumes the fatherly role as director and conflict mediator and, while all share in the decision making process, the ultimate responsibility falls to him. Also in this film, the cure for vampirism is sought through the use of technology, in particular a blood transfusion. These vampires have ceased to be shape changers, but use cars in which to move around. They also are not restricted to sleeping in coffins layered with the dirt from their homelands, but instead use any convenient place out of the sun.
The later films, *Fright Night* (1985) and *Fright Night II* (1988), *The Lost Boys* (1988) and *Near Dark* (1987), give the responsibility to the individual. In these movies, the protagonist must kill to become a vampire, c.f. *The Hunger* (1984), in which all that was required for the victim to become a vampire was to be bitten by a vampire.

Thus, we have seen the changes that occurred in the vampire. These changes suggest changes in the cultures that created the vampires. The vampire of the 1920s was one who had to conform to a strict set of rules. These strict rules reflected the society of the time. Certain societal things were not done. Some of these conventions concerned abstract ideas such as honour and duty. Others related to more tangible aspects of life such as the courtship and dating interactions between men and women.

Today vampires live with very few rules. Living with a continuing adjustment of social rules and mores, the vampire has become less an undead creature of the night, and more a serial killer who obeys only the rules which the creature creates. These cultural changes will be explored in the main body of the dissertation. The contemporary vampire could be from anywhere. It could be a man or a woman, old or young. Daylight may not even be a concern. *Bram Stoker's Dracula* (1992) directed by Francis Ford Coppola, illustrates this point. In fact, the danger can be from anywhere, or nowhere.

As we become accustomed to certain aspects of vampires, they cease to be frightening. As Carey (1989) put it, we notice things less as we become familiar with them. The vampire is just a model for the unknown that we fear. Tracing how we saw the vampire, first as a threat, then as a creature, with a similar survival habits to...
our own, which may or may not create a conflict between us, we have seen how something alien goes through the stages of acceptance. These stages of acceptance can be traced to any new group, which serves as the “other” until something comes to replace it: communists, Jews, blacks, women, and homosexuals. Therefore, this fear of the unknown is a universal fear that can be used to show that ignorance is a crime worse than being different. It is through the mass media that audiences become socialized toward the acceptance of people or ideas that we may have perceived as threats at one time.

Eventually, as these stories become an icon of the culture, they become community property. In this capacity, the stories take on the resonant tone of the earlier oral tradition’s stories, which could be told over and over again. Each time the story was told the individual storyteller owned it. Thus, the motif of fear and survival remains constant with only the means of telling the tale changing with the technology of the time.

This changing form of evil, and our collective fear, represented in books and films, and presented into our popular cultural belief system, shows just cause why a study exploring the transformation and adaptability of this antagonist from the print medium to the electronic medium is important.

The forthcoming study concentrates on the conventions of the genre that are used in the creation of a film from the book that preceded it. Specifically, what goes into the film from the book and what is left out? Whenever possible, exact reasons for the inclusion or exclusion of certain points will be given.
SUMMARY

Vampires are a universal phenomena. There is not a corner of the world or a culture on it that does not have some type of blood driven monster that keeps its people afraid of the darkness.

It has been this fear of the unknown, and the ignorance coupled with it, that has propagated the ideas of the vampire creature through the millennia. When fear feeds on ignorance the results are explanations derived from convenient examples. At first these examples are people or things that are less fearful than the vampire creatures. Thus these examples offer the classifier a perceived return of control or power.

Once examples are found and data collected, then proper classifications can be formed. It is through these trial and error practices that myths and legends are separated from facts. Terrifying creatures of the unknown become more or less ordinary humans suffering from physical or mental disease. Of course, realizing that the evil creatures of the night are only people like us may be more frightening than if super-natural vampires truly did exist.
CHAPTER II

FILMS MADE FROM BRAM STOKER'S BOOKS

Dracula

*Nosferatu (1922)*

The first surviving adaptation to film of the novel *Dracula* (1931) is *Nosferatu,* *Eine Symphonie des Grauens* (1922). The English translation of the German title is, *Nosferatu, A Symphony of Horror.* This film was made in 1922. It is a silent film with a musical accompaniment and subtitles. It was preceded by two other silent film attempts, a 1920 version from Russia, and a 1921 version from Hungary, of which no copies survive.

The film was made in 1921 for screening the following year. The producers hoped to avoid getting permission from the aging, but still competent widow of the novel's author Bram Stoker. Stoker's widow refused to allow any film to be made from her late husband's writings. The widow did not die the following year as the producers expected. When F.W. Urnneau made the film, it was an unauthorized version. The film was a great cinematic success. However, the widow Stoker won a law suit against the filmmakers and all copies of the film were delivered to her agents and destroyed.

Viewing the film one can see that it is directly influenced by the novel *Dracula* (1931). The director changed the names of the main characters, the setting, and year of the film, as well as some of the key characteristics of the vampire himself, but even

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with all these changes Stoker's story still is unmistakable.

Count Dracula's name is changed to Graf (Count) Orlock. His nemesis Doctor Abraham Van Helsing becomes Professor Bulwar. Jonathan Harker and his wife Mina Murry become Waldemar and Ellen Hutter. Finally, the R. N. Renfield who plays Waldemar Hutter's boss becomes a man named Knock.

The setting of the film changes from London to the German city of Bremen. The year of the story also changes from 1897 to 1838. This temporal shift occurs so that there will be congruence between the year of great rat infestation of the city. In 1836, an infestation of rats in Bremen brought and spread plague quickly throughout the population. The film alluded to Graf Orlock as having caused the plague with the rats he controlled.

Furthering the association between Graf Orlock and rats comes in the appearance of the main vampire. This vampire is not the suave debonair man who is the Count Dracula with whom most people are familiar. Instead, this creature is more hideous. His face, fingers, ears and teeth are pointed and thin, much like a rat. Graf Orlock's teeth are his most striking feature. They are not the long pronounced canine teeth that are so commonly puncturing the necks of victims, but these teeth stick out of the antagonist’s mouth like those of a rat. This vision of the vampire serves to make him more frightening than his cultured European counterparts. This vampire more resembles the undead creatures of eastern European myth and legend than the vampire created by Stoker. Finally, the way Graf Orlock moves is also more laboured than the figure of Count Dracula on whom he is based. While the original Count Dracula is able to glide through the streets of London unsuspected by any who see
him, Graf Orlock moves with a slower and more strained pace which also adds to his appearance of a demonic creature.

The story begins when Waldemar travels to Transylvania to organize the sale of a house in Bremen to Graf Orlock. This house is directly next to Waldemar’s house. He tells his wife he will be gone for several months to the Carpathian Mountains in Transylvania and is gone.

What seems to be Graf Orlock in the form of a canine scares away all the horses tied up outside the village inn at which Waldemar stays the night before he leaves for the castle. While at the inn, Waldemar finds a book, The History of Vampires, which tells of the first Nosferatu, created in the year 1443. The next day Waldemar leaves for the castle, but is warned to beware of the setting sun; he is in the land of phantoms. [As a side note, all of the scenes take place at night, but due to the technological limitations of film making at the time, the scenes were shot during the day to look as if they are shot at night. The filmmaking term for this practice is called "Day For Night."]

Arriving at the castle near midnight, the Graf tells Waldemar that he is late and that all of the servants have retired. One of the most telling scenes from the novel that is placed here in the film is the one when Waldemar (Harker) cuts his finger while dining with the Graf. The sight of Waldemar’s blood excites the count, which also frightens Waldemar. Presenting these scenes allows the fear aspect of the blood lust of Graf Orlock to transcend the limitations of not having sound.

Writing a letter to Helen in Bremen, Waldemar calls her by his pet name for her, which is Nina. Thus we can note the attempts to draw the current story closer to
the original text in which the name of Ellen is Mina. Further in the letter, Waldemar
tells his wife that after a fortnight (two weeks) of staying with Graf Orlock he notices
two strange marks on his neck. He also writes to her that he has terrible dreams, but
tries to reassure her not to worry about him. Shortly after finishing the letter, he reads
in a recently found book on vampires that the victims of a vampire attack can be
noted by two marks on the neck. He begins to fear for his safety. Back in Bremen,
Ellen wakes from a nightmare screaming his name and is taken with a fever.

Coffins filled with earth are brought to Bremen aboard the ship, the Demeter;
Graf Orlock plans his move to Germany. Waldemar had just recently found the
Graf's undead corpse lying in one of the coffins destined for his city. He is distraught
over these new circumstances and sets about to escape from the castle.

Waldemar's employer, Knock goes mad and is confined to an asylum. This
aspect of the film is faithful to the book. While in the asylum the Graf is traveling
aboard the Demeter, the ship has the same name from the book; all of the men aboard
the ship are killed. At the same time, Waldemar pushed onward to Bremen.

After they join together in Bremen, the main characters line up for their final
conflict. Waldemar is reunited with Ellen, and Graf Orlock moves his coffin into the
house next door to them. The plague of rats infests the city.

When the men of the city read from the logbook of the Demeter, they prepare
for the plague. The logbook is presented in a manner which is very similar to the
manner in which the description of the logbook is done in the original novel. The
reason the crew is getting sick is unknown. In the film, it is attributed to rats and the
bubonic plague.
When Ellen opens and reads *The Book of Vampires*, she has broken her promise to her husband. She had promised her husband that she would neither open the book, nor read from it. While reading this book she finds the answer to the question of how to destroy the vampire. If she, “a woman of pure heart” can keep the vampire with her until after the cock crows, then he will be destroyed by the sunlight. The cure has a heavy price. She must forfeit her own life to make sure the vampire will die. Ellen sees that her city is dying day by day. She decides that she cannot allow the death to continue.

The film ends in this fashion. The ending is a great divergence from the original story line. She does keep Graf Orlock with her until after the morning arrives. He is struck by the sunlight and becomes a wisp of smoke, which disappears as the daring Ellen calls out for her husband before she dies. The city is spared. Krock is freed from the vampire’s spell over him. This death of Graf Orlock is completely different from the death of Dracula in the book. In the book, sunlight does not kill the vampire. Sunlight only serves to limit his supernatural powers.

The telling of this version of Dracula stands as a strong rendition of the transformation of the book to film. Even with the limitation of light, film, and lack of sound, the film is still one of the strongest and best-made adaptations of the book and serves to inspire and frighten vampire buffs and horror film affectionedoes to this day.

*Dracula (1931)*

The film *Dracula* (1931) is the most important film on Dracula and vampires ever made. It is through the doorway of this film that all other vampire films pass.
This film closely parallels the book, although it was adapted from the stage play by Hamilton Deane. At times it does present itself as a play put on the screen.

The film begins with Renfield’s trip to Dracula’s castle. It is Renfield not Jonathan Harker who makes the trip. A venerable classic bit that makes the transition from the book to the film is the poignant scene in which the Romanian peasant women upon hearing that the man is going on to the Borgo Pass to meet Count Dracula, hands Harker, now Renfield a cross and tells him to wear it “for your mother.”

The scenes in the early part of the film where the audience is introduced to Count Dracula present many of the most memorable lines from the book in Bela Lugosi’s frightening Hungarian accent. The first is when Dracula and Renfield hear the sounds of wolves baying in the darkness outside at the moon, “Listen to them. Children of the night what music they make.”

Shortly thereafter, when Renfield sees the many spider webs along the grand staircase of the castle entryway, his look of unease provides Dracula the opportunity to say the famous Bible quote “The blood is the life, Mr. Renfield.”

Finally, when Renfield sits down to his dinner with the Count, after his long journey, he asks if the Count will join him. The count responds with a chilling reply, “I never drink wine.”

There is little that can be said in its defense as far as any cinematic prowess or adventurous styles of camera work. A further shortcoming of the film is the limited scope of the director Todd Browning. Although the stage of Count Dracula’s castle is quite elaborate, very little use of the grandeur is seen. When compared with the
Spanish version of the film shot during the same dates of production, the more visionary scope of its director, George Melford comes to life.

Just before the film rejoins the script of the stage play there is an added scene aboard the ship heading to England, which has its name altered from the book. In the book the name of the ship is the Demeter, after the Greek Goddess of the wheat fields and of grain. Here it is called the Vesta. Renfield also makes the trip with Dracula aboard the ship in the film. In the book, Dracula takes the journey alone.

Once the two arrive in England, Dracula sets about to meet his neighbours at the asylum. At the opera, we first see that Dracula is able to hypnotize his victims with his eyes, an act that he does easily with a young usher girl.

Another point that differs between the play and the book is that some of the characters are condensed into one. In the book, Mina Murry has three suitors, Arthur Holnwood, Quincy P. Morris, and Dr. John Seward. In the film, they are all condensed into Dr. John Seward. In this version of the story, Dr. John Seward, is the middle-aged father of Mina Murry, now Mina Seward. Lucy Westenra is the first main character victim of Dracula in this film. Her name is now in this film Lucy Weston. Jonathan Harker is a player whose role is greatly diminished in this film from his part in the novel.

It is through the character of Dr. Abraham Van Helsing that the true nature of the vampire is brought to light. The first indication of the presence of a vampire is when Van Helsing is at a psychiatric interview with Dr. Seward and Renfield. Van Helsing produces a sprig of wolfsbane, which greatly disturbs the insane Renfield. The reaction of Renfield makes Van Helsing explores the two vampire bite marks on
the neck of Lucy Weston, which we now know to be the mark of the vampire. Later, 
in the sitting room of Dr. Seward, when Dracula comes to visit, it is Van Helsing who 
discovers that Dracula is a vampire when he casts no reflection in the mirror of the 
cigarette box, which Van Helsing shows to Dracula. The final clue to the true identity 
of Dracula as a vampire is when he leaves the sitting room, and Jonathan Harker sees 
"a big dog" running across the grounds. Van Helsing corrects him by saying that the 
animal is a wolf.

Other animals that Dracula can control and/or into which he can transform are 
presented during the film. At the film's beginning Dracula turns into a bat while the 
coach carrying Renfield goes to Castle Dracula. Later Renfield himself describes how 
Dracula shows him a sea of rats, which are at the Count's disposal.

Van Helsing, Seward, and Harker plan to attack the vampire and destroy him. 
We know now that Dracula has fused his blood with Mina's. She is under his spell.

Van Helsing is deeply concerned for the safety of Mina. He orders wolfbane 
placed around her windows. This wolfbane replaces garlic from the book, but only in 
this film. When Dracula returns later to have his confrontation with Van Helsing, 
Dracula is not put off by the wolfbane. The crucifix that Van Helsing pulls out of his 
coat puts stops Count Dracula. The new power of the cross sends the vampire away, 
but he has already damaged Mina.

When Mina sits outside with Harker she receives a telepathic message from 
Dracula in the form of a bat. Harker tries to dispatch the bat, fearful that it will get in 
Mina's hair. Mina is naturally not afraid. When the bat goes, she tries to bite Harker 
on the neck. Van Helsing stops the situation in the nick of time with the crucifix.
Mina then sadly tells how Dracula opened up one of his veins and made her drink his blood. This is very much the way Mina becomes tied to Dracula in the book.

The men go off in search of the boxes of earth from Dracula’s homeland. The three boxes are located within the walls of Carfax Abbey, which is located next door to the asylum. In the novel, 50 boxes are located at different points around the city of London. In this film there are only three and they are all located within the abbey.

Instead of destroying the boxes of earth, Van Helsing finds Dracula sleeping in his coffin. Mina is not in hers. Van Helsing does a dramatic staking of Dracula while he is in his coffin. We do not see the stake going into the vampire. This point is done in shadows off screen. Mina tells Harker “daylight stopped Dracula.” The three are free from fear. They walk out of the set into the sunlight and the film ends.

*Dracula* (1931, Spanish Version)

The Spanish version of the film continues along the very same story lines as the film *Dracula* (1931). This film was shot using the same sets and locations as the English language version. The English cast and crew would come to work at 8 a.m. and would work until 8 p.m. At this time, the Spanish cast and crew would come in and work the whole night. It was in this manner that Universal Pictures planned to capitalize on the Latin market for the film. The original idea was to use the English version with Spanish subtitles, but upon further thought, the idea of a Spanish film of its own would stand to make even more money for the studio. Universal Pictures was in desperate need of financial revival at the time. These two films provided the springboard back into financial fluidity that the studio desperately needed. It is to the
credit of these films that there is a Universal Pictures today.

The English language version opened in New York City on Friday the 13th of February 1931 at the Roxy theatre. It played for eight days and was panned by the critics, who as a rule do not favour horror films at all. The national release came in March with a silent version available for those theaters not yet equipped with sound technology. The English language version soon found itself out of theaters. The Spanish version of the film had a much longer cinematic life. It was still playing in theaters through World War II and into the 1950s (Melton 1997).

Universal Pictures had allowed the copyright to expire on the Spanish version of the film and gradually all of the copies had been lost. In 1977, The American Film Institute set about to find a copy of the film from which to make an archival print. After much searching, one copy was found in the Library of Congress. This film had a decomposed third reel. At long last, following up on a rumor that a copy existed in Havana, David Skall went to Cuba in 1989 and facilitated the preparation of a copy. The Spanish version of Dracula (1931) was shown in The United States for the first time since the 1930s on Halloween 1992 at the University of California at Los Angeles (Skal, 1990).

This film was released in New York and Mexico City in April 1931. It was one of the last Spanish language films produced by the United States in the post depression era.

Noticing the differences between the two films can hardly be noticed in the scripts. The two scripts are almost identical. A slight difference lies in the use of the word aconite instead of wolf-bane to describe the flowery plant that Dr. Van Helsing
uses to ward off the vampire. The names of the characters also differ slightly. Instead of calling the heroine Mina, the Spanish film uses the name Eva.

Another interesting separation between the films is that the Spanish version is 27 minutes longer than the English version. During these extra 27 minutes, Van Helsing gives a brief description about the history of the family Dracula who was destroyed by vampires five hundred years earlier. Other small scenes are added which have little bearing on the story transformation itself. Serving more to add scarier parts to the story the drama created by the character interplay makes the Spanish version of the film more frightening than the English version.

The main intrigue that stands out between the two films is how the camera movements and subtleties in lighting differ. The Spanish version of the film is almost an exact copy of the English version of the film. But each of the scenes produced by the Spanish film presents itself as a slap in the face of the common and unenlightened cinematic vision of Todd Browning's English version. In comparison, the English version looks flat and flavourless. The camera movements of the Spanish version of the film give it a livelier feel which helps propel the story forward.

In addition to the cinematic superiority of the Spanish film, the direction of the actors, provided by George Melford, gives the audience a greater feeling of character development. There is much more drama between Dracula and Van Helsing in the Spanish version. The character of Renfield is both funnier and frighteningly insane. The characters of Dracula and Lucia (Mina) are more lively and seductive. The character of (Van Helsing) is presented as stronger and more confident.
One final point of interest that differs between the productions of the two films is in the costumes. While each film has the identical roster of characters, the wardrobe of the Spanish film is more enticing. The female characters in the English film wear clothes that choke them up to their necks. In the Spanish film, each time there is a female character on screen, her neckline drops significantly. At the time, the Spanish actresses didn’t know there was a difference. It was only after both films were screened that the differences were noticed. In an interview given by Lupita Tovar, who played Eva Seward in the Spanish film, she laughingly remarks about how Latin people are more accustomed to showing more skin and that it seemed quite natural to her to do so (Tovar et. al., 2004).

*Dracula's Daughter* (1936)

The exceptionally good sequel *Dracula's Daughter* (1936), starts where *Dracula* (1931) ends. This story had been originally an opening chapter of the novel *Dracula* entitled *Dracula's Guest*. Now it stands as the direct follow up story to the 1931 classic.

Following the precepts set up in the first film, *Dracula's Daughter* (1936) continues the story with the Countess Marya Zalesky, who is the daughter of the recently killed Count. The man, who is trying to help her, Doctor Geoffrey Garth, is a psychiatrist who seeks her freedom from vampirism in lieu of her destruction. Rounding out the rest of the main characters is her servant Sandor, who replaces Renfield as the helper character.
The film opens with the arrest of Dr. Van Helsing for the murder of the Count. Van Helsing is able to talk his way out of trouble with the law by using some of the same cleverness that has kept him at the forefront of the metaphysical profession that includes the study of mesmerism, hypnotism, and Astral projection. He tells the policemen some of the same thing she said in the earlier film. First, the strength of the vampire lies in the fact that people will not believe he exists. Second, he describes the way the vampire can be killed—only with a stake through the heart. This second point shows an adherence to the original text. Vampires can move about during daylight, but they possess none of their supernatural powers.

The countess makes the famous remark to her assembled guests when offered wine to drink, “I never drink wine.” This line adds ties to the previous film; she also claims to be from Hungary. This reference is most likely a reference to Countess Elizabeth Bathory, “The Blood Countess.” She was the Hungarian noble woman who was a distant relative of Vlad Tsepes, the original Dracula. The focus changes from Van Helsing to the young Countess. The film now begins to look at some of the older points that this new villain uses. As was common in the previous film, the Countess has the ability to hypnotize her victims. She illustrates this point by hypnotizing the policeman, Helmut, and a later unnamed male victim in an attempt to slow her need for blood. She, like Count Dracula, needs the blood of the living to support her own life beyond the grave. The Countess is searching for a means to stop this need.

This film continues to add depth to the character by bringing, to the genre, several new points which had been previously unexplored. On one hand, Countess
Marya is the first female vampire ever brought to the screen. It would also be nearly 25 years before another female vampire would hold such a position. It had been the standard for horrific creatures to be masculine.

Another key point that is new to the genre with this film is the search for absolution. The young Countess seeks to rid herself of the life of the undead. She does this seeking in two ways. First, she takes the body of her dead father Count Dracula away when she is first able to do so. She burns his body in her first attempt to free herself of her curse. Her servant Sandor does not want her to return to normal. He takes the ring that was worn by her father, Dracula, and places it on her finger, hoping to change her mind about trying to leave the dark life.

Later in the film, she attempts to use the help of the psychiatrist Dr. Geoffrey Garth. Garth seems to think that he can help her out of this terrible affliction. This desire for treatment eventually leads the group back to Transylvania.

_The Horror of Dracula (1958)_

Universal left the production of horror genre films to smaller production companies, and ceased to put its efforts into any further sequels of _Dracula_ (1897). Hammer Studios picked up the task with enthusiasm. The first attempt by the studio to bring the book to the screen is _The Horror of Dracula_ (1958). This film is second only to Universal's _Dracula_ (1931) in importance to the genre. It also served to make Christopher Lee, who portrays Count Dracula in this film, almost as recognizable a character as the previously successful Bela Lugosi. This film is quite faithful to the original story text, with some strange changes and omissions.
Some of the most glaring changes to the original plot involve the story line. In this film, Jonathan Harker goes to Castle Dracula under the premise of organizing the library of the Count, not to organize the sale of Carfax Abby as in the book. Harker also is only pretending to be on a library mission. He tells his diary and the audience that he has come with the knowledge of his friend and colleague Dr. Abraham Van Helsing to destroy the vampire. His plan doesn't work and it is Van Helsing who arrives in the village to find his friend asleep in his coffin, already a victim of the vampire. Dispatching the former friend with the traditional stake through the heart, Van Helsing then returns to England to relay the news to his family and fiancée.

One of the liberties that Hammer Studios took with the making of this adaptation, is changing the names of many of the standard cast members of the novel. The reason for these changes is not apparent. Lucy Westenra becomes Lucy Holmwood. Lucy is the sister of Arthur Holmwood, who takes the place of all the other male characters. Dr. John Seward, Quincy P. Morris, and R.N. Renfield disappear, or are perhaps condensed into the character of Arthur Holmwood. Mina Murry is no longer the fiancée of Jonathon Harker, but the wife of Arthur Holmwood.

One anachronistic piece of trivia from the film is Van Helsing’s use of a tape recording device. At the opening of the film, the narration from Jonathon Harker’s diary makes note that the day is the May 8, 1885. As this is the same year as the rest of the film, it is important to note that William Jesse Fuchs made the first audio recording on April 15, 1888 (Personal Interview Mickey Hart, 22 October 1999). Aside from this obscure point, the information that Van Helsing gives the audience on the vampire comes into play. First, vampires hate sunlight. Second, vampires are
repelled by garlic. Third, vampires are repelled by the crucifix, which symbolizes the power of good over evil.

During the film, at several points the characters discuss the possibilities of the vampire being able to change form as he does in the novel into a bat, or wolf, or rat. These transformations are dismissed in this film as not part of the vampire myth.

Some other points are missing from this tale as well. The first is that as Dracula drinks more blood he becomes younger. Since Dracula starts and finishes the film looking the same, there is no chance for this part of the book to come to life. Second, there is no boat trip aboard the Demeter. In this story, Dracula arrives in England with his coffins. It is eluded that he may have arrived in a hearse carriage that was transported from the Carpathian Mountains in Transylvania. The time to travel the distance overland would be extensive, but Dracula appears to arrive virtually overnight.

The Horror of Dracula (1958) offers the first Dracula who has canine fangs to bite his victim, which he does on screen. Never before had a vampire’s bite been seen on screen. The use of the new form of Technicolor added a further element of depth to the film; now the blood that Dracula drank and spilled was fresh and rich red.

The film then looks at Lucy's destruction by Dracula and her eventual transformation into a vampire of her own. Her demise comes finally from her insistence of removing the garlic flowers from her room and her pleas to open the windows. Once she has died, she returns in a very gruesome fashion to speak to the daughter, Tanya, of the housemaid Greta, who opened the windows and removed the flowers, thus allowing Dracula to enter her room and consume her mortal life. When
Lucy is tracked to her coffin, after trying to corrupt the young Tanya, she is burned by the crucifix on her forehead. In the book, the burning comes in the form of a Eucharist wafer not the cross, but the burn still appears on her forehead and is only healed with the ultimate destruction of Dracula himself.

The film changes from the adherence to the book again, when it follows Van Helsing and Holmwood chasing after the coffin of Dracula in a nearby town. While they are out, Mina receives a message from Count Dracula, who pretends to be Arthur Holmwood. It is here that Mina falls under the vampire’s spell. Holmwood tries to protect Mina while he and Van Helsing go off searching for the resting place of the Count, by handing her a cross. When the cross is placed in her hand, she swoons. The men then see that the cross has burned her hand.

The men give Mina a transfusion of blood trying to save her after Dracula has bitten her again. This action is one that is very similar to the story line of the novel. [However, emphasizing, in the novel, the dramatic point of the transfusion is that the transfusion is given to Lucy by four men.] It is slightly different from the book in that the transfusion is given to Lucy Westenra not Mina Murry.

In this film, the final fight happens near the Holmwood manor. In the book, the final battle takes place after a long and epic chase from London back to Transylvania. Sunlight proves to be the vampire’s undoing in this film. Dracula is destroyed when Van Helsing pulls down a drape, letting sunlight flood the room, covering first his foot. As he tries to escape the light, Van Helsing pushes him toward the light with a makeshift cross made of two pieces of metal. Once consumed by the light, he turns to dust, leaving nothing but his ring behind.
Brides of Dracula (1960)

The second film based on Dracula (1931), produced by Hammer studios is the film Brides of Dracula (1960). Many of the same technical people who worked on the very successful Horror of Dracula (1958) returned to work on this film.

The most noticeable missing person from the able cast and crew is Christopher Lee, who played Dracula two years earlier. Lee didn’t think it was a good career move to play the same character only two years after the first film. Thus, the film has no Count Dracula. Instead the film presents a different antagonist vampire in the form of Baron Meinster.

This time the setting, both temporal and geographic are similar to the early part of the book. We are introduced to a young girl named Danielle who has traveled by speeding carriage to the distant wild country from Paris to take an appointment as a teacher at a private academy. After her driver leaves her at a small country inn, the Countess Meinster, who offers her a place to stay the night, befriends her. The inn has no room for the young girl.

After being brought to the castle, Danielle has dinner with the old countess who is distant, but accommodating. It is now that the young girl sees the Baron Meinster, the son of the countess. He is chained in his room. By convincing the girl to purloin the key from his mother’s desk, he is able to free himself. After he does, he is free to roam about the castle and the grounds outside. Before exploiting his freedom, he uses his vampire power of mesmerism to make a first victim of his mother. After he drinks the blood of his mother leaving her dead, the young girl, Danielle leaves the castle and is found in the morning by the good Doctor Van
Helsing. The Doctor hears of a village girl who has died the night before. After examining the body, he finds that there are flowers of fresh wild garlic about the girl’s neck. The owner of the inn remarks about the flowers of garlic saying they are village superstitions.

Doctor Van Helsing accompanies Danielle to the academy. He is introduced to the director of the academy as a man from Leiden University, a doctor of philosophy, a doctor of theology, and a professor of metaphysics. These issues are explored further when Van Helsing returns to the small village and meets the priest who has summoned him there. After the cordial introductions Doctor Van Helsing tells the priest of the cult of the vampire and the sickness which it represents. He began to tell Danielle about the sickness, which is further explained as, “a strange sickness, partly physical, partly spiritual” which comes from Transylvania and the lower Danube. After this explanation Van Helsing goes in to describe many of the vampire conventions to the priest at this time.

When one vampire bites its victim the bite can result in making another vampire. This act is called the “vampire’s kiss.” The victim then becomes a vampire. The signs of a vampire are that holy things and Christian images repel it. They are thin and have an air of hunger about them. Some vampires have the ability to transform into bats. These vampires are protected by living people who are either mesmerized by the vampire or so entranced by the vampire that the person obeys out of his or her own free will. The methods of dispatching a vampire are simple and few. A vampire can be destroyed only by driving a wooden stake through its heart, or by burning it.
Many of the aforementioned actions are seen in practice shortly after their description occurs. When Doctor Van Helsing goes to the grave of the recently deceased village girl, he sees her rise from the grave with the coaxing help of the maid of the castle Meinster. The girl goes out into the night, and is able to escape her pursuers with out any difficulty.

Van Helsing tracks the girl to the Baron’s castle, and confronts the recently deceased Baroness. He is finally able to put a stake through her heart. She has no living servant to protect her while she sleeps during the day. It is during this time that Doctor Van Helsing stakes the Countess.

Doctor Van Helsing engages in a humorous encounter with the physician who has come to look at the death of a girl at the academy. He finds himself the only person who is capable of understanding things beyond what meets the eye. The girl, Gina, was at one brief time the roommate of Danielle. Baron Meinster bit the girl.

The end of the film now entertains the final battle sequence between Doctor Van Helsing and the vampire Baron Meinster. Gina arises from her coffin after nightfall and attempts to attack Danielle. Here we see the continued presence of coffins in the vampire myth. (In this film all vampires need to sleep in coffins during the day). Van Helsing arrives and saves the moment. Van Helsing explains the painful truth about the Baron to Danielle who has consented to become the Baron’s wife. After placing a rosary around Danielle’s neck, Doctor Van Helsing goes to the old mill where he engages in a fantastic battle with the Baron Meinster.

The abandonment of the text is the great shortcoming of the production. The positive points of the excellent acting of Peter Cushing and some of the supporting
cast members, as well as the fantastic last fight scene, makes this film a decent film if nowhere near the original text.

The Baron nearly kills Van Helsing after biting him on the neck. Weakened, but not dead, the Doctor cauterizes the wound with a searing hot iron and then pours holy water on it, healing the wound instantly without a scar.

During the final scene Van Helsing uses the holy water to wound the Baron, who loses his position of power in the fight. He rushes out of the now burning mill and is caught in the shadow of the mill, which is in the shape of a giant cross. The vampire dies as the rest of the mill burns in the night.

*Scars of Dracula (1971)*

Hammer films continued their production of Dracula based horror films with a series of films loosely based on the novel. One of the best and most closely related to the original text is *The Scars of Dracula (1971)*. Although there are few points that are similar to the book, this film presents some aspects of the Dracula story that had yet been unexplored in the studios earlier films.

The story begins at Castle Dracula with the death of a local village girl who has died from an attack by a vampire. The film shows the outraged men of the village going off to destroy the vampire in his home. A lesser intelligent man named Klove replaces the protector character of Renfield. He is tricked into letting the men into the castle. Once inside they burn the castle, but fail to kill Dracula. While they are attacking his castle, Dracula goes to town and kills all the women who were left behind. The man whose daughter's death provoked the initial attack on the castle...
sees his wife among the dead and is crushed by his sight. The priest who led the mob
against Castle Dracula declares, “Then the Devil has won.”

The story moves forward and returns to the city of Blandenberg. It is the
birthday celebration of Sarah. Her boyfriend Simon and she are waiting the arrival of
Simon’s brother Paul. Paul arrives in a comical flight from the men of the father of
his last female liaison. The chase takes him out into the country where he finds
himself at an inn reminiscent of the inn at the beginning of Dracula (1897) the novel.
When the innkeeper, turns Paul out for attempting to seduce the serving girl of the
inn, he continues on to Castle Dracul.

Paul arrives at the castle. He is welcomed by Dracula’s bride-like woman,
Tanya. Paul then meets Dracula himself in a scene that is similar to Jonathan
Harker’s first arrival in the book. Later that night, Tanya enters Paul’s room and begs
him to both help her escape and sleep with her. Paul he not been dissuaded by his
recent problems with his female relations and takes young Tanya to bed. This action
infuriates Dracula who storms into the room and dispatches Tanya with a long knife.
Paul is rendered unconscious during the attack. When he regains his consciousness,
Tanya is dead in the room.

Paul fashions a rope out of drapes and bed linen. He makes his escape from
the locked room by climbing from the high window. To his great misfortune, he finds
himself in the sleeping chamber of Count Dracula. The Count kills him.

Simon, and his girlfriend Sarah, travel to the village inn where they receive a
cold welcome after they state their business. They go on to Castle Dracula where they
are frightened by a bat. Although not clearly stated until later in the film, there is an
allusion to the fact that the bat is actually under the control of Count Dracula. This method of control of the lower animals is consistent with the abilities of the Count in the novel.

Dracula puts the couple to a comfortable rest in separate rooms. When he enters Sarah’s room to drink her blood he is stopped by the cross she wears around her neck. Angrily he shouts for his protector. The man enters the room, but upon seeing that Sarah is the girl from the picture that the recently deceased Paul had as his only possession, balks at Dracula’s command to remove the cross. It seems that the clove has developed a protective love for Sarah similar to the love that Quasimodo has for Esmeralda in *The Hunchback of Notre Dame* (1831). He screams, leaving the room, and Dracula unable to claim Sarah for his own. For his transgression, the protector receives a savage whipping on his back that Simon discovers the next morning when he confronts Klove over finding the picture that Paul had of Sarah.

Simon realizes they are in grave danger. He collects Sarah and they leave the castle just before nightfall. They return to the village inn. The innkeeper puts them out. The priest takes them to the church, which was the sight of the mass murder of the village wives. It is a church no longer. Inside the church the Priest tells Simon and Sarah about the true nature of Count Dracula.

The Priest speaks of the powers of Dracula, and mentions that he has dominion over the creatures of the night, such as: the bat. Sarah tells them both of the dreams she had of Dracula bending over her, but then stopping. As she clutches her hand to her chest the Priest notes that the crucifix she wears thwarted Dracula. It is a cross, not a crucifix, but the point of the Dracula’s fear of a holy item is still the same.
The Priest convinces them to stay until dawn when he will accompany them to do battle with Dracula who is “...the very Devil himself.”

Disgusted by the cowardice of the innkeeper and his ilk the serving girl, who let Paul into the building two nights before, leaves to return to her own village. She does this journey even after the innkeeper has told her the reason the no one in the village will help Simon and Sarah with the trouble of Dracula. While she is on the way to her village, the Protector captures her and returns to Castle Dracula with her. He does this task in the hope of redeeming himself with his master Dracula. Dracula is pleased with him, and quickly bites the girl on the neck.

Simon returns to the castle alone and convinces Klove to let him in. Klove further betrays Dracula by showing him where Paul disappeared, into the sleeping chamber of Dracula. Bribing him with the portrait of Sarah Simon gets a rope from Klove and descends into the room where Dracula sleeps. Klove betrays Simon and cuts the rope on which his is descending into the chamber. Simon barely manages to get into the room. When he does enter the room he is unable to kill Dracula, who pears at him through closed eyes.

Dracula sends a bat to the defiled church, and thus wise attacks the priest killing him in a bloody flap of wings and high-pitched screams. Once the priest is dead, Sarah returns to the castle to help Simon.

Sarah is facing her own problems with Klove and Dracula. She is once again saved by the cross. In addition to the cross Sarah receives help from an unlikely source. Klove double-crosses his master again in favour of love by attacking Dracula with a knife. The attack is completely unsuccessful and results in Dracula throwing...
Klove off the battlement of the castle to his death far below. The act of sacrifice on
the part of Klove buys time for Simon to return and impale Dracula with a metal rod.
This action does not kill him outright. He is destroyed when a bolt of lightening
strikes the metal and catches him on fire. He burns to death and Simon and Sarah are
saved.

The story of Dracula is kept alive by this film. It is so far removed from the
actual story that nothing is similar to the original text with exception that they both
have a vampire named Dracula. Hammer studios used the loosening censors of the
day to bring more violence, blood, and partial nudity to the screen. Films like The
Scars of Dracula (1971) indicate the strength of the original story to generate fear in
the reader and with films later, the visual audience. Although the film takes great
liberties with the plot, the aspects of fear created in the movie are great. Some of the
points of the film may seem less than terrifying now many years since its creation, but
when the Hammer films was making its collection of horror films, they were the most
frightening of the day.

_Dracula 1972 A.D._ (1972)

The next Hammer Studio film came only a year later. _Dracula 1972 A.D._
(1972) is the sixth time that Christopher Lee portrays the infamous Count Dracula. It
is arguably also the worst film that Christopher Lee played the vampire character.

The film begins in 1872 with a terrific stagecoach ride with Van Helsing and
Dracula locked in mortal combat on the racing stagecoach. When the stage is
wrecked after the daylight fight, Dracula is impaled on one of the broken wheels of
the coach. He dies as a result of the wound. A man comes by after the death and picks up Dracula’s ring. The ring acts as a conduit for reincarnating the dead Count.

With a flash forward of one hundred years, to the present day of 1972, the film continues following the exploits of a group of teenage Satanists. The Satanists are led by a young pseudo-Satanist-hippie named Johnny Alucard. Alucard is Dracula spelled backwards. These young people are bored and trying to create problems for the local law enforcement authorities. One way they do create a problem is by calling the police on their own party, betting on the time it takes for the police to arrive. When the police arrive, all of the teenage Satanist escape.

The group decides that they need more destruction to their exploits. They listen to Johnny Alucard about a Bacchanalia with Beelzebub. They set their sights on doing a black mass. After procuring an Ouija board and a crystal ball, the group begins its black mass. They hold hands and summon the Devil during Feast of Belfagore at midnight. While the Satanistic teenagers are lost in the joy of their black mass, Johnny Alucard takes out the ring that belonged to Dracula and puts it on.

The scene changes to the home of Dr. Lorimar Van Helsing, the Grandson of Abraham Van Helsing, and his grand daughter Jessica, the film now looks at the heroes’ perspective. Jessica is reading a book on the Black Mass. Lorimar Van Helsing has a book entitled, The Legend of Dracula the Vampire.

When the news of strange occurrences reaches the Van Helsings, Jessica and her friend Bob go to the graveyard near the church where the ceremony to revive Dracula is taking place. Once Jessica refuses to join Alucard inside and leaves instead, the rest of the ritual continues. Johnny calls up demons, Satan, and other
elements of the Black Mass. He then cuts his wrist and pours the blood on his girlfriend Laura. Dracula comes back to life and bites Laura on the neck, killing her.

Shortly after Dracula kills Laura he moves about London, but has some difficulties adjusting to the modern world. The group of teenagers moves the bulk of the plot forward. They are being chased all the while by the Van Helsings. After he helps to bring Dracula back to life, the Count rewards Johnny by biting and killing him.

In an effort to protect his grand daughter, Jessica, Lorimar Van Helsing places a cross on her neck. Van Helsing gets some holy water from the church. This action prompts a discussion about other means of defense against vampires. Van Helsing states, “Silver bullets are impractical. Garlic is not reliable. Clear running water kills vampires.” Shortly after saying giving his list, he picks up a silver blade and plans to use it on the vampire.

Lorimar and Jessica search for Dracula, but find Johnny Alucard. Van Helsing puts a copy of the Bible and a cross in his coffin. Later, as daylight arrives, it kills Johnny Alucard. Unfortunately, Dracula takes prisoner Jessica. Dracula has taken her back to the church where he was reincarnated.

The final large battle scene starts with Lorimar Van Helsing finding Jessica and replacing the cross around her neck. Dracula tries to remove the cross again from her neck and burns his hand while he does so.

The battle between Van Helsing and Dracula at the end concludes with Van Helsing clearly the underdog against the super natural strength of the vampire. Van Helsing is searching for the way to even the odds in the fight. He finds the holy water
that he got from the church. Van Helsing throws some of it on Dracula. It burns the
vampire terribly. While the pain of the holy water distracts the vampire, Van Helsing
grabs a wooden stake and thrusts it into the vampire. Dracula turns to dust and the
rest of the cast is saved from his curse. After he becomes dust again, his ring is the
only thing that is left behind.

While there are several interesting and good parts to this film, there is virtually
no connection to the original book after the names of the two lead characters and the
traditional means of destroying the vampire. Again what becomes a trademark of the
low budget end of Hammer Studios production of vampire films and one of the most
telling reasons for its eventually failing as a studio completely, was the decision to
make a film just to make another film. Because the success of Christopher Lee as an
international star, his rate for work had increased to the point where Hammer Studios
could not afford to pay him to say the large number of lines he had in the past which
added to the scary feel and success of early Hammer production films.

By relying on the lower caliber characters of the teenage Hippie-Satanists
instead of the more reliable talents of Christopher Lee as Dracula himself, the film
created a recipe that resulted in a silly and uninspired production instead of what
could have been a very decent film. The producers needed to put more money into
the payment of the star of the film.

*The Satanic Rites of Dracula* (1973)

Hammer films gave another adaptation of the Dracula story after taking more
liberties with the original plot. *The Satanic Rites of Dracula* (1973) features the final
return of Dracula, played by Christopher Lee, and his archrival, Dr. Abraham Van Helsing, played by Peter Cushing. Changing the setting of the film to modern day England this is another adaptation of the classic battle between good and evil.

The side of evil is, of course, represented by Dracula. Now portrayed as a wealthy recluse who spends his time between a lush country estate, Hellem House, and a towering penthouse in the city, Dr. Lorimar Van Helsing takes the side of the good in a natural position of metaphysical scientist.

Centering on Dracula's attempt to create a plague to destroy the entire human race, the plot moves secretly from a simple police investigation of the strange goings on of some rich middle aged folks, to a more sinister focus on blood rites involving the praise of Satan. It is rare that a film about Dracula or vampires in general relates to involving the Devil as an antagonist in relation to the vampire.

The Satanic Rites of Dracula (1973) tries to be a horror film, police detective film, and action adventure film, but leaves much to be desired in each category. Its strongest points come when Dr. Lorimar Van Helsing enters the story at the request of the baffled police detectives. While listening to a secret tape made from one of the recently deceased police detectives describing the scenes inside the country house and the rituals they witnessed, Van Helsing dismisses the jocular attitude of the skeptical detective who talks of hobgoblins and witches, and things that go bump in the night. Van Helsing says that hobgoblins are nursery fantasies, and although witches do exist, they are 90% of the time charlatans. He takes pause on the general category of things that go bump in the night. Van Helsing gives a brief explanation of mythology and folklore concerning occult matters. A brief description about the 18th century Hell...
Fire Club in England and how they were composed of some of the greatest minds of England at the time. In addition, he tells of scholars of Asia who were convinced of the power of blood to be an elixir of youth.

By prompting further investigation into the subject, the group examines more of the descriptive tape recording on which several dark items of satanic lore are present. These include a blood sacrifice of a human, and a black cockerel which is killed, under the shape of an inverted cross. The men, aided by Van Helsing’s grand daughter Jessica, then speak of a further investigation of the prominent men whose photographs had been taken by the recently deceased detective, with whom one of these men Van Helsing attend Oxford.

Van Helsing pays his university friend a visit, and uncovers the truth of the design attempts to create a plague. This plague is based on the Bubonic Plague; it works at a greatly accelerated pace. Bubonic plague, associated with rats, presents a link with Dracula and his control over the lower animals.

An investigation of Hellem House begins with this new information, and brings both the two detectives as well as Jessica Van Helsing to the estate. While the detectives speak with the Chinese woman who acts as the caretaker, Jessica surreptitiously enters the cellar where she finds many coffins filled with vampires. When the vampires attack, her shriek brings the aid of the detectives and the whole group escapes back to London.

Van Helsing realizes that they are against a group of vampires, bent of destroying the world on the Sabbath of the Undead, which takes place the following night, November 23rd. He gives them a list of things that can be used to stop them.
In his list are garlic, branches from the Hawthorn tree, Clear running water, over which a vampire cannot pass, the word of God as it is written in The Holy Bible, the symbols of good the crucifix. The vampire casts no reflection in a mirror or in the lens of a camera. The methods of killing a vampire are only the light of day, and a wooden through the heart. The vampire also lives in mortal fear of a silver bullet.

When he prepares for the final battle, Van Helsing melts down a silver cross and forms it into a bullet, and loads his pistol with it. The others stake out Hellem House and wait for darkness.

Arriving at the grand penthouse of D.D. Denom, Van Helsing is shown in to see the man who is revealed to be Dracula himself. It has been many centuries that the Van Helsing’s have been tracking Dracula. Dracula finally uses a line from the book about being amid the well and the rash of humanity. Discovering the truth about Dracula Van Helsing places a small copy of the Bible on the desk behind which Dracula is sitting. When he touches it by mistake, it burns his hand. Quickly producing a crucifix and his pistol with the silver bullet he attempts to kill the Count, but is tackled by some of his henchmen. Van Helsing is brought to Hellem House with Dracula of the eve of the 23rd of November to witness the fruition of the Sabbat of the Undead with his grand daughter Jessica serving as the human sacrifice and Van Helsing himself acting as one of the four horsemen of Dracula’s own created apocalypse.

Already engaged in combat with the vampires at the house one of the detectives manages to set off the sprinkler system in the cellar killing all the vampires still remaining in there. The rest of the group is standing around the satanic artifacts.
His henchmen begin to weaken when they are shown the true plans of Dracula. Using his powers of mesmerism for the first time in the film, Dracula retakes control of the weakening men, who then begin to die of the plague they helped create. A fire breaks out from the last fight of one of the police detectives and a henchman forcing Dracula from the house. Jessica races after Van Helsing. Dracula gets caught in the branches of a hawthorn tree. This aspect of the vampire's susceptibility is one of the rare points from the book that is very rarely ever used in films made from the work. The symbolism of the hawthorn tree is that it was used to provide Christ with his crown of thorns on the day of his crucifixion. This method of protection from vampires was well known in Eastern Europe and Bram Stoker made use of the knowledge in his book. Stoker most likely obtained this information on the hawthorn tree from Emily Gerard's book *The Land Beyond the Forrest* (1888) that served as a strong reference for Stoker when he was writing *Dracula* (1897).

The film ends with Van Helsing attacking the cut and trapped Dracula in the hawthorn tree and stakes him with a wooden piece of a fence. After doing so, Dracula turns to dust. In an aspect, which became a trademark ending for Dracula in Hammer films all that remains of Dracula after the staking is his ring.

One can quickly see that Dracula is present in only six scenes during the entire movie. In only two of scenes does he have any dialogue of which to speak. Thus, many of the classic lines and fearful impressions that Dracula created in the book and other films were lost. Lamentably there is no artistic choice for the exclusion of a speaking Dracula. As in the previous Hammer Studio films with Christopher Lee as Dracula, the studio, which was losing money, could not afford to pay Lee for many
lines. Lee’s success due in strong part to his first portrayal of Dracula in The Horror of Dracula (1958) meant that he was entitled to more money for his speaking parts. In an attempt to circumvent this dilemma, Hammer Studios simply cut Lee’s spoken lines and screen time. Leaving the actor to grunt and scowl his way through most of his scenes.


The Jesus Franco film Count Dracula (1971), falls in between these Hammer Studio films about Dracula. This film features the return of Christopher Lee in the title role of Count Dracula. For this film, Christopher Lee and Jesus Franco returned to the original story to present a film more closely related to the book than had either of them before attempted (Melton, 1997).

The film begins in the same way as the book. The film opens with Jonathan Harker on a train to Transylvania. After several shocker glances by villages at the inn in which he spends his last night before seeing the Count, Harker asks of a man with whom he is traveling why people look at him strangely. The response given to him is that they know his destination.

Harker arrives at the Count’s castle the following day, after another carriage ride to the Borgo Pass. Harker first gains a sense of unease relating to his new situation. A very old Count Dracula greets him. The audience can tell that the Count is the same man who greets Harker at the castle as who picks him up as the carriage driver. Similar to the opening of the book, Dracula invites Harker into his home with the words, “Enter freely of your own will.” By doing this entry, Harker seals his fate.
Another point carefully taken from the book is the scene from Harker’s dinner with the Count. When the baying of wolves break their conversation, the Count comments from almost directly from the book “Listen to them, the children of the night, what music they make.” This line omits only the adjective “sweet” from before the word music. Just before this break in the conversation, Dracula alludes to his family history by saying, “The blood of Attila is in these veins.”

Locked in his room Harker becomes frightened for the first time at his situation with Count Dracula. When he escapes from his room, he finds himself in the clutches of the three brides that Dracula has in his cellar. Similar to the action in the book, Dracula demands that the women leave Harker to him. The three women reluctantly agree.

Attempting to escape again the following night, Harker scales the wall of the castle only to find himself in the lower rooms where the Count and his brides have their coffins. Harker finds the Count and the film then flashes forward leaving the original text behind.

Dr. John Seward attends to Harker in a hospital. Harker was found in a near a stream 200 miles from Budapest and returned to the London hospital. Now he has two bite marks on the right side of his neck. The hospital is run by Dr. Van Helsing and is in London. These two points represent the director’s attempt to condense the story as money started to run out. In the book, his friend and colleague, Dr. Seward, must summon Van Helsing to England from Amsterdam. Here Van Helsing is already in London where he shares a practice in an asylum with Dr. John Seward. Another tenant of the asylum is Renfield who eats insects as he does in the book.
When Mina and Lucy visit Harker, Dr Seward does not know who she is. In the book, Dr. Seward is one of Lucy’s three suitors, along with Arthur Holmwood and Quincy P. Morris.

The girls are given rooms at the asylum. Count Dracula in the form of a bat visits Lucy. Lucy is mesmerized to follow the bat’s calling of her name outside. Mina follows Lucy outside. While outside Mina sees Count Dracula disappear just before she finds Lucy slumped against a wall, drained of blood.

Dr. Seward notices the bite marks on Lucy’s neck. He mistakes them for holes caused when Mina put a broach on her neck. Lucy has lost a great deal of blood. Dr. Seward asks to have any of Lucy’s relatives notified by telegram. Here there is another drift from the text. Mina tells Dr. Seward that Lucy has no relatives, but has been recently engaged to a young barrister named Quincy Morris. Quincy is not from Texas as he is in the book.

Morris gives his fiancée a transfusion. The film returns to a similar scene within the book. For the moment, Lucy’s life is spared. Later that night, Lucy again falls victim to the bite of Dracula. While Dracula is living off the fresh blood of Lucy, Dracula gets younger and younger.

By describing the condition of Renfield as a partial explanation of Lucy’s condition, the audience comes to know that Renfield had a daughter, who, while the two were traveling in Transylvania, fell victim to a strange manifestation of blood loss. When she died, Renfield was found, as he is at this point of the movie, insane. There is no correlation here between this story and that of the book.
Dracula pops up again without words or sound to move Renfield to bend out the bars of his asylum cell so that he can squeeze out. He has appeared only for short periods of time since the first sighting at his castle in Transylvania. When he does not fully escape but he falls to the ground.

During this outing, Dracula finishes Lucy killing her on the third attack. Mina catches him as he is in the act. Van Helsing explains the situation in which they find themselves.

While reading from a book about the undead, Van Helsing notes that the vampire will use the shadows to conceal himself, he will grow younger by the blood of his victims, he can change into dogs, bats, and other beasts, he must return to his grave at night, and that his victims wither and die. Harker asks why they cannot just arrest this man. This point is never addressed in the book.

Lucy joins the ranks of killers, when she lures a child into her clutches, killing her. The rest of the group finds out about this dastardly act when Van Helsing reads it to them from the next mornings paper. Later that night the group of men, Quincy Morris, Van Helsing, and Harker, go to Lucy’s grave to put an end to her killing by staking her in the heart and then cutting off her head with a spade.

Harker admits to the others that he never made the connection, that the boxes Dracula moved to England are used to protect him at night. Dracula moves into the old house next door. The house is never referred to as Carfax Abbey. Van Helsing gives the men crosses. He states, “Against these Dracula is powerless.” The men, Quincy P. Morris, Jonathan Harker, and Professor Abraham Van Helsing move on the house next door.
When they examine the floor of the cellar, the men see that Dracula has moved his box of earth from the place on which it rested. They feel that they are too late to attack the Count. Here the film continues to deviate from the book. The men are attacked by a large group of stuffed animals. This threat later proves to cause Van Helsing "a mild stroke." He remains in a wheel chair for the rest of the film. This stroke is purely a creation of the film.

While the men are talking of precautions against Dracula's escape from the country, he has sent Mina a ticket to the opera. She has joined him there. The Count at the opera attacks Mina. The other men arrive just after the act.

Dracula charters a ship to Varna, The Tsarina Katherina, when he feels that the men are pursuing him too closely. Renfield has a connection with Dracula. He speaks the word, Varna. By doing this action, Renfield has made it possible for the men to connect Dracula's movement back to Transylvania.

Van Helsing was going to stay in England to guard Mina instead of traveling with the others to destroy Dracula's home in Romania, but instead Dracula comes to see Mina while Van Helsing is guarding her. To drive him away, Van Helsing pours some liquor on the floor in the form of a cross and burns it. Dracula flees.

When they arrive in Transylvania, which takes only a few screen moments, Harker and Morris destroy Dracula's brides by staking all three of them in the heart. Then they begin to sanctify Dracula's own coffin. This ending is different from the book. In the book, the entire group goes to Transylvania for the final battle, including Arthur Holmwood, who has been removed from this film entirely.
The men, Harker and Morris, continue their destruction in Transylvania, when they fight Dracula's servants, killing them. Then the men are able to put a torch to Dracula himself. As his box burns, they toss him over the side of the battlement to finish him off. The film ends here.

This film starts off faithful to the book, but it turned away from the original text near the midpoint and continued away from the original story. Missing from Dracula's person in the film were only his pointed ears and fingers and hairy palms. The problems that arose from this film often can be traced back to a lack of money to make the film properly. Christopher Lee, who is an expensive actor, required more money to have more speaking lines. Since the filmmakers didn't have enough money for the film, many of Lee's scenes involve him merely walking through the set, or staring into the camera. Many aspects of Dracula's range were lost because of these limitations.

Dracula (1973)

The film Dracula (1973) changes many aspects of the book with its conversion to film. Jack Palance plays Dracula. This film shows the first attempt to connect the literary person of Dracula with the historical figure of Vlad Tsepes. In this film, the creators have dropped the Hamilton Deane play as the main source for the story. Many of the Universal Pictures films used the play as the basis for their stories. In this film the book is used as more of the background for the characters and their settings.
The story opens with Jonathan Harker’s arrival in Transylvania. This film has Harker receiving a letter from Dracula when he arrives at the inn. This letter is similar to the letter he reads in the book. It reads,

My friend,

Welcome to the Carpathians. Sleep well tonight. At ten-tomorrow morning the Diligence will start for Buchovina. At the Borgo pass my carriage will await you and bring you to me. I trust that your journey from England has been a happy one and that you will enjoy your stay in my beautiful land.

Your Friend,

Dracula

Once Jonathan Harker arrives at Castle Dracula he is met by Dracula who gives a line similar to the one Dracula gives Harker in the novel. Dracula says,

Welcome to my house. Enter freely of your own will. I am Dracula I bid you welcome, Mister Harker.

Dracula is pleased with Harker’s arrival. The two look at properties around London for Dracula to buy. The Count settles on buying Carfax Abbey, now called “Carfax Estate,” which sits directly next to the home of Lucy Westenra and her fiancé Arthur Holmwood. These points continue along the story line in the novel. The one point,
which is stretched here, is that in this film Lucy is already engaged to Arthur Holmwood. This action takes place later in the story, while Jonathan is away. Harker would have had no idea that the engagement had taken place.

The next few scenes, at the Castle, adhere to the book. Dracula keeps Harker up until nearly dawn for several nights telling him stories. Dracula insists that Harker stay with him for a month. While his visit is continuing, Harker is asked to write two letters home to his employer, and Mina, his fiancée. These aspects of the film are closely related to the novel. In the book, he is asked to write a third letter to his family.

The manner in which the film tries to combine the historical Dracula with the literary Dracula differs slightly from the book is. Harker finds a portrait of “Vlad Tsepes Prince of Wallachia 1475” in the sitting room. In the portrait with Vlad is a woman who looks identical to Lucy Westenra. Moments later he finds a copy of the same picture he carries with him of Mina, Lucy, and Arthur from a newspaper clipping. Thus, the story combines the love of Dracula for Lucy as his wife from centuries before.

Moved by these findings Harker attempts to escape from his locked room in much the same way as he does in the book, by scaling down the wall. When Harker gets to the ground level, he enters the cellar where he finds Dracula sleeping in his coffin. The workers of the castle thwart Harker in his attempt to kill Dracula with a shovel. The three brides of Dracula, who keep him prisoner while Dracula travels to England, set upon later Harker.
Some parts of the trip are condescended into a voice over between Mina and Lucy’s mother. Lucy’s mother picks up Mina at the train station when she comes to visit her sick friend Lucy. The film alludes to Dracula’s arrival in England aboard the Russian vessel, The Demeter. The mother calls the occurrence “Our local Penny Dreadful mystery.” She says that there was only one man left aboard, “a dead seaman, who’d apparently lashed himself to the wheel.” The mother goes on to say that “...it couldn’t have been piracy because the vessel was entirely in ballast with the exception of a few wooden boxes partially filled with earth. Other than the fact that Lucy is described as having been walking in her sleep, much of what happens in this time collapse has taken liberties from the story. In the book, Mina is already with Lucy at Hillingham. The new of the house is the same in both the book and film. Lucy’s mother is never mentioned in the book. The mother’s refers to the new Doctor coming to help the situation, Van Helsing, as an old friend of the Holmwood’s. This point is not congruent with the novel. Dr. Seward summons Van Helsing in the novel. When Van Helsing examines Lucy, she is weakened. She has been under attack for three weeks and has bite marks on her neck.

When Van Helsing puts garlic flowers about the room, he protects Lucy from further attacks. The two men Van Helsing and Holmwood stay up with Lucy all night to make sure she is not “sleep walking” again. Dracula mesmerizes Lucy, and she walks out of her room to him on the grounds. Dracula has his next bite of Lucy in the gardens of the house. This final attack begins as a passionate embrace, but changes into a savage attack.
Van Helsing orders a blood transfusion in an attempt to save her life. The transfusion saves her life, for the moment.

Van Helsing tells Arthur of Nosferatu while trying to explain what is happening to Lucy. At first Holmwood doesn’t believe the Doctor. Holmwood comes around, reluctantly when Van Helsing insistently puts forward his points. Van Helsing leaves Hillingham, but leaves Arthur with stimulants to keep him awake and strict instructions on how to protect Lucy.

Dracula releases a wolf from the zoo, thus circumventing the protections that Arthur and Van Helsing have put upon Lucy. The wolf attacks Arthur while he’s guarding Lucy. Although Arthur is able to shoot the wolf dead it is an affective ploy. This diversionary attack allows Dracula time to get in to see Lucy. When in the room with Lucy, Dracula’s presence makes Lucy remove her protective necklace of garlic. Once she is unprotected, Dracula takes her from the room and finally kills her.

Burying Lucy the next day only continues the torment of Lucy and Arthur. While Arthur is mourning Lucy the night of her funeral, she returns at the window. He lets her in the room. She attempts to bite his neck. Van Helsing arrives at the nick of time and dispatches her with a cross. Lucy runs away quickly.

Arthur and Van Helsing follow Lucy to her new tomb and find her in her coffin just at dawn. Van Helsing puts a stake through her heart. Lucy screams as blood pours from her mouth. This telling of the story is slightly different from the book in which Arthur does the staking of Lucy.

The next day Professor Van Helsing tries to explain the situation to Mina. He tells her that they are facing a vampire. “By day a vampire must remain in his coffin
upon a layer of soil from his native land.” When Van Helsing says this line it reminds Mina of what Mrs. Westenra said about the Demeter and her cargo of boxes partially filled with earth.

Horrified by the sight of Lucy dead in coffin, Dracula takes out his anger on the Mausoleum. This scene shows a dramatic portrayal of Dracula, which has been left out of many of the films made of the book. When Dracula sees that his love in Lucy has been taken from him again, he moves to destroy the love of the men who took her away from him. In this method of telling the story, Dracula takes on a sinister position similar to that of the Frankenstein monster from the book by Mary Shelley.

At this point, the story changes from the book. Dracula follows Mina and Lucy’s mother to an inn. Here he gets into a brawl with several of the men at the inn, killing several of them.

Van Helsing and Holmwood, track down the ten boxes of earth. In the book it is 50 boxes of earth. They go to four towns trying to find them. They are finally directed to Carfax Estate. In the book, the Carfax Abbey is directly next to Dr. Seward’s asylum. In this film, the asylum is replaced by Lucy’s home Hillingham that is ten miles from Carfax Estate. Dr. Seward, along with Renfield, and Quincy P. Morris also disappear. Jonathan Harker also disappears after his initial position in the early part of the film. They find nine of the boxes at Carfax Estate. This small success brings them back to the inn, only to find that Mrs. Westenra and Mina have returned to Hillingham.
Dracula arrives before the men and kills the butler and begins to bite Mina. The men return to Hillingham, just before Mina is killed. They find the butler killed. Rushing to Mina’s aid, Van Helsing stops Dracula with the Cross-. Instead of fleeing outright, Dracula makes Mina drink his blood from a wound he opens in his chest. By doing this action Dracula makes Mina, “Blood of my blood. Kin of my kin.” Dracula then leaves the room.

Dracula returns to Carfax and finds his nine boxes destroyed. Dracula must leave England.

Van Helsing hypnotizes Mina in an attempt to find out information about Dracula. She tells them that she sees rushing water. Thus, the men conclude that Dracula has left England for Varna. Mina recognizes the name Dracula as the name of the man Jonathan went to visit in Transylvania.

When the men read the shipping manifest, they find the name of the ship, The Czarina Katherina. The ship has left England for the port of Varna. This is the same ship from the book. After making this connection, the men return Mina to Hillingham and set out for Dracula’s Castle. Here again, the film takes its own interpretation of book. In the book, Mina travels with the men to Transylvania and the journey takes several weeks. In the film, Holmwood and Van Helsing arrive in Varna in one day.

Van Helsing and Holmwood find the brides of Dracula in their coffins and stake all three of them. While looking for Dracula in all parts of the cellar of the castle, the men are set upon by Jonathan Harker, who has been made into a vampire. Harker attacks the two men, but is killed by Holmwood. This event is a complete
creation of the filmmakers. In the book, Jonathan has an active part in the tracking down of Dracula.

During the last scene of the film, Dracula finds Holmwood and Van Helsing in the study where the portrait of Vlad and the Lucy look-a-like hangs. A pitched battle ensues. When Van Helsing and Holmwood pull the curtains from the windows, bringing sunlight into the room, weakening Dracula, it becomes easy for Van Helsing to put a stake through the heart of The Count ending the film differently from the book.

The merits of the beginning of this film and its attachment to the original text are strong, but they fade quickly as the film develops. This film is the first film of the book that tries to connect the historical and literary Draculas together. For this attempt, it is commended. Unfortunately, the film begins to leave the original story far behind. It gives no illustrations of what a vampire is or how one can protect oneself from a vampire. Many of the classic lines from the book are gone. Many of the characters from the book are gone. Other characters are added for convenience of furthering the narrative. It stands as a good movie and a fair attempt to bring the book to the screen. At the time of its creation, it was one of the most faithful renditions of the book to film transfer. It will be eclipsed by later films, which are more faithful to the book.

*Nosferatu--The Vampyre* (1979)

A second film, with a similar title, entered the catalogue of vampire films in an attempt to elaborate upon the success of the 1922 *Nosferatu: Eine Symphonie des*
Grauens. With a similar name, Nosferatu (1979) the story of Dracula (1897) was again brought to the screen. In this film, many of the specific points that made the first film from 1922 were changed back to match the points in the book. Dracula had entered the public domain, and so there was no need for copyright permission by these filmmakers to start their production. This film was shot both in English and German at the same time, with the German language version being slightly longer.

Some of the key elements that made the change back to coincide with the written text were that the names of the main characters were no longer creations of the writers in 1922. Count Dracula, Dr. Abraham Van Helsing, Jonathan Harker, Mina Murry, and Lucy Westenra, all returned to their former glory.

By retaining some of the elements from the silent film version this film rests in a category that somewhat teeters between the original text and the unauthorized film version of the book. The plot and settings remained attached to the film. The film was again set in Bremen, Germany at the time of the great infestation of plague filled rats in 1838. Another part the remained consistent with the film, but not the book is the appearance of Count Dracula. Again in this film, Dracula appears as more of a grotesque rodent creature with large front teeth and a sloped, baldhead. He is once again not the attractive and sophisticated man who is Dracula in the novel as well as how he is portrayed in all the other films that are made from the book. One final aspect of the film, which is connected with the film and not the book, is Dracula’s susceptibility to daylight. In the book, Dracula is able to move about during the daylight, but his powers are greatly diminished. In this film, as with the film from 1922, the sun destroys Dracula.
During this film, Jonathan Harker works for R. N. Renfield and it is Harker, not Renfield who goes to visit the Count to set up his eventual move to the city. Harker’s journey to Transylvania is complete with references to the Borgo Pass and the shocked villages at the inn where he stops on his way to Castle Dracula. While staying over night at the inn, Harker finds a book similar to what happened in the first film. The book, The Curse of the Vampire Harker reads after the wife of the innkeeper has given him a cross to wear around his neck to ward off the vampire. In the book, Harker does not stay the night at the inn, but immediately meets the Count’s coach the first night he is able to do so.

Some of the dialogue in the film changes slightly from that of the book. When Harker arrives at Castle Dracula and begins to partake of the meal the Count has put out for him, The Count offers as a reason that he is not eating with him as, “I do not partake of anything at this hour.” Since the first film was a silent version of the book, many of the classic lines from the book were unable to be heard. In this film, the lines are paraphrased from the book, or delivered by a different character.

The first differentiation comes when Dracula describes the sounds of the wolves. In the book, the line is, “Listen to them, the children of the night, what sweet music they make.” In this film, the line is given as “Listen the children of the night make their music.”

A second change from the book is the lines, which in this film are delivered by different characters than from the book. The first deviation is from Renfield after he has fallen under the Count’s control. In the book the Count himself delivers it. The line is, “The blood is the life.” Harker delivers the second to Lucy in a letter in the
film, “There are things more horrible than death.” In the book, Count Dracula delivers the line to Lucy. It is also given in person.

The scene that returns to parallel the book again occurs when upon his first time at Castle Dracula; Harker cuts open his finger while slicing some bread for his dinner. The sight of his blood dripping over his finger makes Dracula wake full of life and he goes over and sucks the blood from Harker’s finger.

One peculiar change that occurs in this film that has no reason to be included is the changing of the characters in with who Harker is in love. In the book, Mina Murry is his fiancée. In this film, his fiancée becomes Lucy Westenra. There is no need for this change in characters to happen, but it does.

There are two more points that remain consistent with the film of 1922, but are not in the book. The first points relates to Harker reading about vampires in the book he found in the tavern. The book tells Harker “From the seed of Belial, the vampire is born.” Belial is a Devil from Hell. The second point is a line delivered with sound this time about Dracula who is look at Harker’s picture of his fiancée. In the early film the audience reads the line, “What a lovely throat.” In the film, Dracula gives the line audibly. These two points remain consistent within the film remakes of the book, but have no basis within the book itself.

When Harker realizes that he is a prisoner of Dracula, he attempts to escape, but first finds the coffin of Dracula with the Count sleeping inside. Harker later climbs down the walls of the castle with a makeshift rope. Both of these scenes occur in a related way in the book.
Rescued later by his arrival at a convent, Harker's travels back to Bremen parallel his actions in the book. Dracula too, arrives in Bremen in a similar fashion as he does in the book. Dracula arrives on a ship, but after the entire crew is dead and the captain lashed to the wheel.

When Renfield hears about his master's arrival in the city, from a newspaper he steals from one of the attendants of the hospital, an action that is done in the first film, he plans to help Dracula. He eats insects for nourishment, which is an action that he does in the book.

The description of the powers and limitations of Dracula comes just before the final battle, which destroys the Count. In this discussion, Dracula is said to cast no reflection, can penetrate walls and doors as a mist, and can change into the form of a bat or a wolf. He is balked by the cross and consecrated ground. Again in a description unique to this film and the one from 1922, Dracula can be destroyed by the sunlight after he spends the night with a woman of pure heart.

In this film it is Lucy, who says, "I know what I must do." What she does is hold the vampire's attention until dawn when he is destroyed by the light as the cock crows. This ending is similar to Dracula's demise in the earlier film, but it is not consistent with the way he dies in the book.

*Dracula (1979)*

During the same year another version of *Dracula* (1897) was brought to the screen. This film is more consistent with the book than *Nosferatu* (1979). The name of this film coincides with the book. It is the film *Dracula* (1979). This film took
away some of the thunder from the other films released this year. This film returns to
the stage play by Hamilton Deane for its inspiration over the original text.

The film begins far into the story as it was in the book. The opening scene
takes place aboard the ship bringing Dracula to Yorkshire, England. The ship is
wrecked during a terrible storm, completely inconsistent with the ship’s safe arrival in
port, minus the crew as it is in the book.

Some of the character names and their relationships are changed from the text.
This point is immediately noticeable at the stories opening. Some of the main
characters, Arthur Holmwood and Quincy P. Morris are omitted completely. Dr. John
Seward now has a daughter named Lucy. Lucy’s sick friend is now changed to Mina
Van Helsing. R.N. Renfield is now Milo Renfield.

When Dracula takes the form of a wolf, he leaves the ship as its shattered
wreck washed upon the shore. Mina, who is staying with the Seward’s near the
asylum, finds the Count and instantly sets up a connection with him.

The filmmakers took further liberties with this production allowing the
presence of motorcars. Certainly this anachronistic method of conveyance was one of
the liberties of the film’s producers because there were no reliable motorcars in 1897.

The audience is introduced to Dracula at the first dinner party. Here he gives
some of his most famous lines from the book. The lines are taken out of context from
the novel. The first line “I never drink wine.” is delivered at the dinner party. In the
book it is given to Harker in Transylvania. The stirring reaction of Dracula to the
sight of Harker’s cut finger on the loaf of bread he is cutting is also misplaced to this
dinner party from his solo encounter with the Count in his castle. Finally, the third
classic line delivered at the dinner party instead of during the time at the castle is said to Dr. John Seward instead of Harker. This line is, “I come to wander through the crowded streets of London or to be here, in the midst of the whirl and rush of humanity to share its life, its change, its death.”

The fearful aspects of the plot are set up. The last word in the ship's log, Nosferatu, is explained by Dracula. He defines the word as “Not Dead.” His definition is conflated with the definition that Lucy and Mina offer which is “Undead.”

Dracula sets his sights on Mina and climbs the wall of the large house up to her bedroom where he pulls away a pane of glass, which allows him ingress into the room where he slowly and seductively bites her neck. The biting is done off screen and is accompanied by a howl of a wolf.

Renfield has lost his mind by this point in the film and has taken to eating insects. Upon entering the room with Renfield, Dracula promises him a long and fruitful life in return for his loyalty. Renfield is pleased with the offer.

Mina dies the next day. Seward sees two small punctures wounds on her neck, but between him and his daughter Lucy, they are baffled. Seward sends a telegram to his friend and Mina’s father in Amsterdam, Dr. Abraham Van Helsing. Mina’s death occurs after only one visit from the Count. In the book, it takes several visits from vampire to kill her. The practice of the new medical technique of the transfusion is not explored in this film as it is in the book.

When Mina is buried, her father Professor Van Helsing arrives from Paris and is greeted by Dr. Seward. In a strange deviation from the book, Lucy goes to have
dinner with the Count at Carfax Abbey instead of joining her father at the station to collect the Professor. The intimate dinner between the two provides a forum for several other lines from the book. Dracula gives these lines to Harker in the book during their first visits in Transylvania. In this film, he delivers the lines to his dinner guest, Lucy. The lines are, “There are worse things than death. You must believe me.” “I am the last of my kind. Descended from a conquering race... but the war-like days are over.” This scene continues the seduction of Lucy by the count as they walk out in the darkness. The Count gives another line from the opening chapters of the book. “Listen to them the children of the night, what sad music they make.” Here the line is paraphrased from “sweet music” to “sad music.” The two then share a passionate embrace before Lucy leaves him as dawn nears.

One of the patients at the asylum, remarks to Seward and Van Helsing that she saw the dead girl Mina who was put into the ground only the day before, carrying off her baby. She describes her as having, “long teeth, foul breath, and fangs of a wolf.”

Van Helsing goes to the grave of his daughter, Mina, and sits by her after having put flowers of garlic on top of the grave. Lucy joins him and he gives her a cross to put on her neck, claiming it was to be a birthday present for Mina. He wishes she would wear it always. Lucy puts it around her neck just as Dracula arrives on horseback to pay his respects to the dead Mina.

While watching Dracula from the house, Van Helsing sees Dracula’s horse balk at the grave of Mina. That night, while inspecting the grave of his late daughter with Seward another horse acts wild at the approach of the gravesite. This action confirms for Van Helsing and even for the dubious Dr. Seward of the presence of a
vampire in the grave.

This film presents one of the first ever realistic scenes of the sharing of blood between Lucy and Dracula. The movie gives for the first time an actual version of Lucy drinking blood from a wound Dracula makes in his own chest from which she is to drink. In all previous versions of the film, this scene was deemed too much for the censors to allow and the viewing public to stomach. By seeing this joining of Lucy to Dracula by the sharing of blood, one is finally able to see how a vampire makes another of its kind.

When the film returns to the cemetery, it picks up with the actions of Dr. Seward and Professor Van Helsing as they dig up Mina’s coffin, only to find a series of mines underneath the grave, which extend under the whole town. A bat causing him to drop his cross frightens Van Helsing. This failure on his part happens just before the animated corpse of Mina returns to attack him. His is saved by Seward who arrives with a cross of his own which he uses to repel Mina while at the same time branding her face with item. In the book, this burning of the corpse of Mina is done with a Eucharist wafer and not the cross.

When the men arrive at the house, they find that their limited victory is short lived. Jonathan Harker finds Lucy in a state of terrible blood loss. They find a need for a transfusion. This transfusion is given to her. It was not given to Mina as it was in the book. Also the room in which she sleeps is rubbed with garlic to fill the room with the smell of the flowers.

While he waits for the results of the transfusion, Van Helsing stands in the sitting room of the house. Dracula enters the room. It is at this point of the film that
Van Helsing is made certain of the connection between the vampire and Dracula. He remarks that he was looking in the mirror, which reflects the whole room and he didn’t see Dracula. It is after this statement that Dracula throws a vase shattering the mirror. Excusing himself with an explanation not liking mirrors, which are a symbol of vanity, Dracula renews his interest in what Van Helsing has to say about the treatment of Lucy.

The Count is repelled by a bunch of garlic flowers when they are produced to balk him. At this point, the Count gives another line, which comes from the first Dracula film from 1931. “You are a wise man, Professor, for one who not lived even a single lifetime” Trying to warn him against staying in England, Dracula hopes that the professor will return to Holland. Van Helsing will not leave. Instead he produces a cross and drives Dracula from the room. As Dracula makes his escape he changes into a wolf and leaves the house.

The next day Van Helsing shows both Harker and Seward that Mina casts no reflection in the mirror that is put in front of her face as she lies above the ground near her grave. Van Helsing states to the protests of the other that he must save her soul, by cutting out her heart.

The fantastic battle at the end of the film begins with Jonathan Harker and Professor Van Helsing seeking out Dracula at Carfax Abbey. The Count is not in his coffin, but stands before the two men mocking their attempts to destroy him. When Van Helsing comments on how he has underestimated the power of the Count who is able to move about during daylight, the count responds, “It is always daylight somewhere on Earth.” Harker lunges at the Count only to miss him entirely as he
transforms into a bat. Not dissuaded by this sudden turn of events Van Helsing consecrates the dirt in the coffin with the Eucharist wafer. Although this battle takes place in Transylvania in the book it is very powerfully delivered in this film while the group stands in England.

Harker visits Lucy in the asylum. He is nearly seduced by his fiancée who attempts to kill him. He is saved by Van Helsing saves him when he produces a cross from which Lucy at first recoils in shock and horror, but then embraces without any ill effect on her.

Also giving an inmate of the asylum a visit is Dracula who scales the wall and breaks the neck of Renfield who pleads with the guard of the asylum for help, which does not come. Dracula captures Lucy and leaves the room by effortlessly scaling the wall.

Seward, Van Helsing, and Harker race after Dracula and Lucy as they speed through the night unable to catch up with them even though they pursue in a car. The next day they pick up the trail. They are racing to the port where they hope to catch up to the carriage containing one of Dracula’s creates of earth. The car is wrecked, but the men eventually arrive at the port, but the ship, the Czarina Catherina has left to the see. When Van Helsing and Harker arrive on the ship they look for the box containing Count Dracula and Lucy, which they find in the hold. Harker gives a failed attempt to shoot the Count. While he does, Van Helsing puts a hook in the Count’s back. The hook is attached to a rope and pulls the Count into the sunlight. This time the sunlight destroys Count Dracula. It is peculiar to note that certain aspects of sunlight are harmless to the Count, but only after he has rested in the dirt

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from his homeland.

This film presents many significant parts from the book. It is one of the most faithful adaptations of the book ever put on film. It breaks ground by showing some scenes from the book that have never been seen before such as: Dracula moving about during the daytime and Lucy drinking Dracula's blood to become his bride. Although these points are impressive, the lack of continuity from the original text such as the omission of characters and the changing of characters and their names for no reason still hold this film back from achieving a true rendering of the book.

_Dracula Sucks (1979)_

A new dimension to the horror classic is added with the film _Dracula Sucks_ (1979). This film rounds out the four notable films made from the book during 1979. This film takes the sexual nature of the film one step further than any of the previous adaptations. This film also surpasses the Hammer Films of the early 1970s, which brought more scantily clad young woman to the screen. _Dracula Sucks_ (1979) was made for a strictly adult audience. Because of its strong sexual content, the film received an X rating. Although the film was made on a lower budget and for an adult audience, it is still the most faithful film to the book that came out in 1979 and, by this account, one of the most faithful adaptations ever made of the book.

The change begins with a shift from 1897 in Transylvania and London. This film starts sometime in the 1920s in the American west. An early model taxi cab drops (Richard) Renfield and his mother Irene at a castle where Richard is going to receive mental health treatment. Dr. (Arthur) Seward receives them both and tells
Irene that his friend and colleague Professor Van Helsing is arriving the following
day. The name of John Seward has changed to incorporate the name of Arthur
Holmwood, who in the book represents the one winning suitor of the three who
attempt to woo young Lucy Westenra.

During the night Renfield leaves his room and goes exploring the castle
grounds. He finds Dracula’s coffin lying in the cellar of Carfax Abbey located next
door to the asylum. Dracula, played by Jamie Gillis, mesmerizes Renfield to be his
servant. Dracula informs Renfield that his father too was Dracula’s servant. This line
is not from the book. Gillis also has the distinction of being the only Dracula to date
who plays the role wearing a full beard. Here Dracula gives two lines from both the
book and the 1931 film. The first line concerns the sounds of the wolves, “Listen to
them, the children of the night, what music they make.” The second line spoken
immediately is “The blood is the life.” These two lines are crucial points in the book,
which help define Dracula as a horrific creature. Surprisingly, they are left out of
many Dracula remakes.

Another aspect of humour put into this film is a radio excerpt from The
Shadow (1930). These lines help set the time at which the story is supposed to take
place.

The film Dracula Sucks (1979) parallels the film Dracula (1931) in many
ways. This film introduces Dracula to the assembled members of the asylum. Dr.
Seward introduces Mina as his niece. This introduction is identical to the 1931 film.
The addition of several other characters including Dr. Seward’s sister, Sybil; Lucy
Westenra’s (now Webster) boyfriend, Dr. Bradley—no longer Arthur Holmwood; and
the previously mentioned Irene Renfield. It is during this introduction that Lucy
recites the line the character spoke in the 1931 film when Dracula was introduced to
the group at the opera, “The walls around were bare, as if the dead were there. Let’s
cry for the next to die.” To this Dracula responds, “There are far worse things
awaiting man, but death.”

Dracula attacks Lucy, biting her, not on the neck, but on her breast. This type
of attack is one of the methods the filmmakers add a touch of erotic comedy to the
adult oriented film.

While the guests of the asylum are touring with Dr. Seward, Dr. Van Helsing
tells them that there has been a recent relapse in the progress of the patients. Also
noted is the presence of two small bite marks on the patient’s necks.

When questioning Renfield, Dr. Van Helsing receives a large verbal outburst
from Renfield. To calm him down, Van Helsing produces a sprig of wolfbane. When
it bothers Renfield, Van Helsing tells Dr. Seward, that the natives use wolfbane
against vampires. The use of wolfbane has only been used in the 1931 film and this
1979 film. In all the other films, garlic has replaced wolfbane.

When Mina speaks to Lucy about her fears of the Count next door, it builds
further on the fear aspect of the film. She tells Lucy that she is having nightmares. In
the nightmare, Mina’s room fills with mist and she feels “two red eyes staring down
at me.”

When Dracula meets Van Helsing for the first time in the film, he uses the line
from the 1931 film, “Van Helsing, we know the name even in Transylvania.” Dracula
uses this time to mesmerize Dr. Seward’s sister, Sybil.
Lucy dies early in the film. She manages to escape from her grave, due to her vampire powers. Her escape does not go unnoticed. Van Helsing and Dr. Bradley track her back to her coffin. Commanding Dr. Bradley to put an end to Lucy's suffering, Van Helsing tells him to “Strike in God’s name.” Bradley does just this action, killing Lucy and setting her free from the vampire's curse.

The story moves forward with some more quotations that come from the 1931 film. Dracula tries to put Mina's fears at rest after telling her some stories about his country, which may have caused her nightmares. Dracula says to Mina, “I hope you're not taking my stories too seriously.” Mina is still visibly moved by the stories. Dracula then asks, “May I call later to inquire how you're doing?” His seemingly innocent request is well received by Mina. Dr. Van Helsing suspects an ill motive. Using the offer of a cigarette to Dracula, Van Helsing gains the vital knowledge that Dracula casts no shadow. Dracula realizes too late what the Dr. has done. To this action, Dracula says a line from the book and the 1931 film, “For one who has lived not even a single life time, you are a wise man.” Leaving the party Dracula manages to elude more suspicion.

Jonathan Harker adds to the most recent conversation by telling the assembled group that Dracula “looked like a wild animal.” Van Helsing is quick to add, “Or a wolf.” Van Helsing tells the group that vampires have the power to change into wolves and bats. This point is directly related to the power of Dracula from the book. Van Helsing goes on to say further, “The strength of the vampire is that people will not believe in him.”
Van Helsing is able to lead the people further when it is mentioned that there were two boxes of earth brought to Carfax Abbey. In the book, there are 50 boxes of earth brought from Transylvania to England. Van Helsing uses this new knowledge to inform the group that a “vampire must rest by day in native soil.” Harker wants to take Mina from the asylum, but Dr. Seward tells him he cannot. This situation is also directly from the 1931 film. Van Helsing tells Harker and Seward, “A vampire cannot look at blinding sun or he would perish.”

Dracula returns to a power perspective. He arises from his coffin the following night with his two brides. In the book, Dracula has three brides. Renfield begins to help his master by disrupting the activities of the insane asylum.

Harker trying to deny the problem with Dracula takes Mina outside to look at the stars. Mina has a conversation with Dracula who is in the form of a bat. Harker thinks she is talking to him. Mina is actually talking with the bat flying around their heads. This scene comes from the 1931 film. Mina is a virgin. Her sexual state makes her more appealing to Dracula.

Dracula wants Mina as his bride. When Van Helsing confronts him as the story draws to its conclusion, Van Helsing tells Dracula that if he harms Mina he will tear down Carfax Abbey down stone by stone. Dracula replies that he will make Mina his own. The only way Mina will be free is if she dies by daylight. Dracula says, “I will see that she dies by night.” Van Helsing makes a move to his jacket. Dracula seeing this move asks him with contempt in his voice, “Wolfbane?” Van Helsing replies, “Stronger than wolfbane, Count.” Van Helsing produces a cross. Dracula balks at the sight of the cross.
Dracula finds Mina outside with Harker, when he leaves the area. He attacks Harker. Mina kills Harker. This series of events does not correspond with the book.

Mina follows Dracula to Carfax Abbey. She is soon to become Dracula’s bride. Renfield escapes and joins Dracula at the castle. Realizing that the men have followed Renfield to the Abbey, Dracula says, “You betrayed me!” Dracula throws Renfield down a flight of stairs killing him. The death of Renfield is similar to the manner in which Dracula kills Renfield in the 1931 film.

After Renfield’s death, Dracula and Mina fall into a passionate embrace, which is different from the book. After Dracula makes Mina his bride, Van Helsing and Dr. Seward break into the cellar and the room is bathed in sunlight. The sunlight kills Dracula, thus ending the film.

This film takes a lot of its inspiration from the film Dracula (1931). While doing this type of homage the film is still faithful to many aspects of the book. In a sense, this film serves to promote book the original text and the film that led the way as the first authorized and inspired adaptation of the book. Dracula Sucks (1979) offers some well placed comedic efforts, which serve to lighten up the deep horrific aspects to the story. These parts are essentially placed in the film to create an atmosphere of humour and horror in a sexually explicit film. These combinations make this film one of the strongest of the five major films which came out in 1979, four made from the 1897 text.
Love at First Bite (1979)

The final film made in 1979, is a direct adaptation of the 1897 novel Dracula. It is the first of two comedies. Love at First Bite (1979) brings the terror of the novel around completely so that now the film is a comedy. The first film to introduce a serious comedic element to the Dracula myth was the 1940 Universal Pictures film Abbott and Costello Meet Frankenstein (Abbott, Costello, & Barton, 1948). In this movie, Dracula plays a minor role coupled with other Universal movie monsters such as: Frankenstein, The Wolfman, and The Mummy. Dracula has a starring role in this film adaptation based very loosely on the original text.

The film opens in Transylvania with Dracula playing on a piano. The first words the audience hears from him are to the baying wolves outside the castle to them he shouts,

Children of the night, shut up!

His faithful servant Renfield, who has managed to stay alive with his count despite the fact he would be over 100 years old at the time of the film and that the Count is over 712 years old, accompanies Dracula.

The Count is pushed to move to New York City. The Romanian government informs the Count that he is being evicted so that the communist government can install a training facility for its country’s athletes.

Dracula decides to seek out a woman he has loved over the centuries. She has existed in many forms, Dracula now seeks his love, the fashion model Cindy
Sondheim. He bit her once in Warsaw in 1356, twice in England in 1931, and when she was in the form of Mina Harker. This line does several things at once. First it establishes a connection between the 1979 Dracula and Mina Harker (nee Murry); although the date of their encounter is off by 34 years. Dracula attacked Mina Harker, (nee Murry) in 1897, not 1931. The second aspect of the Dracula myth that this series of lines puts forth is the new idea that a victim has to be bitten three times to become a vampire.

When he travels to America, Dracula reads a book on American slang published in 1926. The book contains explanations of such phrases as “Putting on the Ritz,” “To get dressed up;” and “Flapper,” “A Girl.” Dracula comically notes that

…This book is as outdated as I am.

There is a mix up with the coffins in which Dracula and a recently deceased black man are traveling. Dracula finds himself waking up in a funeral for the other man in Harlem. While walking his way back to his hotel downtown Dracula is attacked by four black men in the street. Here we see two aspects of the vampire persona, one common, one unique to this Dracula. The first is his super human strength, which he demonstrates when the group of men attacks him. The second is his telekinetic ability which has heretofore neither been explored in other films, nor the original text. Dracula turns a switchblade knife into a limp gray blade, and also throws one of his would be attackers into a storefront window by merely waving his hand.
Dracula sends Renfield to the talent agent who represents model Susan Sondheim. Dracula hopes to find out where she is and make her fall in love with him. When Renfield tells the woman who he represents she acknowledges that she knows of whom Renfield speaks by saying

The real Count Dracula?

Renfield scares the woman by showing her a cobra he has brought to the office as both a scare tactic and his lunch. She tells him that Susan is on a photo shoot in Central Park that night.

After arriving at the park, Dracula sees his love and changes into the form of a Doberman pincher, who first urinates on the leg of an unkind policeman and then comes forth to seductively lick the ankles of Cindy Sondheim. Dracula is dog form is put in the dog pound until Renfield collects him later that night.

When he needs to go out for a bite to drink, Dracula changes into bat form and flies to find victims in New York. The citizens of New York are not nearly frightened of him. He is chased of by a white couple in bed, and called a black chicken by a black family who attempts to put him in a pot and cook him for their dinner. Disgusted Dracula finally drinks the blood of a wino, which makes Dracula drunk as well. He ends the evening singing the same song the wino was singing, "I like New York in June."

Dracula finds Cindy at a nightclub the following evening. He sees her on the phone speaking with a friend. In another example of his telekinetic ability, Dracula
makes the phone hang up so that when he approaches her he will have her undivided attention.

It takes very little effort to convince Cindy to return to her apartment with him. Dracula dances with her in the nightclub to the awestruck faces of the assembled patrons.

When they arrive at her apartment the two become more comfortable on the balcony after Dracula uses his telekinetic ability to turn on a record player. Cindy comes to him with a bottle of champagne and a cigarette of marijuana to help get Dracula in the mood. It is here that one of the very few lines from the original text is spoken in this film. Cindy says

I got us some champagne and a little Maui-wowie—really heavy shit.

Dracula responds

I don’t drink…wine. And I don’t smoke shit.

The two fall into bed together. Dracula bites Cindy for the first time.

The following day Cindy is at her psychiatrist’s office, Doctor Jeffrey Rosenberg, played by Richard Benjamin. Rosenberg has changed his name from Van Helsing when the family immigrated to The United States. It is revealed by Rosenberg that his grandfather was the Doctor Fritz Van Helsing from the original written text. It is unclear why the Doctor’s name is changed from Abraham in the
book to Fritz in the movie.

When Cindy tells Rosenberg that she is dating a man who has bitten her neck, her psychiatrist and former boyfriend looks at her neck and says that it looks like the work of Dracula. Cindy asks Rosenberg how he knew the man’s name. Rosenberg tells her that when a victim is bitten three times, the victim becomes a vampire.

Jeffrey Rosenberg agrees to have dinner with Dracula that night so that he can meet Dracula is person. The three meet for dinner. Jeffrey offers Dracula a cigarette from a mirrored case. Dracula smacks the case away saying he doesn’t smoke, apologizing for the breaking of the mirror when it hits the floor. This action is similar to the way Van Helsing detects Dracula in the early film from 1931 starring Bela Lugosi as Dracula. As the second attempt to outmaneuver Dracula, Rosenberg gives Cindy a present. The represent is a necklace made of garlic. Both she and Dracula do not like the gift and make faces signifying their revulsion. Not deterred by these set backs, Rosenberg produces a Star of David he is wearing around his neck in order to expel Dracula from the room in the same way a cross or crucifix would do. It has no affect on Dracula. No explanation why this form of religious artifact has no effect on Dracula is given. The group merely moves toward the comedic climax of the scene. The two combatants try to out hypnotize each other. During this silly combat, Cindy gets bored and leaves. The only person to be affected by the attempted hypnotism is the waiter who brings the group the check for the dinner. He immediately falls over asleep when he approaches the table.

When he arrives at her apartment later, Dracula flies through her window in bat form. Cindy is angry with him, but lets him stay. He bites her for the second
time.

When he attempts to elicit help from outside sources, Jeffrey goes to the police, but is rudely removed from the building as a lunatic. Jeffrey goes to attack Dracula on his own. He checks into a hotel room on the same floor as Dracula’s suite, breaks into his room, and douses Dracula’s coffin with gasoline and sets it afire. The task does not kill Dracula and only serves to get Jeffrey put in the mental hospital, Belle Vue.

Cindy visits Jeffrey in the hospital. She helps get him released. He promises to be good. Jeffrey Rosenberg has made a drawing of Dracula in the long black cape and tuxedo tales. Across the top of the picture Jeffrey writes “Dracula Sucks.” Whether or not this is a direct reference to the film made in the same year with the same title is as yet, unknown. He is released.

Seeking another form of blood to sustain him, Dracula and Renfield find themselves at a blood bank in New York City. After gaining entrance into the site, they relieve the blood bank of many bags of presorted blood. The two then leave. Dracula has another dinner date with Cindy.

When he arrives at the restaurant where Cindy and Dracula are having dinner, psychiatrist Jeffrey Rosenberg produces a revolver from which he shoots three silver bullets into Dracula; he claims that this is the second way to kill a vampire. The first was his attempt at burning the Count in his suite. The Count calmly tells Rosenberg that he is misinformed. Silver bullets are for werewolves. Rosenberg is hauled off again to the mental hospital. This time he is put in a straight jacket in a padded cell.
The same police detective who had him thrown out of the precinct several
days before visits Jeffrey in the cell. The detective has sought out the psychiatrist
after several reports of people being bitten on the neck by bats have surfaced, as well
as the report of a robbery at the blood bank the night before. The cop springs the
psychiatrist from the hospital and the two go to Cindy’s apartment.

Seeing Cindy in her apartment, the two men notice that she has two sets of
bite marks on her neck now. They cannot get into her apartment to stake Dracula
because they do not have a search warrant.

When the attempt to get a search warrant from a judge proves impossible, the
two return to Cindy’s apartment. By this time Dracula has left.

Jeffrey walks around the apartment and comments that he sees his picture on
her bookshelf. He also notes that you will not find any pictures of Dracula because
vampires cannot be photographed. Renfield, who has been hiding in the closet leaps
out and attacks Jeffrey. The battle, which ensues, has Jeffrey beating Renfield and
then injecting Cindy with a drug to knock her out. While attempting to leave the
building a power outage forces the elevator in which they are riding to stop. This
delay allows Dracula to rescue Cindy, who has regained consciousness in the elevator.

Now leaving the city becomes the lovers’ first priority. Dracula and Cindy
take a cab to J.F.K. airport while the cop and the psychiatrist follow of a stolen
motorcycle. The traffic on the way to the airport causes the couple to miss their plane
to romantic England. While on the tarmac, Dracula invites Cindy to join him in the
world of darkness. At the same time, Jeffrey runs up to the couple, producing a
wooden stake shouting that he has in his possession the third way to kill a vampire, a
wooden stake.

When he bites Cindy for the third time, just before Jeffrey can stake him, Dracula turns Cindy into a vampire and the two fly off as bats into the night sky. Dracula has left behind his cape, which Jeffrey picks up and puts on. The policeman then asks Jeffrey if he can borrow the cape later this week to help celebrate his tenth wedding anniversary.

The film ends on an up note. Love at First Bite (1979) is a fair attempt to bring a terror story from the 19th century into the 20th century and change it into a romantic comedy. It has very few connections to the original text, but stands on its own as a combination of ridiculous escapades and comedic farces. A more faithful comedic adaptation to the text is made 16 years later by Mel Brooks.

_Bram Stoker's Dracula_ (1992)

The most faithful rendition of the book to the screen is the film _Bram Stoker's Dracula_ (1992). In this film, the director and producer, Francis Coppola combines the historical and legendary aspects of Vlad Tsepes and the literary story of Dracula. Since 1972 most films made about Dracula have combined the historical person and the literary figure. In an effort to put these two parts together, _Bram Stoker's Dracula_ (1992) starts the film in sixteenth century in Transylvania with Prince Vlad defending his part of Rumania from the invading Moslem Turks. As a defender of the Christian church, priests bless Vlad before he goes out to face the overwhelming number of invaders, from which battle he is likely to never return. Vlad is victorious, but the vengeful Turks shoot an arrow into the castle with the message attached to it that

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Prince Vlad has been killed. Hearing this information, his bride Elisabetha casts herself into the river below the castle. When Vlad returns to find her dead he is distraught. The priests tell him that under Eastern Orthodox law she is damned because she took her own life. They will not be rejoined in heaven. In response to these words, Vlad renounces the church and God, and seeks to avenge her life with all the powers of Hell.

The film flashes forward four hundred years, the historical story merges with the literary story. Now the film follows closely the book throughout the rest of film, until the very end.

While traveling to Dracula’s castle, Jonathan Harker writes in journal describing the adventure on which he was participating. At the same time his fiancée Mina Murry uses her journal to describe her thoughts of Jonathan’s departure. This use of direct address by means of the individual characters is exceptionally good and directly related to the novel. Later, Dr. John Seward uses a similar type of journal to describe his thoughts on the madness of R.N. Renfield.

When he arrives at the Borgo pass, Harker is set off by himself from the coach that has carried him into the Carpathian Mountains. He is given a Crucifix by one of the women traveling with him. She says in Rumanian, “For the Dead, travel fast.” He is collected by the Count’s carriage, mysteriously driven by the count himself, and brought to the castle.

The Count presents him with a grand meal. Dracula responds to Harker’s inquiry about why he does not eat with him with the accurate and frightening statement, “I have already dined. And I never drink... wine.” Shortly thereafter
Harker is frightened by the explosive nature of the Count when he laughs, out of place, at the Count’s remark about his family’s days defending the church. “I am the last of my kind. The war-like days are over. The stories of my people are just a tale to be told.” These lines are not in the book. They are paraphrased in the film Dracula (1979).

When the story goes back to England, the story introduces Lucy Westenra’s three suitors, Quincy P. Morris, Dr. John Seward, and Arthur Holmwood esquire. These men are all vying for the young 19 year old girl’s affections. These playful times in England hide the true nature of the film, which is to be seen shortly.

While Lucy’s courtship is going on, Dr. John Seward is trying to understand the madness of R.N. Renfield. During his interview with the madman, Renfield begs for lives for the master—flies, spiders, sparrows, kitten, or a cat. Renfield claims his salvation depends on these lives. He screams at the Doctor just before attacking him, “The blood is the life.” Moments later Seward is recording his journal on his phonograph machine. This time it is possible that the machine exists to take down his recorded thoughts.

When the story returns to Transylvania it picks up with Jonathan Harker and Count Dracula. Dracula has insisted that Harker stay with him for a month. He has asked Harker to write three letters, to his family, firm, and to Mina, telling them that he will stay with the Count for a month. When coming to collect the letters the Count startles Harker while he is shaving. Harker cuts himself. Feigning concern Dracula takes the blade from him and quickly licks off the blood before finishing the shave on Harker while telling him not to go exploring many parts of the castle as “…they are
old and contain many bad memories.” A frightened Harker tries his best to control himself, but when the wolves begin to howl outside he comes undone. Seeing his fear, the Count comments directly from the novel with the line, “Listen to them, the children of the night. What sweet music they make.” It is then the Count’s turn to be frightened when he sees he crucifix on his neck given to him by the woman from the carriage. After regaining his composure, Dracula tells Harker that he “...should not put his faith in such trinkets of deceit. This is Transylvania. Transylvania is not England. Our ways are not your ways.” Jonathan decides he must escape, but instead he finds himself in the clutches of the three vampire brides of Dracula.

Harker is not killed, but kept captive of the brides of Dracula while the Count leaves for England aboard the ship, The Demeter carrying with him 50 boxes of “experimental earth.” While Harker is fighting to escape with his life the Count makes his first attack on Lucy Westenra. Nearly raping her in the garden, Count Dracula gains from her the blood that he needs to rejuvenate his youth. Lucy is taken gravely ill by this action.

The following day the Count finds Mina in the street in London and begins his courtship with her. It is here that the narrator, who takes the form of Abraham Van Helsing, tells the audience that... “Vampires, like other creatures of the night can move about by day, but their powers are weakened.” The Count and Mina spend the day together. While at the same time, Lucy is weakening under the care of her Doctor, John Seward. Seward telegrams his friend in Amsterdam, Professor Abraham Van Helsing.
While the three brides of Dracula are draining Harker of blood, Van Helsing arrives at Hillingham House the home of Lucy Westenra. Her further deterioration is caused by subsequent visitations from Dracula. Attempting to stem the tide of this destruction, Van Helsing and Seward perform a transfusion on Lucy with the help of Arthur and Quincy. Lucy is saved for the moment.

During the attempt to save Lucy’s life, Dracula uses the time to seduce Mina. Mina is slowly falling under his spell. While recovering from their exhausting attempts to save Lucy, Professor Van Helsing tells the assembled men that they are not fighting a disease, but a creature who feeds on Lucy’s living blood. The Creature is known as Nosferatu—dead, but not dead.

Harker makes what he feels to be his final attempt at escape. He scales the outside of the castle wall. He falls down to the river below, but does not die. He manages to make his way to a convent and send word to Mina in London asking that she join him at the convent so that they can be immediately be married. Mina goes to join him. This set of occurrences is very similar to the way they transpire in the book.

Before Mina goes to Jonathan, she visits Lucy one last time. Lucy’s bedroom is lined with garlic. She is sickly and pale due to loss of blood. Van Helsing makes the connection between the creature they are seeking as the Nosferatu and Count Dracula. Van Helsing has been pursuing Dracula, “...all my life.” This statement is different from the book in which Van Helsing has no previous knowledge of or connection with Dracula.

Dracula responds to Mina’s departure from him by returning to Lucy finishing her off. Dracula’s final attack on Lucy is extremely violent. He states that he is
condemning her to a life in which she is constantly in need of living blood.

Lucy's three suitors and Van Helsing go to her tomb the night of her funeral to free her from the bonds of the vampiric life after death. She is not in her coffin. Van Helsing tells the shocked and hysterical Arthur Holmwood, that Lucy

...Now lives beyond the grace of God—a wanderer in the outer darkness. She is vampire. Nosferatu.

Their conversation is interrupted by Lucy's return to the tomb. She brings with her an infant that she is going to devour. Van Helsing who holds a cross chases Lucy into her coffin. Ending her torment, her fiancé Arthur Holmwood drives a stake through her heart and Van Helsing severs her head, thus, ending her suffering.

Continuing the education of the of Harker and Mina at a dinner after the destruction of Lucy, Van Helsing tells them that Dracula is as strong as ten men, and can control the lower animals as well, the bat, the wolves, and rats. He can change into fog or mist. He is not invulnerable. He must sleep in the dirt of his homeland by day. Harker tells them that he knows, “where the bastard sleeps.” He has boxes of earth at Carfax Abby.

While exorcising the boxes of earth at Carfax Abby, the men use holy water and the Eucharist to make them unfit for Dracula's use. While his boxes are being destroyed, Dracula, as a green mist, first kills Renfield for his betrayal, and then finds Mina. Back in solid form he in reunited with Mina. She says to him that he wants to join him in darkness. When Mina makes the connection between Dracula and the fact

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the he killed Lucy, she is furious, but her anger passes quickly as she professes love for the Count. The two share blood. The scene is one of the most erotic presentations of the creation of a vampire ever presented on film. Faithful to the book, the scene involves one of the only on screen sights of Mina drinking blood from a wound on Dracula. Before the act is finished, the men return and attempt to save Mina.

After connecting with Mina, Dracula leaves for his homeland in Transylvania. This return to his homeland is one that is rarely presented in film. Most often the end of the film occurs much differently from the book. This film presents an accurate ending of the book on the screen. The men go to follow him to Transylvania by train, while the Count travels by sea on the longer route.

The group separates at the Black Sea port of Varna. Van Helsing and Mina race on to the Castle by carriage, while the others continue on the train trying to head the Count off on his ship. Outsmarting the men following him, by reading Mina’s thoughts, Dracula passes them, while they follow him, now on horseback.

When they arrive at the castle before the men, Van Helsing and Mina battle against the three brides of Dracula. Mina attempts to bite Van Helsing. He fights her off by burning her with the Eucharist wafer. This action is yet another faithful to the book interpretation that this film offers to the careful viewer. In most films this attack is done with the cross, not the Eucharist wafer. After dawn arrives, Van Helsing decapitates the three brides who are helpless during the hours of daylight.

Arriving after a long wait, the men charge the castle on horseback, fighting the gypsy henchmen of the Count while racing against the setting sun. When the sun sets, the men are faced with Dracula on the ground of his home. During this last pitched
fight, Quincy Morris is killed.

The end of the film is changed from the end of the book. Mina and Dracula retreat into the castle to share in the last moments of love before Dracula dies. Mina decapitates him. This ending is completely different from the book, in which Mina and Jonathan Harker are reunited and later Mina gives birth to a son, whom the couple names, Quincy. It is a disappointment to this viewer that such a film, which does such a fantastic job of presenting an adaptation of the book truer than any other before it, would change the ending to a tortured romance that casts a pale attempt to mimic the tragedy of the star crossed lovers in *The Tragedy of Romeo and Juliet* (Shakespeare & Bryant, 1998) that William Shakespeare published in 1597.

*Dracula: Dead and Loving It* (1995)

The focus changes once again, from the horrific to the comedic side of the Dracula story in the film *Dracula: Dead and Loving It* (1995). This picture is much more faithful to the original story than the earlier film noted above, *Love at First Bite* (1979). The changes in the movie are from fear to laughs.

The setting is altered from the year 1897 back to 1893. This is the first discrepancy. This slight temporal change has no bearing on the rest of the film which pokes fun at many of the other parts of both the original literary text as well as many of the other films based on the book that have come before it.

The story begins in Transylvania with Thomas Renfield, not Jonathan Harker, going to visit the Count. Thomas is a changed name from the book, in which Renfield has initials R.N. not a full name. The many aspects of the story, which are
classic points of horror, are noted by Mel Brooks, the film’s writer, director, producer, and one of the lead players, Professor Van Helsing. The first of these bits comes when the gypsy women attempts to give Renfield a cross to protect him from the vampire. In the book, the woman gives the cross freely. Here she charges him 15 Kopecks. When the coach refuses to drive Renfield to Borgo pass, He is required to walk the distance. This gag is funny, but is inconsistent with the book.

When he arrives at the Count’s castle, Renfield is invited in so that he can conclude the Count’s business of buying the rundown estate of Carfax Abbey. Two very funny parts from the book and one parody from the 1992 film Bram Stoker’s Dracula are present here. The part that is a parody from Bram Stoker’s Dracula (1992) is the shadow play from the early part of Dracula’s meeting with Jonathan Harker. In this film, the shadow does a comical and creepy reaching for the young Renfield. The first, from the book, occurs when Dracula makes his now famous comment on the crying of the wolves. Bats replace the wolves. Dracula says, “Children of the night, what a mess they make.” After saying this line, Dracula slips in a pile of bat dropping and falls down the stairs. Once he falls down the stairs, the shadow limps back up the stairs holding its back. The second play from the book, and many films of the book, occurs when Renfield cuts his finger at their first meeting. Not over dinner here, but a paper cut from the documents sealing the deal of the sale of Carfax Abbey. Blood shoots everywhere in a rush. It is a torrent that holds the Count’s attention as he licks his lips at the sight.

Later that night, two brides of Dracula who attempt to seduce him and drink his blood visit Renfield. As is the case with many Supporting female roles in Mel
Brook’s film, these two women have enormous breasts. Dracula enters the room and makes the women vampires leave. Once they are gone, Dracula mesmerizes Renfield into becoming his slave.

Time is condensed in the film. The weeks in the book become one night in the film. The film has Dracula and Renfield leaving aboard the schooner, The Demeter, the following day. Aboard the ship, Dracula’s coffin that is not tied down slides from side to side in the ship, banging hard to a stop at each list of the vessel. The ship arrives in London with all dead except for Renfield. Renfield is brought to Doctor Seward’s sanitarium, which is next door to Carfax Abbey.

The story picks up many parts of the 1931 film Dracula here. The meeting of Dr. Seward and Count Dracula occurs at the Lyceum Theatre in London while the group is seeing a play. Again some of the characters are missing from the film. Arthur Holmwood and Quincy P. Morris are completely gone. The relationship between Dr. Seward and Mina Murry is reestablished as one of father and daughter—consistent with the earlier film Dracula (1931), but not similar to the book. Lucy Westenra, whose name returns to the proper name from the book, recites the same passage from Dracula (1931) upon meeting the Count at the opera. At this meeting the Count gives homage to the first film version of Dracula, Nosferatu (1922), and the later remake Nosferatu (1979). In the silent film version a line is given which has no connection with the book, and in the 1979 version the line that is read in the 1922 version is spoken aloud by Dracula in the 1979 version. The line is “She has such a lovely throat.” Dracula speaks this line referring to the picture of Ellen Hutter (1922) and Mina Murry (1979). In this film, the Count says, “You have such a lovely
mapilary.” The Count says this while pointing closely to her throat. The usipital
mapilary is not, however, the area of the throat in any sense of the medical
terminology Gray’s Anatomy (Gray, Warwick, & Williams, 1974). This line exists
solely as a joke.

Later that evening, Dracula turns himself into a bat, but retains the head of
Leslie Nielson, who plays the Count, and flies to Lucy’s bedroom to drink her blood.
Lucy falls immediately ill.

The next morning Renfield is brought to Dr. Seward’s breakfast table for an
interview on his sanity. At this point the diet of Renfield is comically portrayed as
Renfield tries both to eat the various insects (which is consistent with the novel)
present at the outdoor breakfast table, while also trying to convince Dr. Seward that
he is not doing this very thing (not consistent with the book).

Upon hearing the Lucy is gravely ill; Dr. Seward summons his good friend
Professor Van Helsing. The Professor is not teaching at a university in Amsterdam as
he is in the book, but in this film he is teaching at a university in London. The
opening scene with Professor Van Helsing is a juxtaposition of his first presence in
Bram Stoker’s Dracula (1992), and the opening segment of Quincy M. E. (Telford, et
al., 1976-1983). In the film, Professor Van Helsing is giving a lecture on blood and
diseases of the blood, in this film; the lecture is the first day of Gross Anatomy.
During his lecture, Professor Van Helsing (Mel Brooks) is able to force all ten of his
students to pass out, which is very similar to the opening sequence in Quincy M.E.
The film returns to Carfax Abbey. Dracula is asleep, but he is having a “Day Mare.” During his “Day Mare” he dreams that he is walking through a day in the park, and some picnickers offer him some wine and chicken. At this time he thinks she is cured of his vampirism, noting that it may be the blood of Lucy that he cured him. His response to the wine is one that parodies his line in the book. In this film, Dracula says, “I never drink wine. What the hell!” He then takes a drink, and wakes up after he starts to burn in the direct sunlight.

Van Helsing arrives at the home of Dr. Seward and asks his friend if he has certain books that may help define the situation. The search for special books is related to the original novel, but the books that are requested here are for purely comedic reasons. The books are *Transylvanian Folklore, The Theory and Theology of the Evil Undead, The Vampires of Prague, and Nosferatu*. Only the last book in the series, *Nosferatu*, has been seen in any other previous work. It was seen in Bram Stoker’s *Dracula* (1992) when another Professor Abraham Van Helsing was using it to seek out information on his Count Dracula. The upshot of this meeting is Dr. Seward’s library is that the group realizes that they can ward off Dracula with garlic.

The newfound information about garlic is implemented by Van Helsing and Seward who put hundreds on garlic buds around Lucy’s room in an attempt to stave off Dracula’s advances. Although Dracula has telekinetic powers in this film, they are unable to help him remove all the garlic from the room. He enlists the help of Renfield, whom he removes from the insane asylum next door by bending the bars of his cell with his super human strength. This super human strength is constant in all portrayals of Dracula and vampires that is consistent in the book *Dracula* (1897) as
well as all the other vampire myths.

When the bars of Renfield's cell are opened, it does not free the man from the second story room in which he was secured. Dracula can fly—consistent with his powers in the book. Dracula floats down to the ground. When Renfield tries to follow him, he falls on his face. Dracula then comically explains to Renfield, "I fly. You don't."

Dracula mesmerizes Lucy. He gets her to leave the room. When outside, Dracula kills Lucy. This final attack is quite similar to the attack on Lucy in the garden during the film *Bram Stoker's Dracula* (1992). In this film, the attack results in Lucy's death. In the 1992 film, the attack is one of many on Lucy. Shortly after the attack, Lucy is buried.

Van Helsing meets Dracula after Lucy's death. He makes a surprising suggestion about the Count's history. In this rare occurrence, the literary Dracula is linked with the historical Dracula of Vlad Tsepes, by Van Helsing's question as to whether Dracula is related to Vlad Tsepes, the 1st Dracula. This aspect of the film is one of the many points that makes this comical adaptation of the book on which is quite true to the original text.

Harker is attacked by Lucy, when he goes to sit at her grave. Harker is saved by Van Helsing who repels Lucy with a cross, back into her coffin. A discrepancy here between the book and the film is that in the book, Lucy Westenra is only 19 years old. Her coffin reads that her life was between the years 1870-1893. These dates note that she was 23 years old. There is no reason given for this change in the story. Van Helsing tells Harker that he must stake Lucy in her heart. Harker does not
want to do this act. Van Helsing tells him that he can either drive a stake through her heart or he can cut off her head, stuff it with garlic, and tear off her ears. After some protest, Harker decides to stake Lucy. While he does, Van Helsing hides behind a pillar in the mausoleum. When Harker strikes, a wash of blood come out to coat him.

When he turns his attention to Mina, Dracula goes to her room to attack and seduce her. Dracula mesmerizes Mina and her maid at the same time. The maid was an accident. After a back and forth of comedy trying to get Mina out of the room without having the maid come along, Dracula finally is able to get Mina to his house. Before biting Mina, Dracula and Mina dance during the night.

Returning to her room later, Mina is visited by Harker who claims she is acting very strange. Her new type of flirting is much more brazen that it had been before. When Van Helsing enters the room to answer Harker’s call for help, he notices the she is wearing a scarf on her neck to cover the bite marks Dracula put there the night before. When he sees the puncture marks, he places a cross in her hand. The cross burns her hand. This burning of the cross in Mina’s hand is consistent with the film from 1931 Dracula, but it is different from the novel in which the burn on Mina is caused by the Eucharist wafer.

The group decides to have a ball, hoping to bring the vampire out from anonymity. The ball takes place after Lucy has been dead less than a fortnight (two weeks) in the book; she is dead less than two days before Mina is attacked. At the dance Dracula and Mina are the stars of the ball, but it is a trick. Van Helsing has a huge mirror placed in the ballroom. When he uncovers it while the two are dancing, the assembled party people all see that Dracula casts no reflection—consistent with
the book.

Dracula returns to parody the 1931 film *Dracula*. He paraphrases Dracula saying to Van Helsing, “You are a very wise man Van Helsing, for someone who has yet to live even a single lifetime.” Destroying the mirror by throwing a small table at it, Dracula stops the mirror problem all together. This action is similar to what happens in *Dracula* (1979). In this film, Dracula throws a chair at the mirror.

The fighting between Van Helsing and Dracula is normally seen as a crucial battle between good and evil with the very essences of life and death held in the balance. During this film, the conflict is changed to a comedic battle between who gets the last word in during conversations.

At the film’s conclusion, the group releases Renfield and follows him to Carfax Abbey. In this film, like *Dracula* (1931), *Dracula* (Spanish, 1931), and *Dracula* (1979), but unlike the book, *Dracula* (1897), the final battle happens in England, not Transylvania. Dracula pushes Renfield down the stairs as is what Happens to him in *Dracula* (1931), but in this film he does not die. When sunlight comes into the attic in which they are fighting, Dracula begins to burn. He then turns into a bat, with his human head. It is Renfield who accidentally kills Dracula. This is a comical ending that is unique to this film. Renfield picks up the dust of Dracula and puts it in his coffin adding a smiley face to the dust saying, “You’re beginning to look like your old self again.” When every one else has left, Van Helsing shouts into the coffin a last word at Dracula, thus Van Helsing gets in the last word.

Although there are many points to this story that have great liberties away from the book, there are many points, which are true to the text. It becomes one of
the best accomplishments of bringing the book to the screen because it includes both elements from the book, as well as continuous homage to other film works, which have done the same thing. This film is the closest translation of the book to film of any comedic attempt to bring the story to the screen.

*The Lair of the White Worm (1988)*

A second piece of fiction written by Bram Stoker, *Lair of the White Worm*, penned in 1911, made the transformation into a film of the same name in 1988. Aside from the title and setting there is little else that is the same between these two works.

The novel follows the story of a young man who inherits his uncle's manor in the mountains in northern England. The lion's share of the book is devoted to the young man's finding himself and establishing his place at the manor. The story takes off when he begins a romantic liaison with one of two sisters, Lily. While their romance is budding several strange things begin to happen in the area of which the young man finds himself exploring. This strange beginning leads to the loss of the Lily's sister to the White Worm. Once the true nature of the girl's disappearance is understood, the man leads an expedition to seek out the trouble. There is no direct confrontation with the White Worm. The battle is alluded to, but is never seen. The story ends rather abruptly with Lily and the young man staying married and living happily ever after as Lord and Lady of the gracious manor.

The film is quite different. The film races to the twentieth century. It follows the excavation activities of Angus, a young Scottish student who is working on an archeological dig outside the farmhouse of two sisters, Mary and Eve, whose parents
mysteriously vanished the year before without a trace. This year celebrates the return of a new Lord of the manor, Sir James, played by a younger Hugh Grant. Through a series of encounters of dream-like visions and nightmarish horrors that are both erotic and violent the film continues to show the growing influence of the woman Sylvia who is trying to resurrect the White Worm which is a Pagan God, Dionyn. Through a series of encounters and deaths the assembled group of modern Christians manages to battle the growing forces of expendable vampire-like blood drinkers of the evil Lady Sylvia and her plans to use Mary as the human sacrifice necessary to fulfill the requirements of bringing the God Dionyn back to life with Lady Sylvia as the head of the new cult.

When she approaches the completion of her goals, Lady Sylvia manages to have Mary in place to be a living meal for the White Worm, the God Dionyn. Just as she is going to be devoured Angus arrives with Mary's sister Eve the two battle Lady Sylvia who becomes an unwilling replacement sacrifice and meal for the White Worm.

Angus destroys the worm with a hand grenade thrown into his still hungry mouth. He is able to complete the story by killing the White Worm. After the final battle is over, Angus uses an antidote for snake venom to heal the infections caused by the bites to the group of protagonists by Lady Sylvia. As a quick joke, which leaves the story open for a sequel, the lab technician rings up Angus to tell him that she has given him the wrong antidote? She has given him a serum for the treatment of arthritis. A bizarre joke happens at the end in which Angus is still under the waning influence of Lady Sylvia and The White Worm.
The viewer is shown an interesting interpretation of the novel that Bram Stoker wrote in the very twilight of his years as he was suffering from Bright’s disease, this film adapts the story in a way that shows the modernized telling of a tale that represents the director’s (Ken Russell) vision and his personal statement. In this researcher’s opinion, the written story was not nearly as well written as the classic piece of literary fiction for which Bram Stoker is well known, Dracula (1897), but the film has taken this challenging text and turned out a film that can stand as a good adaptation of the literary work which can stand on its own as a good film laced with horror, eroticism, and comedic elements.

SUMMARY

The story of Dracula has fascinated audiences for centuries and is likely to continue fascinating audiences long into the future. The 17 films analyzed in this chapter take on four different ways of telling this classic story.

The largest group of films is ten. These ten films tell the Dracula story as an adaptation of the book to film. With varying degrees of success, each film follows the storyline of the book. There are small changes that include character names, settings, and the various powers and weaknesses of the characters. However, the main stories parallel Bram Stoker’s story.

The second group of five films takes more independence from the parent story, and provides various alternative continuations of the book. With four of these films, there is often little connection to the Bram Stoker novel other than the names of the main characters. The settings, both geographical and temporal, storylines, and
conflicts between the heroes and villains work on each film's independent level of existence rather than an allegiance to original text. Only one film, The Brides of Dracula (1936), this writer considers a proper sequel. This film picks up immediately after the book ends, and the story was written by Bram Stoker to be included with the main book Dracula (1897). Therefore this fifth film is separated from the other four films in its connection to the author and his written work.

Group three holds two films. This small group takes a different view of telling this classic horror tale. These films change the frightening into the comedic. By turning the tremendously strong foe into an object of ridicule, these films attack the evil creature with the speed and agility of mental prowess rather than the classic use of brute strength. It is through this adaptive use of the heroes' strengths that the audience is presented with another means of defeating the villains.

The final film made from a Bram Stoker story is The Lair of The White Worm (1988). The title comes directly from the short from which it was adapted. This film does not closely follow the book, but does present the idea of a modern blood drinking seductress connecting herself to an ancient vampire creature. While the story of Dracula comes from an actual historic person, the story of the White Worm finds its roots in Scottish folklore.
CHAPTER III

FILMS MADE FROM SHERIDAN LEFANU'S BOOK CARMILLA

Made into many films, the second book Carmilla was written in 1872. This book set up many of the conventions we now associate with the vampire story, the isolated setting of a lone castle in Eastern Europe, the aristocratic Englishman's daughter, who has never been to England, and the betrayal and destruction of the young girl, and her subsequent loss of innocence inside her own room after dark. Carmilla (1872) then took a back seat to the better-known vampire story, Dracula (1897). It has been made into several very good films. The first of these films that will be discussed here is Blood and Roses (1960).

Blood and Roses (1960)

The original story is set in an eastern European wilderness during the eighteenth century. Blood and Roses (1960) is set in the present day. The main character remains the same. Carmilla changes her name, as she does in the book, to Millarca, which is an anagram of Carmilla, when she meets new, potential victims. This point remains true to the story, and is seen in later films, which are included below.

Blood and Roses (1960) doesn’t give the back-story, which sets up the tale in the book. This film begins with a costume ball, which allows for the introduction of all the main characters within the first ten minutes of the film. The names of all the characters with the exception of Carmilla Karnstein are changed. There is no reason
for this drift from the original text, but as will be shown below, it is a common occurrence within many of the remakes. The main male protagonist Leopoldo, sees Carmilla at the ball, and falls passionately in lust with her. Carmilla wants nothing to do with him. Instead she focuses her attention on Georgia, the young girlfriend of Leopoldo. Carmilla does pretend interest in Leopoldo by kissing him passionately, which throws him off his guard. Carmilla says,

Flowers always fade when a vampire touches them.

We see this aspect of the vampire’s activity when Carmilla and Georgia are in the greenhouse together during their first, brief love scene.

Carmilla tells of how Millarca killed all of Ludwig’s three fiancées in 1765, after he sought another love once Millarca died. Millarca speaks to Carmilla from beyond the grave. In this story, much different from the original work, Millarca and Carmilla are two different people. Millarca has been banned from the world of the living, for unknown reasons. Carmilla says,

The sun burns.

Millarca says,

Every night I must return to my grave.
While setting up her attack on Georgia, Carmilla needs to satisfy her need for blood. The satisfaction comes from the death of the servant girl named Leeza. An explanation for some of the points in the story which drift from the original text is given in a voiceover narration by Carmilla. It is during one of these voiceovers at the beginning of the film that Carmilla tells the audience that she needs to return to the grave every night to gain her strength. "Every night I must return to my grave." It is here that she further explains that vampires can live anywhere they want to live, but must return every night the grave.

Carmilla has great strength, which goes with the vampire persona. Also she hates the sun, but is able to move about during daylight. This idea goes against many of the typical conventions of vampirism which hold that a vampire may only move about at night. Another strong differentiation between the common idea of the vampire and what is presented in this film is that Carmilla casts a reflection in a mirror. It is clear through some of these artistic choices that the makers of the film took liberties in explaining their version of the vampire myth. Some points, which have remained the same from book to film, are the conventions that animals fear a vampire. This point is illustrated for the viewer about the middle of the film when Carmilla cannot get on a horse to go riding with Leopoldo and Georgia. Millarca says,

I need nourishment. Blood is the nourishment for my soul.
Carmilla casts a reflection in the pane of glass in the French door, and later in
the mirror. Later in the film, during the dream sequence Leeza returns outside the
glass of the French doors in what appears to be an underwater calling to Georgia. In
another film, discussed below, 'Salem’s Lot (1979) the vampire comes to the window
of the boy protagonist in the same way. The servant Guisseppipepe speaks about his
knowledge on vampires.

Once a night they must return to their grave. Their fingers grip like iron.
They are afraid of garlic. Animals fear them. The only way to kill them is with a
stake through the heart. In the end, Georgia has been taken over by Millarca and
marries Leopoldo. Leopoldo has no idea that he has married Millarca.

*Terror in the Crypt (1960)*

The black and white film *Terror in the Crypt* (1960) follows immediately after
*Blood and Roses* (1960). This film represents the second time the Sheridan Le Fanu
story was brought to the screen.

The striking presence of Christopher Lee, in one of the lead roles in this movie
showcases the actor’s only role in a film made from the book *Carmilla* (1872). Many
of the familiar points from the original text are rearranged or left out completely in
this adaptation.

This film begins with a background study of a young girl who lives with her
father in a remote castle during a time, which is probably the 18th century. This film
starts to show a relationship to the written text. The daughter of the noble man,
Ludwig Karnstein, is named Laura and has bad dreams as in the book. Laura’s
dreams consist of her seeing female members of her family dying. These women are later revealed to have died under strange circumstances. It changes quickly when a young man comes to the castle to research the Karnstein family history for Ludwig. The young man, Fredrick Klaus, is directed by Karnstein to uncover the truth about his family's history. The truth is revealed through reading the diary of one of the late Karnstein women, Seera. Seera is the character that is Mircalla in the book. Why it is changed to Seera in the film is unknown.

The tragic history of Seera leads Klaus to an understanding of the fate that lies ahead for Laura, the daughter of Ludwig Karnstein. Seera was burned at the stake as a witch. Before her death she shouted a curse to the assembled executioners and witnesses. Seera claims that he will kill the Karnstein descendants. This point Klaus relates to Karnstein. Karnstein uses the knowledge to explain to himself the strange dreams of deaths of family members that Laura is experiencing. Later in the film, the audience is shown that the dreams were in fact true representations of the deaths of Laura's cousins.

The film rejoins the book for a short time. The film introduces Lupa. Lupa is Carmilla in the film. While traveling fast in a coach, which breaks down near the Karnstein castle, Lupa's mother leaves her with the Karnsteins, as she is in a desperate hurry and Lupa is shaken from the accident. As in the book, Laura and Lupa become fast friends.

Laura is continuously troubled by bad dreams. She is comforted by Lupa. During this time Klaus has fallen in love with Laura, only to be rebuked by her who has a growing attraction to her new friend Lupa. Further changes in the story are
present throughout the remainder of the film. Although there is one part, which shows Lupa with two bite marks on her neck, most of the innate vampirism of the film is represented by allusion—bad dreams, sleepless nights, and weakness during the hours of daylight.

The housekeeper, Rowina, is revealed to be a Satanist. This provides a small plot twist. She has taken the hand of a prophetic peasant man, who told Laura and Lupa to be careful of the evil inherent in the area and then hangs himself in the castle bell tower, to use in a rite to call up the Devil. Moments later, Rowina is dead, but her ghost remains to torment Laura until the end of the film.

Klaus works hard to save the woman with whom he has fallen in love. He discovers a hidden portrait of Seera, which has been covered by another painting in the grand study of the castle. The portrait of Seera looks identical to Laura. Armed with this new knowledge Count Kamstein and Klaus set about to find the tomb of Seera and destroy her before she can kill Laura. Karnstein’s cousin in the crypt who has come to kill the vampire, who had killed his daughter Tilda, Laura’s cousin, joins the men.

While killing vampires as they move toward the conclusion, the group of three men first finds Karnstein’s finance Annette in a coffin in the crypt. She has been turned into a vampire. When the men find the coffin of Seera deep inside the tomb, Count Karnstein stakes the woman who looks identical to his daughter Laura. When she is staked in the heart, Lupa, who has been running with Laura in the garden, preparing her for the final bite to transform Laura into a vampire vanishes, leaving behind only her white robe on the ground. Ending on a happy note, the next day the
three survivors, Count Karnstein, Fredrick, and Laura, leave the castle.

Terror in the Crypt (1960) takes liberties with the story that are both drastic and unnecessary and thereby leaves only a pale symbol of the written text which served as the basis for the film. It makes an attempt at being scary, but falls short of its goal by trading terror for a disjointed story line. This film seems to generate new characters whenever the present characters cannot proceed further with the story line. Thus, the over use of the deus ex machina serves to exemplify the limitations of the film instead of removing them. With all these points put together, the greatest failing on the part of the filmmakers in this writer’s opinion is the failure to mention the original text in the writing credits of the film. The next film made from the book provides a much more faithful telling of the tale.

The Vampire Lovers (1970)

Continuing chronologically in time we have the film The Vampire Lovers (1970). Produced by Hammer films, who have credit for producing many of the vampire films of the 1960s and 1970s this first of three films, which are adaptations of the LeFanu novella, is the most accurate to the original text. It is here that the lesbian undertones, clearly evident in LeFanu’s writing, are explored, due primarily to the expanding permissiveness of the British sensors at the time.

The Vampire Lovers (1970) adds a back-story told by Baron Hertzog, a character not in the book. The film begins differently than the written text. The Baron tells of how he sought revenge on a family of vampires who had killed his 19-year-old sister. The lead vampire he decapitated with a sword, which he tells is one
of the two ways to dispatch a vampire. “A vampire can only be destroyed by a stake through the heart or decapitation.” Baron Herztog.

We are at the ball hosted by General Spielsdorf and move to the present in the past. Many of the other characters are introduced here including The Countess and her daughter “Marcilla,” The General’s daughter Laura, her fiancé Carl, and the future victim, Emma. The relationship between The General and Laura is condensed in the film. In the book, The General is a friend of the family, not Laura’s father. While the ball is going on, a messenger comes to tell the Countess that she must leave immediately. She asks General Spielsdorf if Marcilla can stay with them. He agrees. The relationship between the Countess and the General exists already in the film. In the book, the two meet for the first time at the carriage wreck.

Marcilla and Laura become friends quickly and enjoy their time with her uncle the General. Laura has nightmares of a cat sitting on her chest. The film does not present the story line of the book, which has Laura being visited at night by a cat, Carmilla, when she is only seven years old. It is revealed later that this is in fact Marcilla who is draining her blood along with her life. The doctor who visits her dismisses the General’s concerns as unimportant. Laura is just a girl who in anemic, refusing to eat to maintain her figure. The Doctor says,

Anemia. They don’t eat only think about figures common with young girls, sir, I assure you and a few old ones too.

This point is one that is a common thread through vampire stories, which is an
attempt to explain the supernatural in common terms. When asked to sit with Laura outside in the sunlight, Marcilla responds with a complaint about the sun being too bright and hurting her eyes, but she is able to sit in the daylight.

Laura becomes weaker and weaker and soon dies. It is here that the doctor sees two puncture marks on Laura’s breast. The General looks for Marcilla who has disappeared, back to her coffin with her date of expiration listed as 1527-1546. It is here that the film catches up with the book. The carriage wreck that starts the book occurs now. Emma is Morton’s daughter who asks the Countess who is racing to see her dying brother. The countess introduces her as Carmilla. The dreams continue now with Emma visited by the cat. Her governess, Mademoiselle Peridot true to the book, explains away the giant cat by putting Emma’s cat, Gustav in front of a lamp, casting his large gray shadow on the wall.

Emma tells Carmilla of the dreams she has of a cat sitting on her chest that turns into Carmilla who is holding her. Emma tells Carmilla that although she feels good that Carmilla is with her, she also feels the life running out of her. Emma’s nightmares continue, as she gets weaker. Finally she awakens to find two puncture marks on her left breast. Carmilla dismisses her concerns. Later this night Carmilla seduces the governess Mademoiselle Peridot.

When the film leaves the story line of the book, it can noted that there have been three deaths in the village, none by natural causes. Carmilla does these attacks. She attacks a farm girl, killing her during the night. The week before, she killed the blacksmith’s young wife. The girls Carmilla attacks do not last long. They are immediately killed. The only sign is an off screen scream as the act is done.
While Emma is wasting away her father sends for the doctor to visit. While he is looking in on Emma, the valet brings in some garlic flowers. At first the doctor accuses the valet of listening to village superstitions. Momentarily he agrees that they have an antiseptic scent. After the valet leaves the room, the doctor, a man of science, puts a crucifix around sleeping Emma’s neck. Having these two things in the room prevents Carmilla from entering the room later in the evening.

The Doctor’s good intentions help Emma, but at the risk of his own life. Carmilla attacks him on his way home, biting him with large fangs. This time is the first time that the audience sees the large teeth of the vampire, Carmilla.

Carmilla realizes that there are many conspiring against something that is in fact her. She seeks to seduce the valet who is acting on the doctor’s orders to keep the room filled with garlic flowers. She is successful, but only in a limited fashion.

General Spielsdorf and Baron Hertzog arrive in the nick of time and take Mr. Morton to the Castle Karnstein where The Baron tells how he killed the family of vampires, but missed the grave of one female vampire, Mircalla. The Baron further informs those gathered with him that they are against a mighty foe.

Vampires are intelligent beings they know when the forces of good are arraigned against them.

The full weight of the implications hits Mr. Morton and he dispatches young Karl to ride quickly to his house to save Emma.
Having seduced the strong willed valet, Renton, Carmilla is free to attack the
dying Emma at her leisure, which she does, after killing both Renton and
Mademoiselle Peridot. It is here that Carmilla nearly finishes all in Mr. Morton's
home, but for Karl who arrives, sword in hand, to kill the vampire. After recovering
from being disarmed by Carmilla, he produces a cross shaped dagger, and calling out
in Latin, *Depare Satana*, Depart Satan, he forces Carmilla to leave. She returns to her
coffin. Carmilla leaves, and the men find her coffin, and Carmilla in it. General
Spielsdorf, true to the story, stakes her and then decapitates the corpse. Finally in the
story the body is burned and the ashes scattered. This act is not done in the film, but
the portrait of Carmilla/Millarca turns from a ravishing beauty to a skeleton as the end
credits roll.

*Lust for a Vampire* (1971)

Earlier that same year, Hammer studios produced the second film from the
written text *Carmilla* (1872). *Lust for a Vampire* (1971) again follows the exploits of
a vampire who finds herself at an all girls private school in an undisclosed place near
the town of Styria in Austria during 1830.

The film is loosely based on the book, but does use some of the conventions
set up by LeFanu. The year of the story changes, but the setting remains the same.
Opening the story is the abduction of a pretty young village girl who is taken to the
derelict Karnstein castle where she is summarily killed and her blood collected a large
challis and then poured over the skeletal remains of Carmilla Karnstein, who in turn
becomes an undead vampire. Following the incarnation of the new vampire is the
introduction of the writer Richard LeStrange to the story. LeStrange has come to Styria in search of new topics for his writings that focus on witches, vampires, and other terrifying subjects. Le Strange immediately finds the villagers full of what he calls superstitions, when the innkeeper tells him that every 40 years the Karnsteins come back to haunt their village. At this time in the film the most recent 40 year period has just ended making all the villagers weary of strangers. When the girls' school literature teacher does not arrive at the school, LeStrange volunteers to teach the girls until a suitable replacement can be found.

Rejoining the narrative of the book in the second act of the film introduces the beautiful daughter of the Countess Herritzen, Mircalla. Two conventions from LeFanu's book are presented at her introduction that does happen when she emerges from the Countess' carriage, but not after the carriage has suffered an accident, as is the case in the original book. Mircalla holds the anagram name of Carmilla the vampire she has reincarnated. Mircalla is free to move about during daylight as is the vampire in the book, Carmilla (1872) does also. Taking no time to start devouring the helpless people at the school and in the village, Mircalla begins with her roommate, Susan and proceeds to the History and Art teacher Gilles Barton.

Barton is an amateur genealogist and becomes aware of whom Mircalla truly is during a class field trip to the ruins of the Karnstein castle. Barton tells his class that the Karnstein's first arrived in the area in the 12th century, but have long since been dead. This point of reference is known only to this movie and does not come from the book. During this visit the class comes upon the outdoor sarcophagus of Carmilla Karnstein 1688-1710. Barton remarks that she probably died during an
outbreak of the plague that occurred in the region at the same time. Barton further instructs the class that it was common for girls born into aristocratic families to be given a name that is

...an anagram of the mother's name or favoured female relative.

The class then begins to form anagrams from Carmilla. The girls find Millarca, Marcilla, and then Mircalla. When her name is spoken aloud, Mircalla shoots the young girl who spoke her name a wicked glance. It is at this moment that Barton makes the connection between his beautiful new student and the family Karnstein. Secretly he speaks to Mircalla and insists that she meet him back at the castle later that night.

Barton parallels the actions of many of the subordinate helpers that vampires find working with or clinging to them. He offers his services to the beautiful vampire, Mircalla. Her move toward Barton scares him. He produces a cross that makes Mircalla recoil for a moment. Barton then inverts the cross and again professes his wish is never to harm her, as he could with the cross, but to serve Mircalla as she sees fit. Mircalla accepts Barton's offer without a word spoken and drains the school teacher of his blood killing him.

The body of Barton is discovered the following day. He is given an autopsy by Count Herritzen, allegedly a physician from Vienna that claims he died of a heart attack. Suspicions rapidly form when the father of the first school girl killed, Susan arrives at the school and demands to know why his young daughter is dead after being
missing for three days without the school mistress, Janet Playfair, contacting the
police to investigate the disappearance and then death of the girl.

LeStrange is approached by Miss Simpson, another teacher at the school who
is modeled after Madame Peridot from the book. Miss Simpson asks LeStrange to
investigate the situation. He starts to question Mircalla, but is immediately and
happily seduced by her. When he reports back to Miss Simpson LeStrange tells
Simpson that there is nothing to worry about.

When Richard LeStrange returns to the cottage he share with the late Gilles
Barton he discovers the books Barton was using in his study of the Karnstein Family,
*The Karsteins A History of Evil, Witchcraft, The Vampire Legend*, written by Alison
Evil* that a small portrait of Countess Carmilla Karnstein 1688-1710 falls into Richard
LeStrange’s hand. When he sees that the small portrait of Countess Carmilla
Karnstein is identical to the person he knows as Mircalla Herritzen, LeStrange
understands that he has fallen in love with a vampire, Mircalla Herritzen.

The villagers take matters into their own hands and burn down Karnstein
Castle. They act separately from LeStrange. The priest with them from his carriage
shouts,

\[ Fire is useless. Tell them to hold their torches. Fire will not serve. Nothing \]
\[ will destroy them but stake and decapitation. \]

This statement is echoed from within the walls of Karnstein Castle by Count
Herritzen who says

There is no death for us in fire.

Death finds the driver of the Herritzen's carriage. He is a vampire that is staked through the heart by the inn keeper of the village. Only moments later, Richard LeStrange, in love with a vampire girl, bursts into the burning castle to reach Mircalla... Mircalla also seems in love with LeStrange, but a falling piece of burning timber striking her squarely in the chest over her heart and kills the vampire girl in one of only two ways that she can discorporate as was mentioned minutes earlier in the film. LeStrange is saved by the father of the dead school girl, Susan from the burning building, but the fates of the Count and Countess Herritzen/Karstein remains a mystery as the end credits roll over the image of the burning Karnstein Castle.

This film, Lust For A Vampire (1971), adds to the earlier laurels of the Carmilla (1872) story. It manages to keep open the use of writers other than Bram Stoker within the vampire genre. The film fails in many aspects of holding true to the original story. There is no magickal cat or shape shifting of the main female vampire. The film does make a strong attempt at bringing LeFanu's extreme examples of the vampire as a sexual creature to the screen. There is a lot of sexual energy in this film, but in the book it is exclusively lesbian sex. In this film, there are both heterosexual encounters as well as lesbian sexual encounters.
**Twins of Evil (1971)**

Hammer Films returns again with another vampire film to continue with the tradition set up early in its production runs. This one, *Twins of Evil* (1971), is the third time that *Carmilla* (1872) is the literary story, which provides the basis for the film. This film takes more liberties with the script than the previous films the studio had made. Again set in the past in Europe, this film looks at twin sisters, Frieda and Maria Gelhorn, played by real life twins from the Mediterranean island of Malta, Madeleine and Mary Collinson, who have come from Venice to live with their Uncle Gustav and his wife after their parents have died. Uncle Gustav is the head preacher of a Puritan religious group called “The Brotherhood.” This group is charged with finding witches, declaring them minions of Satan, and burning them at the stake to purify them through death. They live in the fictional village called Karnstein, under the shadow of Karnstein castle situated on a hilltop over looking the whole village. The Brotherhood sees The Devil in the actions of the blood-drinking vampire.

While searching for evil and minions of Satan, The Brotherhood rides out at night looking for women to burn at the stake purifying them for God. Uncle Gustav is more like a Witch hunting preacher from 17th century Massachusetts than he is a vampire hunter like the one found in Doctor Abraham Van Helsing in Bram Stoker’s *Dracula* (1897).

The able Count Karnstein plays at summoning The Devil to do his bidding.

The is the first time that we see The Devil as being the impetus for the evil which is represented by the vampires in the *Carmilla* (1872) based story.
Count Karnstein seeks to move above the boring life that is trapping the sinful. He creates a human sacrifice ritual in his castle set to bring Satan up from Hell to do his bidding. What happens is that the blood from the peasant girl he stabs to death on his ritual alter, drips into the ground finding the coffin of his long dead female vampire ancestor, Mircalla. Both intriguing and frightening to the Count, Mircalla has been dead since 1547. Mircalla offers Count Karnstein freedom from his boring life, but he must first give up his living body. This act is done through a long out of focus love making scene. The count cannot see the reflection of Mircalla in the mirror. She explains to him, “We are the undead, and the mirror sees only the living. We walk the Earth, but we exist only in Hell.” Mircalla then brings the Count in to the realm of the vampire.

When he changes into a vampire, it does not keep Count Karnstein from moving about during the daytime. This aspect of vampirism is one that keeps coming up in the telling of Carmilla (1872). Vampires are not confined to moving about during the night.

Aside from the names and temporal setting this film has little to do with the original written story. It holds little of the same appeal that the early films transformations of Carmilla (1872) that Hammer studios put out held.

The story keeps moving with the evil twin Frieda sneaking off to the castle with Count Karnstein. Here the Count tells young Frieda that if she becomes a vampire, then she can only be killed by a stake through the heart or by decapitation. Further more the only thing she needs to fear is, “...the hated cross.” This speech is enough to convince Frieda to submit to the vampire’s bite, which she does and then
proceeds to take the life of the peasant girl Greta. Once she does, Frieda no longer casts a shadow in the mirror, signifying her transformation to a vampire.

Gustav and Anton, the brother of the schoolmistress, discuss the destruction of vampires. They argue about how to dispatch servants of The Devil. Gustav claims that he is acting to purify to people from Satan. Anton relates to him, that burning only seeks to liberate the soul of the vampire to inhabit another body. Putting a stake through the heart is the only way to truly kill the vampire. This notion of burning to free the vampire’s soul is new to the description of dealing with vampires. Never before has the idea of burning done anything other than destroy a vampire utterly.

Having the power of the cross, the men of The Brotherhood trap the twin Frieda after she has killed a village man on the moors. Moments later in the film, the cross clasped in the sleeping hands of the second twin, Maria, is the only thing that keeps Count Karnstein from taking her back to his castle to make her too, a vampire. When the cross falls out of her hand, The Count takes Maria to his castle. The power of the cross is the most reliable means against the vampire in this film. The cross burns into Frieda hand in a similar means that the communion wafer burns into Mina Murry forehead in Dracula (1897). As the final battle between the forces of good and evil is about to take place, the twins have changed places. The good twin, Maria is mistaken for her evil sister Frieda. Here the failure of those who have taken up the side of goodness is nearly completed by their own inability to see past what is before their eyes. It is the cross the shows the men of The Brotherhood, who are about to burn the good twin Maria at a stake that she is in fact not the evil twin Frieda.
Finally able to see the error of his ways the Gustav asks Anton how he and The Brotherhood can truly kill the vampires. The response given to him is that can only a stake through the heart or decapitation kill the vampire. Anton further adds in response to Gustav’s question of the twins soul that, “If one spark of good spirit remains, then the soul goes to God.”

The evil twin, Frieda is killed when Gustav decapitates her. Gustav, himself is killed by the Count Karnstein, who is in turn killed when Anton throws a wooden spear deep into his chest, causing him to wither into skeletal form in moments freeing the twin from the spell of the vampire.

The film leaves one of the main parts of the story completely untouched, and closes without ever having addressed the position of the original vampire Countess Mircalla. Although the film mainly focused on the activities of the Count Karnstein and his vampire creation, the twin Frieda, the deep holes in the plot keep the story from resembling the original text in anything more than a shell of character names and similar settings.

*Blood Spattered Bride* (1972)

The success of the Hammer films led the way for continental directors to use the text as the basis for other films. The first of these films is from Spain and is most commonly known as *Blood Spattered Bride* (1972). As a retelling of the *Carmilla* (1872) story, the film is set in present day. Creeping along for its first 45 minutes, looking for a tie to the original text, this film bares no resemblance to the story. It shows the troubled relationship of a newly married couple. The husband,
who is several years older than his virgin bride, finds that the young wife is not as
docile and receptive to the machismo actions presented to her by his rich and
confident persona.

A vampire must use an anagram of her or his name, when meeting new
potential victims. This idea keeps true to LeFanu's strong and singular idea. The film
introduces Mircalla Karnstein just before the halfway point of the film in another
manner consistent with LeFanu's telling of vampiric seduction, through dreams.

Beginning with the dream, the bride, Susan, sees Mircalla in a white wedding
dress. Mircalla leads Susan to a dagger, which Mircalla used to kill her husband on
their wedding night many years before. It is at this part of the film that the ghost from
the past viewed, up to this time, only from a portrait hidden in the cellar begins to
instruct the bride Susan in a non-verbal ritual of killing her husband each night while
he sleeps. This murder is similar to the way that Mircalla killed her husband on their
wedding night many years before.

When dreams are used to introduce the vampire to her victim, it is a second
way that is consistent to the manner in which LeFanu tells the story of vampire
seduction and murder in his book. The use of dreams is the way that LeFanu first
introduces Carmilla to Laura while Laura is still seven, and Carmilla appears as a cat.

When the film makes the change from a stout male dominated film about the
subjugation of a young bride by an older man of means to an attempted horror film,
Carmilla is found buried naked on the beach wearing only a mask and snorkel. After
the introduction of Carmilla, the film begins to move faster to its conclusion. While
the husband continues on, dimly aware of anything besides his own status and
property, Susan makes a connection that the Mircalla from the portrait in the cellar is the same woman who has just entered their house under the name Carmilla. The portrait in the cellar has a birth date listed under the painting, 1767. There is no date of death.

Another common method of story explanation is seen here when a physician is called to treat the young bride’s anxieties and problem dreams with injections to help her sleep. This explanation is one that is common in vampire and other supernatural books and films. The characters often attempt to explain the supernatural activities taking place in the narrative in common, logical means.

The speed and tension of the film increases in the third act. Susan has outwardly defied her husband, by refusing to go to their marriage bed and refusing to give up her friendship to Carmilla. The husband’s refusal to see that the problem of a vampire entering his house is real until it is too late builds as the story drags on. Once the husband makes the connection that Carmilla is Mircalla and that she is a supernatural being, the husband tries to explain his position to the doctor who has tried to explain Susan’s condition and give her injections to help her sleep. When he is unable to convince the man of science of the veracity of his claims, the husband calls in the groundskeeper who had earlier that day had seen the two women, Carmilla and Susan in a passionate embrace. The groundskeeper says that it sounds as if they were two cats I heat. Upon further inspection, it looked to be that Carmilla was biting Susan on the neck. The groundskeeper called them “vampires.” The husband is convinced. The doctor is not convinced, but he is open enough to the possibility that the can be another explanation beyond the realm of his scientific methods to bring
closure to the problem affecting his friend's home.

Later that night the doctor follows his Susan and Carmilla, who walk to the family's cemetery. It is here the doctor sees Carmilla and Susan in the passionate embrace. When the doctor tells the husband, the husband refuses to believe what he had asked the doctor to believe only one day before. The doctor describes Carmilla as a "paranoid pervert," not a vampire. He again is heard the attempt of the rational mind to explain the supernatural activities. The failure is complete.

The conclusion is reached when the husband, who has remained nameless through the whole movie, tracks Carmilla and Susan to the coffin in which Carmilla sleeps. Conveniently the coffin is large enough for two. Finding the two girls asleep naked in the coffin the husband steps back from the platform on which the coffin rest and raises the long bore rifle he has brought with him for protection from vampires and begins to shoot repeatedly into the coffin. After more than a dozen reports, he goes to the coffin to inspect his carnage. When he sees that both Carmilla and his wife Susan are dead, he produces a long knife and begins to cut off one of Carmilla's breasts. This part of the film only makes sense when put in the context of the supremely male dominated vision of continental Europe at the time of the making of the film. Women, and especially wives, are objects to be used as a man sees fit.

Boring at its high point and horribly and chauvinistically outdated at its worst part, the film gives little back to the original text from which it had received inspiration.
SUMMARY

The six films that make up Chapter Three combine the new practice of filmmaking with a return to the written story, *Carmilla* (1872) that provided much of the inspiration to Bram Stoker for his book *Dracula* (1897). The conventions of the film genre that were first seen on screen with telling the story of Dracula are seen now told by the story that inspired their establishment in the literary tradition. The points that the vampire is from a far away place, has great strength and its various other super-natural abilities, craves fresh, rich blood, needs to sleep each night in its grave, and is killed only by sunlight or fire were all originally established in the book, *Carmilla* (1872). A fact further illustrated in *Carmilla* (1872) that was not used by Bram Stoker is that a vampire must always use an anagram of its name.

The films in this chapter are divided into two groups. The first group of two films follows the original story line of the novella. These films demonstrate an attempt to tell the story in the way the author presented his ideas in print and are considered true book to film adaptations.

The second group of four films takes many more liberties with the original story line by incorporating a wide variety of changes from settings both geographical and temporal, plot and sub plot additions, and the inclusion of modern themes of feminism, chauvinism, and loosening mores of sexual liberty.
CHAPTER IV

FILMS MADE FROM OTHER VAMPIRE GENRE WRITERS

Dr. John Polidori's, Der Vampyr

*The Vampire's Ghost (1945)*

The only attempt to bring the first vampire story in the English language by John Polidori, *Der Vampyr* (1819), to the screen is the film *The Vampire's Ghost* (1945). The story had its birth night on the same night that Mary Shelley gave the world *Frankenstein, or The Modern Prometheus* (1818). It was a dark and scary night in June of 1816 while at the Villa Diodati, belonging to George Gordon, Lord Byron, situated on Lake Geneva in Switzerland that the young failed physician and mediocre poet told a story which would change forever that face of gothic horror.

John Polidori eagerly accepted his invitation to go traveling to Europe in the spring of 1816. He had been living in the constant shadow of his friend Lord Byron. During their travels, the love and hate relationship Polidori had for Byron found its outlet during a night a scary story telling initiated by Mary Shelley.

Byron was used as a mold for the lead character in his story, Lord Ruthven. Polidori told the tale of a young noble man who was traveling the world with his companion. The companion was like a faithful hound to the exploits and whims of the young aristocrat. In a gesture that is only half in jest, Polidori created an evil undead creature for his story.
Aubrey followed Lord Ruthven along on his journey of female conquest and the destruction of decent lives. This man Polidori modeled after himself to mimic the couples’ travels. Although Lord Ruthven was pale in complexion and mean in demeanor ladies would flock to him. Ruthven’s love of life enabled him to take pleasure in loaning others money for gambling. The people to whom he gave his money freely, never benefited from the gesture. They would always lose the money and end up further in debt. These losses had no impact on Lord Ruthven, who was wealthy.

Until Ruthven took a fancy on a girl that was out of bounds according to Aubrey, he was enjoying experiencing the failures of others with his friend. This woman was a daughter of a mutual acquaintance. Unable to come to terms with the problem at hand, Aubrey left Ruthven on the continent and went on to Greece.

When Aubrey arrived in Greece he soon made the acquaintance of a Greek woman named Ianthe who was the daughter of the innkeeper at whose place he was staying. It was Ianthe who told Aubrey and the readers about the legend of vampires.

Aubrey was happy again to be reunited with Lord Ruthven, when he arrived some weeks later. He enjoyed himself with Ianthe and seeing the sights in Greece. Unfortunately for Aubrey, shortly after Ruthven arrived, Ianthe was attacked by a vampire and killed.

Aubrey did not make the connection between Lord Ruthven’s arrival and Ianthe’s death by a vampire. He decides to continue his journey on the continent with Lord Ruthven. The tables turned on Ruthven while they were back on the continent. Bandits attacked the two. As Ruthven lay dying he asked Aubrey to swear him an
oath concealing the manner of his death, and any crimes he may have committed for
the period of time of a year and a day. The bandits then carried Lord Ruthven off and
laid him outside to be exposed to moonlight.

When he returns to London, Aubrey has had time to reflect on the life of his
recently deceased friend. Aubrey concluded that anyone who came into contact with
Lord Ruthven met with terribly ill fortune. The two worst recipients of this
misfortune were people to whom Ruthven loaned money for gambling, and any of the
women who fell in love with him.

While he recovers from his long trip, which caused him a nervous breakdown,
Aubrey has a hard time adjusting to the fact that his friend, whom he thought he been
killed on the continent, was in fact alive and well in England and courting his sister.
Bound by his oath, Aubrey could not tell anyone about what was to happen. The oath
ran out on the day the two were married. It was not in time to save the sister, whom
Lord Ruthven killed. Upon killing the sister, Lord Ruthven moved on to work his
evil in other places.

The Vampire's Ghost (1945) takes only the basic model of the original story.
The narrative is set in the wilds of Bakunda, Africa. There is already trouble in the
air. The native drums beat incessantly throughout the whole film giving a warning to
tribal people and settlers alike that there is a vampire in their midst.

The vampire's name is Webb Fallon. Fallon means, The Stranger. The
audience sees the affect of Fallon's presence on gaming while in Fallon's own club.
A sea captain wagers his last money against the unfailing luck of Fallon. When the
money is gone, the captain bets his boat and loses the boat too. Fallon gives his
winnings to the first man he sees in the bar. This man is later found dead and without the money.

Presenting the aspects of the vampire as a semi-aristocrat in this far off village it is easy to accept that this man has lots of money. Some of his vampire traits come out early in the film. Fallon can mesmerize his victims. He also has an aversion to mirrors and bright sunlight; although he can move about during daylight he wears sunglasses while doing so. This aversion to mirrors is represented when while looking at a mirror during the early part of the film it shatters.

The group of settlers goes out looking for the vampire, with Fallon leading the way. They are trying to find the reason for the natives’ restless drums. When a booby trap rifle shoots at the group Fallon says that he was lucky and was not hit. The natives begin to realize that is Fallon who is the vampire. This point goes unnoticed by the white settlers. It is clarified when one of the natives goes into Fallon’s tent the first night and sees that his shirt has a bullet hole in it, but Fallon has no mark.

Fallon is injured by one of the natives who throws a spear dipped in silver at him during an attack by other natives. The silver tipped spear injures Fallon, but he does not die. He asks that he be laid out in the moonlight to recover from his wounds. The alleviate suspicion from his friend Roy; Fallon mesmerizes him so that he will not remember any of the strange occurrences in the jungle. When Fallon is resting on the top of the mountain with a box containing some dirt from his grave under his head, he recovers quickly.

Now it is Roy who feels that something is amiss. He orders a book from the library in Johannesburg. The book is *The Vampire Legend*. When Fallon sees the
book, he tells Roy exactly where to look in it for the information for which Roy is looking. Fallon goes on to tell Roy other things about vampires, which are not in the book. Fallon says, "The cross has great power over the undead." This power is not enough. Fallon goes on to say, "The body must be consumed by fire." Fallon knows that Roy cannot harm him because Roy is under his spell and doesn’t even know that he is Fallon’s toy.

Fallon tries to regain some of the money lost by him to Webb at the beginning of the story. The sea captain Barret, with the help of the dancing girl Liza, cheats Fallon with a deck of marked cards and a game of one pick highest card wins. When Fallon realizes he’s been cheated. He doesn’t get angry. He merely goes out and kills the two people drinking their blood from puncture holes in their necks that he creates.

When they put the voodoo dolls on the doors of Fallon’s club, the natives are sure that Fallon is the vampire. The settlers fail to see this point. They father of Roy’s girlfriend Julie, Tom, asks Fallon to leave for a while until the natives settle. Fallon happily agrees.

Fallon leaves immediately from Bakunda, and takes with him, the mesmerized Julie. Following behind him, the Roy Tom, the village priest, and the native who first discovered the truth about Fallon, Peter, set out into the jungle after them. Finding them at an unused temple of the dead when Fallon is about to bite Julie, the priest balks Fallon with the cross. Using this break in Fallon’s power as his chance to make his move, Roy throws a spear at Fallon crippling him. Peter and Tom begin to set the temple afire. Soon after the blaze takes hold, a large statue of the dead god falls on Fallon consuming him by fire thus ending his undead life and the film.
While not giving much credence to the original text, the film does follow some of the major conventions that Polidori set up in his story. The vampire seeks to destroy anything that is pretty or that can offer love—two things that the vampire cannot appreciate. The film also adheres to the methods of slowing and killing a vampire. Mirrors, the cross, silver tipped bullets and spears, and sunlight slow the creature down, and fire kills him. The aristocratic nature of Fallon is consistent with that of Lord Ruthven, but the submissive state of Aubrey is no longer seen in the character of Roy. One final point of interest is the reversal of fortune that the vampire presents. Often associated with the Devil, pretty things, good luck, and easily won favours often fall back on the user in terrible ways. This is very true in both the book and the film.

Stephen King's 'Salem's Lot

'Salem's Lot (1979)

Stephen King is the next writer who has given audiences tales of vampirism. King has presented two books, which have strong vampire themes running through them, 'Salem’s Lot (1975), and The Tommyknockers (1987), which have been adapted into films. There is a third story which Stephen King has written with a vampiric theme running through it, Sleepwalkers (1992), however, this film was made from a screenplay written specifically for the screen and is therefore not included in this treatise. The first of the two is 'Salem’s Lot (1975).
'Salem’s Lot (1975) takes the vampire from the old world and places it firmly in the new world and presents a book which is both a tribute to previous vampire stories and an installation of the genre in its own rights. The host of evil finds a home in a rural town in Maine. The book is a terrifying journey into the struggle of good versus evil.

The difference between the two major 20th century vampire writers, Stephen King and Anne Rice, is detected in most of Stephen King’s book. This difference translates into a presence of some interesting ideas in the film. In both film versions of their respective books, references to previous vampire works are less significant than in the books.

When writer Ben Mears returns to the small town in which he grew up, he finds that the town has changed very little in the years he has been away. Mears arrives in the town at the same time as a pair of foreign men who set up an antique shop in town. The two have also taken up residence in the large house overlooking the town. It is this house that has served as the point of frightening dares and self-appointed bravery challenges for children in the neighbourhoods since the murder suicide of the last owners some 35 years before. Mears is surprised to find out the new arrivals to the town have bought the old house which Mears was going to use as both his writing sanctuary and the focus of his new novel.

Building slowly, the horrific changes to the small town seem to be little more than a series of tragic coincidences. One of two young brothers goes missing. Days later, the older brother mysteriously dies. Around town others begin to feel weak and tired, especially during the daytime. It wasn’t until the handy man Mike Ryerson died
in the schoolteacher, Matt Burke’s, spare bedroom one night several weeks into
Mears’ return to Salem’s Lot. Mears and Burke were fast friends upon Mears return
and it was Mears who first saw the two puncture marks on Ryerson’s neck after he
died. At this point in the book, the first references to previous vampire literature are
given to the reader. It was at this point of the story that Mears said to himself that
such things could not be when he was remembering

“Coleridge’s “Cristabel,” or Bram Stoker’s evil fairy tale.”

These are the first of several references King makes to earlier vampire works.
The men were not surprised the next day when they examined the body to find
that no such marks existed on the corpse. Here is a reference to both the book and
films made of the book. Matt Burke tells Ben Mears,

‘According to folklore, the marks disappear,’ Matt said suddenly. ‘When the
victim dies, the marks disappear’

To these lines Mears responds

‘I know that,’ Ben said. He remembered it both from Stoker’s *Dracula* and
from the Hammer films Starring Christopher Lee. ‘We have to put an ash
stake through his heart.’
Further along in the book, when the problems within the town are becoming more and more apparent, Susan Norton, Ben's new girlfriend, comes to visit Ben in the hospital after her old boyfriend attacks him. She asks him

"How much of this Count Dracula stuff do you believe?"

When these things become more than the group can handle alone they enlist the help of the town physician, James Cody, who many years before had once been a student of Matt Burke. After a bit of hard convincing Dr. Cody agrees to look into the mysterious death of Marjorie Glick, the mother of the first boy to disappear Ralph, and the first boy to die, Danny. In the morgue room, just after sunset, she comes alive and attacks Ben and James, who manage to fend off her attack, but she escapes from the morgue in the process.

Convinced now of the growing threat that goes beyond medical science, the doctor agrees to help the group. Matt Burke asks Father Callahan to visit him in the hospital so they can discuss objects of faith. Before this can happen, the vampire makes an appearance to the young telephone repairman, Corey Bryant, who has been having an affair with one of the ladies in town. Her husband, Weasel, has discovered the liaison.

The next reference to vampiric creatures in the text comes from, Barlow, the vampire himself as he speaks and mesmerizes a man who is very shortly to become his next victim, a young man named Corey.
'Pokol, vurderlak, eyalik. Do you follow?'

Barlow is here giving reference to some of the names for vampire creatures in the Bosnian region of Eastern Europe.

These references are followed by another spoken word which Susan Norton says to herself as she moves to attack Barlow at the Marsten House in which the vampire and his day time helper, Straker have taken residence. It is a cleverly funny remark that masks the terrible fate that awaits her.

...was glad she had worn slacks. Very much haute couture for fearless vampire killers.

Susan remarks to herself here can be attributed to the film *The Fearless Vampire Killers* (1967) starring Roman Polanski and his soon to be murdered wife Sharon Tate.

A host of literary vampire works is listed. Later in the story there is a remarkable scene between the Priest, Father Callahan and the schoolteacher Matt Burke. The two come together in Burke’s hospital room after the events of battling the growing vampire menace have caused a heart attack and near collapse of the aging teacher. Father Callahan reads the titles of the books that have been occupying the bedridden teacher.

And…’ He brushed a thick patina of dust from the last cover and revealed a spectral figure poised menacingly above a sleeping damsel. ‘Varney the Vampire, or, The Feast of Blood.’

Moments later Father Callahan takes note of the last in this series of works on the subject when he picks up a copy of a magazine.

He picked a magazine off the coverlet, which showed an incredibly well endowed young woman in a skintight costume who was sucking the blood of a young man. The young man’s expression seemed to be an uneasy combination of extreme terror and extreme lust. The name of the magazine—and the young woman, apparently was Vampirella.

This long series of books, both literary and reference material shows the great lengths Kings went in his research of vampires before writing this book. All of these elements, the power of the night, the foreign man, the isolated town, the refusal to believe that which is not natural, and the grouping together of a band of non-traditional heroes, come from the long list of literary works that came before ‘Salem’s Lot (1975) coupled with the wide imagination of the author give the reader a tour through a terrible series of events which are the plots and sub-plots of the book.
After the difficult task of believing what is actually happening to the town, the men and woman who are chosen by circumstance to do battle against this invading evil set forth to stop its advance. With a much darker ending than the loss of two main characters in *Dracula* (1897), *'Salem's Lot* (1975) takes away four of the six main combatants, Father Callahan, Dr. James Cody, Matt Burke, and Susan Norton all eventually fall prey to the vampires or their trappings. In the end, only Ben Mears and his young friend Mark Petrie survive the onslaught of the undead. Both of these men lose loved ones in the fight. Ben loses Susan, and Mark loses both of his parents.

The toll of the heroes lost in the fight is calculated. One can note that Father Callahan is dispatched by Barlow in a battle that pits the faith of the creature of darkness against the faith of the priest of light. In this battle the confident Barlow tells Father Callahan to put down his crucifix and the two of them will battle together, faith against faith. The priest refuses to put his crucifix down. By failing to rely on his faith alone, the Priest weakens himself so much that the vampire easily defeats him. Once he has lost his power to do battle against the vampire, Barlow lets him live and leave the town to drown in his incompetence and a bottle of liquor. Leaving the former man of God alive is a more cruel existence to the vampire, than killing him or turning him into a vampire.

Due to the stress of the fight against evil, Matt Burke dies of a heart attack, thus representing the failure of academics to thwart the power of evil. The mind that has studied to learn all has done so at the expense of the body, which cannot keep up.
When Doctor Cody dies at the end, as the last of the heroes to fall, he dies as a result of final trickery. When he and Mark Petrie arrive at the boarding house in which Ben Mears has been living since his return to Salem's Lot, they realize that this is the new resting place of the vampire, since his home at the Marsten House had been compromised some days before with the deaths of Straker and Susan Norton. As the two advance to the basement, the stairs have been removed, leaving a trap of knives and other bladed weapons in place of the stairs. James Cody falls on them, dying instantly. The analytical mind of the doctor could not save him from the treachery of a booby trap.

Mark and Ben return to the house just as the sun is setting. They attack the vampire Barlow, before he can rise at full strength and kill the two of them. When the deed is done, the two leave town. They return to the town several months later, when the grass and woods are very dry with the heat of the summer. In an attempt to destroy as many of the remaining vampires as are in the town, they put a torch to the town, and with the help of a judicious portion of gasoline, the town burns up completely, much in the way of the great fire reported in the book to have occurred in 1951.

Several major differences are present, when the focus of the book changes to that of the film. Most of the differences can be attributed to the condensing necessary to bring a 439-page book to the screen as a 112-minute movie. There are some differences, which have no rationale. These are the points, which will be given the most explanation of the lot.
The film opens with Ben Mears arriving in Jerusalem's Lot. The town named after a pig. In a similar fashion to how the events transpired in the book, Ben meets Susan in the park while she is reading one of his books, *Air Dancer*. The reliable Citroen sedan that Ben drives in the book has been changed into a Beige Jeep. An additional car change is that Straker's '39 or '40 Packard becomes a late model Caddillac.

Ben finds out that the long abandoned house has recently been sold, when he asks the real estate agent, Larry Crockett, about the Marsten House. This part is consistent with the book. However, one of the first set of characters to be condensed into a smaller number concerns Larry Crockett and his new secretary Bonnie Sawyer. The two of them are having an affair. Corey Bryant disappears completely.

Susan and Ben have dinner at her parent's house early in the film. Their first date at the ice-cream parlour disappears as well. During the dinner the audience is informed that Ann and Bill Norton, Susan's parents, are similar in disposition to the people in the book. The exception lays in the fact that Bill Norton is no longer the Lot’s first selectman; he is instead the town doctor. He has taken the place of James Cody, who disappears completely. A further change is noted in this circle of town folk. Susan's old boyfriend Floyd Tibbets under goes a name change. He is now called Ned Tibbets.

The story moves forward as does the relationship between Ben and Susan. The first tragedy involves the disappearance of the younger of the two Glick boys, Ralph. This happens on the way home from Mark Petrie's house where they were enjoying Mark's collection of movie monster models. This fateful occurrence
happens backwards to the way it occurs in the book. In the book, the boy disappears on the way to see Mark. They never get to his house in the book. Danny Glick takes ill after his brother goes missing.

Completely missing from this part of the book are the introduction of Mark Petrie and his fight with the bully Richie Boddins, who does not appear in the film at all, in the schoolyard. Another significant character whom does not make it to the film is Dud Rogers, the man who runs the town dump. Further more the family of the abusive mother Sandy McDougal, and her baby Randy, and husband Royce do not make it to the film. Neither does the dairy farming family the Griffins with father Charles, and boys Hal (18) and Jack (14). All of these characters added depth to the book, but are removed from the film most likely due to time constraints.

Several characters that couldn’t be lost completely are combined in the men who go and pickup the case at the Portland docks that contains the vampire Barlow. These two men in the book are Royal Snow and Hank Peters. In the movie they become Mike Ryerson and Ned Tibbets. They are still hired by Larry Crockett who is hired by the vampire’s helper Straker, but when they are asked to procure five Yale padlocks in the book, they are asked to find only four of the same padlocks in the movie.

Another combination that shortens the story is when Larry Crockett has an affair with Bonnie Sawyer. Her husband is now Weasel Sawyer instead of Reggie Sawyer. This combination takes away most of the intrigue involved in the affair. Corey Bryant is 22 years old in the book. Larry Crockett is middle-aged in the film. One part of this affair that remains constant from book to film is that the line about
the shotgun put in the adulterer’s mouth remains the same. In both the book and the film the line is “This gun’s got a five pound pull, and I’ve got three on it now.”

Moments later in the book, Corey Bryant meets the vampire Kurt Barlow and dies. In the film, the audience sees no such end for Larry Crockett.

During the next scenes in the film, the townspeople are looking for the missing Glick boy, Ralph. In a scene that is identical to the scene in the book, the town constable enters the antique furniture shop of Straker and Barlow and asks Straker if he knows anything about the disappearance of the missing boy. Straker invites him into the shop and calls him “Inspector.” The Constable corrects him and says, “Plain old Constable.” This situation is documented here because it represents one of the few instances where a scene from the book makes the transition into the film. Additionally, the part from the book where Straker offers the Constable a drink is included in the film. Although in the book, Straker offers the Constable “Coffee or sherry?” There is the addition of tea to the list in the film, “Coffee, tea, sherry?”

The search for Ralph Glick turns up nothing. In the book, the mystery is left to the imagination of the individual reader. In the film, the audience sees Straker enter the basement of the Marsten House with a dead Ralph Glick wrapped up to conceal the true, gruesome nature of the package.

Shortly after the search for Ralph Glick, Danny Glick dies and is buried in the cemetery. Just as the sun sets, the now vampire Danny Glick attacks Mike Ryerson, who is burying him at the cemetery. Mike finds his way to the teacher Matt Burke’s house (in the film Matt’s name is changed to Jason) and collapses there only to die by the next day. During the same night Danny Glick pays a visit to his friend Mark
Petrie's house, scratching at his window to be let in. Mark, knowing better than to invite a vampire into his house, finds a cross from one of his monster models and presses it against the glass of his bedroom window, forcing Danny Glick away.

Ben Mears speaks with Straker about the Marsten House, when he finds himself in the antique shop of Straker after the funeral of Danny Glick. He tells Straker that his aunt used to be the housekeeper at the Marsten House. Neither Ben Mears visit to the shop, nor his aunt being the housekeeper at the Marsten House happens in the book and existed solely in the film version of the story.

This visit to the shop by Tibbets results in Mears being admitted to the hospital and Tibbets being arrested for attacking Ben Mears. While Ben is recovering from his head injury in the hospital, Barlow in his jail cell visits Tibbets. Barlow kills Tibbets, who is diagnosed as dying from anemia. In the book, Susan Norton dismisses this account as impossible citing the fact that she "used to go with Floyd (Ned in the film) he had high blood pressure."

Visited by Mike Ryerson, Matt Burke sees the connection between the new problem of fatigue and weakness in the townspeople as a sign that there is some foul situation afoot in The Lot. Burke begins reading about vampirism, as he does in the book. One final homage to the work of Bram Stoker is given during this time in the book, but is not represented in the film. When the group sees the pile of books on vampirism and hears the profound rhetoric of Matt Burke, Ben Mears asks Doctor Jimmy Cody if Matt Burke reminds him of anyone. Jimmy Cody responds "Yeah, Van Helsing." Once again this grateful acknowledgment of the author is lost during the adaptation between the print medium and the electronic medium.
In a series of scenes that only fall together with a previous knowledge of their relationship in the book, the audience sees Father Callahan’s battle of faith in the Petrie family kitchen, which results in the deaths of Mark Petrie’s parents and the removal of Father Callahan from the fighting equation of the film. In the book, Father Callahan has a much more significant role than the one he has in the film. The vampire, Barlow, in the film is nothing like the cognizant creature in the book. The vampire who is presented in film looks more like the earliest screen vampire, the rodent-like vampire, Graf Orlock, from Nosferatu (1922). The vampire in the film does not speak, but has Straker; played by actor Karl Malden, speak for him. The eloquent nature of the communications between Barlow and the group of vampire hunters is completely lost in the film version. No rationale for the removal of this main character’s presence is given.

After his release from the hospital, Ben Mears and Dr. Norton go to the morgue to observe the body of the recently deceased Marjorie Glick. After Sunset, the newly made vampire, Marjorie, arises from the lab table and attacks the two men. She is fought and battled in the morgue resulting in Dr. Norton’s complete acceptance of the invasion of vampires into ‘Salem’s Lot.

A scene, not from the book, is added when Ben Mears finds the town constable leaving Salem’s Lot, in a quick and cowardly exodus. The constable hands Mears his pistol before he and his family race out of town in the family’s station wagon loaded down with the family’s possessions. Mears knows the gesture of receiving the pistol will not help stop the coming trouble with the vampires.
We find Susan Norton and Mark Petrie outside the Marsten House, when we return to the main story. They enter the house and do battle with Straker, Mark Kills Straker, but as night falls, so does Susan to the clutches of the vampire, Barlow.

The film races to the end now. The remaining vampire hunters are aligned against Barlow. Ben Mears, Mark Petrie, and Bill Norton arrive at the Marsten House to take part in the final battle. The sun is already beginning to set. This final battle takes place in the boarding house in which Ben Mears resides in the book. In the film the three men go to the Marsten House for this battle. By the time the battle is taking place in the book, The Doctor, James Cody (in the film, Bill Norton) has already met his fate. On the way to the house Norton and Mears stop at a church and fill some containers with Holy Water in the hopes that this extra help may tip the battle in their favour.

Bill Norton battles Straker, who in the film has not yet been killed. Straker impales Norton on a rack of animal antlers against a wall. After Norton’s death, being shot by Ben Mears kills Straker. Once dead he falls down the stairs. The two remaining men race to the basement ahead of the setting sun. They pull the coffin of Barlow out from its resting place. Barlow arises as the sunsets. He attacks Mears, but is partially subdued by the holy water thrown on him by Mark Petrie. The two manage to stake Barlow who dies and turns to dust. The other vampires, who were townspeople only days before, are trapped in the basement of the house. Ben and Mark set fire to the house and it seems to burn up with the rest of the town. This last act of destruction occurs when the two return to 'Salem’s Lot the following year to attempt to kill as many of the vampires as they can. This final battle is condensed in
The producers of this particular film have taken many liberties, which seem to the observer unnecessary. The differences are noted for time condensing convenience and poetic license in the film. These choices help by speeding up the action or deleting some of the supporting characters. These changes can even be explained by choosing a more convenient car to convey the main characters, but this is a limited view and certainly does not explain the great changes inherent in the presentation of this work to the screen. There is no reason to change to the vision of the writer by changing the names of the characters. This practice seems to represent imposing the limited creative influence of filmmaker over the original work of the writer.

*A Return to 'Salem's Lot (1987)*

A sequel to the film, *A Return to 'Salem's Lot* (1987), was produced to follow the success of the original story. This film is based on characters created by the author in 1975 and further viewed by the film in 1979.

This second story owes a lot to the original story. However, this second film has little to do with the first story. Other than the two stories being set in a town called Salem’s Lot and being about vampires, there is no connection between the two works.

The reestablishment of a relationship between father Joe, and son Jeremy is the main focus of the film. It begins with Joe getting an urgent message from his ex-wife while he is studying Indian rituals in South America. The two are joined together and decide to head up to 'Salem’s Lot to return to Joe’s deceased aunt’s home
for a time that the two can rebuild their father-son relationship and the house in which
Joe used to live.

The town of ‘Salem’s Lot is normal by all appearances. After a routine
examination of his credentials by the local authorities Joe is seen as a respectable
anthropologist who has returned to town for an extended visit. The leader of the town
who is the town judge welcomes Joe and Jeremy.

After a series of murders that are caused by the vampires of the town, Joe is
gradually pulled into the larger plan of the town vampires. Their new desire is to
become legitimatize by the expert writing of the respected anthropologist. Joe is at
first very reluctant to have anything to do with the horrible creatures who are infesting
his old hometown. Two things prompt him to change his mind.

Joe's Aunt Clara, whom he thought to be long dead, is in fact very much alive,
or undead, as a vampire of the town. She is very happy to see him. The rest of the
town is equally happy to have him in town to tell their story. A further convincing
perspective to Joe’s staying in town is that Jeremy has fallen in love with a young girl
in town named Amanda. Jeremy is becoming apart of the vampire sect. Jeremy is
having trouble eating and staying awake during the regular daylight hours.

Joe agrees to write the history of the town of vampires. He does so as long as
his son is not to be harmed. While Joe cannot seem to figure out a way around this
predicament his trappings are soon to be relieved by the introduction of a Van
Helsing-like Nazi hunter who happens to drive into town, named Van Meer.

Joe and Van Meer hope to save Jeremy, and if possible, the rest of the town as
well, by fighting the vampires. The task would not be easy. During the days,
“drones,” humans who were bound to help the vampires in a less than equal symbiotic relationship, protected the vampires.

The discovery that there is no connection between the traditional means of keeping vampires at bay, garlic and mirrors, and the vampires at hand, Joe and Van Meers find another means to destroy these vampires. Holy Water proves to be an exemplary means of dispatching the creatures.

When the Judge and the rest of the vampires realize that Joe is not going to write his treatise about them, they attempt to destroy both Joe and Jeremy. Aiding the two in their destruction of the vampires of the town, Van Meers helps the father-son team with their destruction of some of the vampires’ coffins and the killing of some of the “drones.”

The final confrontation occurs in the auditorium of the school. When it looks like Van Meers is going to be killed by the Judge, he turns his own pistol on himself killing himself to avoid being turned into a vampire and used against his allies.

The rest of the film has Joe and Jeremy burning coffins and killing vampires. Jeremy has his spell of control over him broken by Joe throwing Holy Water on the vampire Amanda with whom he’d fallen in love. Racing to the end of the film, the two are wreaking havoc on the vampires. It is as the film ends that the audience realizes that Van Meers had not shot himself, but tricked those watching him. When queried by Jeremy as to his faked death he responds, “Suicide’s for Nazi son of bitches.” The three drive away from town in a bus that Van Meers had been driving. Vampires are dying in the sunlight en masse. Joe suggests they come back with the police. Jeremy asks, “Vampires, who’s gonna believe us?” To this statement Van
Meers responds, “In five hundred years, who’s gonna believe there were Nazis?”

This film is a collection of vampire myths from many different sources. Staying true to several aspects of the vampire myth, A Return to 'Salem’s Lot (1987) presents a film, which is showcases, some of the traditional means of detecting, hunting, and killing vampires. The film does not offer much in the form of retelling the story of 'Salem’s Lot. On the level of adapting the book to the screen it fails completely.

Stephen King’s The Tommyknockers

The Tommyknockers (1993)
The second book by author Stephen King to be brought to the screen, which has vampiric undertones to it, is The Tommyknockers (1987). The film made from the book was released in 1993. This book has a theme in it, which is a return to the idea that vampires or vampire-like creatures can come from other worlds.

Set in another fictional town in Maine, named Haven, the story opens with a woman writer, Roberta (Bobbi) Anderson whom lives on a farm called the Old Garick Place in the book. (It’s called the Anderson Place in the movie) Bobbi is out walking with her old and half blind beagle dog, Pete in the woods. The dog becomes a mutt in the film. As the two spend more and more time out at the ship the dog seems to become younger and the cataract in his eye disappears. This part of the book is not explored in the film. (Gardener notices a brief look at the improved eyesight of one of Hilly Hillman’s friends, Barney, when he sees the boy in the post office later in the
film. The boy is not wearing his glasses. Without having read the book, this scene makes little sense.)

Bobbi stumbles over a silver cylinder protruding from the ground. Nearly all of the first two hundred pages of the book take place with Bobbi digging in the woods behind her house where she finds the silver cylinder sticking out of the ground. The more she digs the more of the object is revealed. When feet of the object are uncovered it becomes clear that it is a spacecraft buried in the earth for some 20 million years.

James Eric Gardener, her friend and lover, finds his way back to her house, when he returns from a poetry reading engagement in New Hampshire. He is a recovering alcoholic. He falls off the wagon, hard, during the book and film. In the book the two are not currently living together, but in the film they are cohabiting.

The story expands to include more of the townspeople; the book introduces a ten-year-old magician and his family. Hilly Hillman is celebrating his birthday with a display of magic. An unfortunate addition to the disappearing and reappearing proceedings is that when David Hillman makes his younger brother disappear, he stays gone.

Ruth Merril is the town constable. She has an exceptional doll collection. In the film, the explanation for the dolls is that her parents used to travel a lot overseas. They would bring her a doll from their travels. As an adult, her friends contribute to her collection. This representation is different from the book in which she is the only one to add to her doll collection. The collection in the book is as a result of her not being able to conceive a child with her husband before he died a few years earlier.
The book further changes the story of the postal workers, The Paulsons to make the film. In the book, both husband and fat wife work at the post office with a younger and more attractive third party—a woman, Nancy Voss. The film changes the look and occupation of Mrs. Paulson from a fat postal worker to a thin police officer.

When Bobbi has uncovered a lot of the spacecraft, it begins to have a strange affect on her and later other people in the town. The spacecraft begins giving them instructions on how to build things that will improve their lives. It also gives them the ability to read each other’s minds. The price it extracts is as high as the gains it gives. It causes people to lose their teeth and bleed slightly, but offers them virtually unlimited energy. In the book, this excessive and baseless bleeding begins with women first. They all think they are having extremely heavy menstruation. In the book, all the stores in town are out of sanitary napkins and pads of all types.

The philandering postal worker comes up with a machine that allows her to sort the first class mail without working at it. Bobbi has made a water heater for their house and a telepathic typewriter. In the book, it writes a novel for her in three days. In the film, the machine writes the book overnight.

The personality of Becka Paulson changing is one aspect of the film that is very strong. Becka is a very religious woman in the book. When she first experiences the telepathic powers associated with the ship, she hears a portrait of Jesus speaking to her, telling her of her husband Joe’s infidelities. In the film, a television show featuring a character called “He-Devil” tells her along with his guest stars that her husband is stepping out with the other postal worker.
The killing of her husband Joe becomes easy when she listens to the advice from the portrait of Jesus; in the film, it’s a television show. Becka riggs a huge bolt of electricity to come from the TV to kill Joe. In the book, she dies with him, as she attempts to change her mind about killing him, after he is already dead. In the film, she does not die at this time, but loses her mind and is put in a padded cell wearing a straight jacket.

Hilly uses his magic machine that he built with the help of the Tommyknockers, in an attempt to help find his younger brother David. Hilly’s grandfather, Ev tries to help him find the boy. The stress proves to be too much for the young boy, who becomes ill and requires hospitalization.

During the town’s Fourth of July celebration it is clear that most of the town has fallen under the spell of the Tommyknockers and the spacecraft. The only towns person who is unaffected by the Tommyknockers is Jimmy Gardener. The reason is clear in the book. He has a steel plate in his head as the result of an accident years before. There is no mention of this point in the film. Without the explanation it is hard to know why Gardener is the only one in the town who is unaffected by the spacecraft and the Tommyknockers.

The killing of the town constable Ruth Merril is different in the book and film as well. In the book, the townspeople who have already “Become” like the aliens blow up the town hall with Ruth and her dolls in it. In the film, the dolls come to life and attack and kill her. The dolls disappear after the incident. In the book, she is clearly known to be dead. In the film, she is only reported missing by her fellow law enforcement officers who come to search for her from the neighbouring town.
The differences that are inherent between the book and film continue with several other things, which seem to have no reason for any change in the adaptation process, but they exist. The parents of Hilly Hillman run a café in the film. In the book, Hilly's father, Brian is an accountant. Why this change is made is unknown.

The deaths of the two state troopers sent in to investigate the town constable, Ruth Merril's disappearance, changes an action scene. In addition to the character situations previously noted, one occurs with Nancy Voss, when she kills the two state troopers in the film. In the book, Bobbi Anderson is responsible for their deaths. After Joe Paulson's death, Nancy Voss attaches herself to Brian, Hilly's dad. In the book, once Joe and Becka are killed, Nancy has no more relations with townspeople.

This series of action is conflated with other parts of the story, which make the transformation between book and film easily. One such aspect is the disruption of phone and communication services. In both the book and film, telephone services are disrupted. In the book, the explanation goes further to include garbled radio transmissions.

When the policeman Dugan, from the next town over, returns with Ev Hillman to look at the town and what is going on there. They find the town deserted. Here is another situation in which the book is completely different from film. In the film, when the Dugan goes to get himself a soda from a machine the machine attacks him, first grabbing his arm and then exploding, killing him. In the book, the death at the coke machine occurs when a reporter Leandar, goes to investigate the lack of communication between the town and others who live outside the town, is driving to the town. His car dies (like cars in the film). While he is walking toward the town,
the Coke machine comes flying at him 18 inches off the ground. It strikes him, breaking his right leg with its 600-pound weight and then finishes him off by crushing his skull. These scenes have been collapsed most probably during the attempt to adapt a 548-page book to a 120-minute movie.

The book uses relationship between Jimmy and Bobbi as its primary motivation. The book has many scenes that occur between these two characters only. In the film, the addition of the rest of the townspeople makes the scenes larger, but less like the book. One of the scenes that does occur between these two characters does not occur in the book. While the rest of the town is experiencing terrible health problems from the spacecraft Jimmy experiences them with them. Specifically Jimmy loses nine of his teeth during the course of the book. In the film, he never loses any teeth until he forcefully pulls one of his won teeth out to show the others that he is "becoming" an alien like the others.

Some important characters that disappear completely from the film are quite substantial. Anne Anderson, Bobbi’s sister who comes to look for her when she doesn’t attend their father’s funeral is not in the film. She is combined with the town constable Ruth Merril, who is found in the shed on Bobbi’s land. In the book, it is Anne in the shed. Others who disappear are, the neurosurgeon that while flying his private plane over Haven gets sick and dies, crashing his plane, the reporter, Leander, and all of the firefighters, rescue teams, and national guardsmen who come to put out the huge forest fire which also disappears from the film.

One important line from the book is added to show the nature of the space creatures. In both the book and film, Jimmy says to Bobbi, “You’re like a vampire.”

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when he describes how she and the rest of the town are being used by the aliens to support their re-growth.

When they enter the spacecraft at the end of the film and book, Jimmy and Bobbi find that the aliens who were flying it had killed each other before the craft crashed. Jimmy manages to save young Dave Hillman in the book but at the cost of Bobbi's life and the lives of Ev Hillman, her sister Anne, and her dog Pete, among many others, when he pilots the spacecraft far away from Earth at the expense of his own life. In the film, Jimmy saves Bobbi, Ev, Dave, Ruth, and Pete. The craft leaves Earth in both the book and film. In the film, Jimmy puts on the controls of the ship and kills the aliens who are finally arising from their long sleep after vampirically ingesting the life force of the townspeople. The film ends on a much higher and more pleasant note than the book. One could say that the book is a more realistic telling of the tale, not because it came first, but because it created a better story. This idea is speculation.

John W. Campbell Jr.'s Who Goes There?

The Thing From Another World a.k.a., The Thing (1951)

The exploration of the vampire creatures from outer space continues with the two movies made from the story, Who Goes There? written by John Wood Campbell Jr. in 1931. The films are The Thing from Another World (1951), and The Thing (1982). Of the two films the later film is more closely adapted from the book.
Set in the frozen area in northern Alaska, *The Thing from Another World*, a.k.a., *The Thing* (1951), this film looks at the struggle that a distant American research outpost faces when confronted with a difficult decision between a great scientific discovery of an alien life form and the preservation of the men and women of the research outpost and possibly the entire world.

When he hears of a strange find in the frozen area near the remote outpost "Polar Expedition 6" the General in charge of the Anchorage, Alaska military post sends Captain Pat up to the station to investigate. Along with the Captain travels a civilian reporter, Mr. Scott. When the men arrive at the site of the wrecked ship buried in the snow they attempt to dislodge it from the snow by discharging a series of thermite charges to melt off the surrounding ice. The charges end up destroying the ship, but they do reveal a life form buried in the snow.

The group of men notices several things when they return to the outpost with the creature in their possession. There is a large amount of radiation coming off the creature. The radio for the base is unable to receive or transmit due to static. The scientists deduce that the radiation is from the alien creature. They dismiss the radio static as a result of the stormy weather in which they find themselves operating.

The creature awakes from its deep, frozen slumber. It begins to stir in the greenhouse in which it finds itself. The creature makes its way to where the dogs are kenneled. It attacks the dogs. This attack brings forth the rest of the inhabitants of the station. They do battle with the creature severing one of its two arms. The men manage to subdue the creature and lock it in the station greenhouse again.
The head researcher, Doctor Carrington, begins to conduct some experiments on the creature. He arrives at the conclusion that the creature is made of some type of vegetable matter, Doctor Carrington first offers up the observation, “It’s a Stranger in a Strange Land.” (This quotation predates the Robert Heinlein book of the same name by 17 years, but it is probable that Heinlein saw this film since it the story from which it was adapted came from the editor of the magazine Astounding, which was the first magazine to showcase Heinlein’s written work.)

Tragedy strikes the facility when the two men left to guard the creature are found at the end of their watch hanging upside down, drained of their blood, as if they were carcasses in a butcher’s window. It is now that Doctor Carrington sees that the creature needs blood to survive. The creature has escaped, but its severed vegetable arm remains behind. Carrington tries experiments with the creature. He offers it blood plasma from the base infirmary. The creature responds well to the procedure. It grows fresh spores.

During Doctor Carrington’s experiments the others search for the thing around the base. The men find the creature again. This time they attempt to use electricity to stop the creature. Doctor Carrington protests the attack against the creature, in the name of science. The base commander, who also orders all of the spores, burned with kerosene, out votes him.

The creature turns off the oil supply to the base, proving that the creature is intelligent. The base starts to get gradually much colder. As they people of the base plan to do battle the temperature has dropped to –60 degrees Fahrenheit.
When they are preparing to electrocute the creature one of the men present asks the reporter, Mr. Scott, if he's ever covered an execution. He responds that the first execution he ever covered was that of Ruth Schneider and Judd Grey (her lover). The man asks if he got a picture of it. Scott responds that they didn't allow cameras in the room, but he knows a guy who... Scott is interrupted by the appearance of the thing. What Scott was going to allude to was that during the execution, the first woman put to death in the electric chair, a reporter man had snuck a camera into the witness chamber and snapped a picture as the switch was thrown electrocuting the murderer. This picture is the only picture ever made of an actual electrocution execution ever made.

Attempting one last time to make contact with the creature, Doctor Carrington places himself in the direct path of the creature and the electric current poles, preventing the electrocution of the creature by the other men. The creature attacks him, but he does not die. The men electrocute the creature, which shrinks and then dies. The men then burn it and the spores of its creation in the green house.

Reporting from the scene at the end of the film is Mr. Scott on the 3rd of November. Scott tells the world that the people of Earth have had their first encounter with visitors from another world and have own the day. He ends his transmission with what was to become a very famous quotation, "Keep watching the skies."

The idea of following the story line of the book was not part of the making of this film adaptation. Several things were changed or omitted without any sense of continuity for the original story. The setting was changed from Antarctica to Alaska.
Additionally, none of the names of the characters in the book were used in the film. The method of killing the creature was also unique to this film, electrocution. Finally, the film has a much more happy tone to it, especially for a horror film. Only two of the base’s many workers die as a result of the creature. This situation is not the way the story unfolded in the book, and the subsequent film made from it in 1982.

Some of the situations surrounding the creature remain true to the book. First, it was discovered in the ice. Its ship was uncovered by and accidentally destroyed by the thermite charges used to uncover it. The men did bring it back to the base where the creature’s radiation interfered with the station’s radio transmissions. The next film made from this story remains a more close representation of the original written work.

_The Thing (1982)_

The science fiction aspect of the vampire horror genre is further explored in the second film made from John W. Campbell’s book, _Who Goes There? (1931)._ This film follows the book more closely than the first film. It, too, takes some liberties with the plot, but they are small compared with the first film.

The film is set in a remote part of Antarctica, _The Thing (1982)_ shares with the original text the same location for the story. Additionally many of the names of the crew people in the book find their way into the story. Of the 12 men who are stationed at the outpost, six of them have names from the book. The men who have names from the book are, Commander Garry, second in command, McReady, (MacReady in the film, who becomes a helicopter pilot instead of second in
command); Doctor Copper, Scientist Blair, Dog-man Clark, and Norris, another scientist.

This film opens with the twelve men of the “United States National Science Institute Station 4” going about their daily business. It is the first week of winter. Their day is disturbed by the arrival of a helicopter from the nearest research outpost, a Norwegian research station an hour away by helicopter. Two men in the helicopter are chasing a Husky dog over the snow attempting to shoot it or blow it up. They fail. While trying to blow up the dog, one of the men destroys his own helicopter and himself. The second man chases the dog, shooting at it. When the man misses the dog and hits one of the men from the American outpost Commander Garry uses the opportunity to shoot the man dead with his pistol.

A study of the remains of the men and their helicopter provokes the men of the research station decide to return to the Norwegian base to see what happened there. Helicopter pilot MacReady and Doctor Copper fly to the station. Upon arrival they find the station in ruins and the remains of several men still there. Returning to their own base at the front of a heavy winter storm, the men bring back with them some videotapes, notes, and one of the charred remains that does not look like man or dog.

When he examines the remains found at the site, Doctor Copper couldn’t tell what killed the deceased, or what it is. During this time, Clark the dog keeper puts the new dog into the kennel with the other dogs of the station. This action is consistent with both the book and the first film. When in the cage, the new dog shows that it is in fact an alien creature. It can change itself into any other creature by assimilating the form of the creature identically.
The real dogs howl fearfully as the creature changes and subsequently attacks
the real dogs in the kennel. The dogs' calls bring the men of the station to the kennel.
Many of the dogs are dead; the creature is split in two. One part crashes through the
roof and escapes to the outside. The men of the station using flamethrowers destroy
the second part.

Doctor Copper and Blair examine the corpse of the creature left behind and
burned by the men of the station. They are able to determine that this creature is
indeed extraterrestrial in origin. Blair begins to do experiments on his own. He starts
to lose his mind.

Blair studies the process the creature goes through when changing into another
form. He queries of his computer how long it will take for the creature to assimilate
the entire Earth if it were to get to a populated area. The computer responds with
27,000 hours.

When he barricades himself in the radio room, after he has destroyed
helicopters, the tractor, and the communication equipment, Blair tries to control the
infestation of the creature and its conquest of the planet. He has not told anyone else
about his discovery. The rest of the men are able to subdue Blair when his pistol runs
out of ammunition. The men lock him in a tool shed in the compound.

When the men watch the videos from the other station, they decide that they
need to return to the site and investigate further. When they arrive at the sight where
the saucer is in the ice they realize that these Norwegians have uncovered an alien
spacecraft and also its pilot. They defrosted the pilot and it caused the deaths of their
entire station. This group of scenes is different from the book. In the book, the men

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at the station find the saucer themselves; there is no second party of Norwegians to introduce the creature to the party.

When they return to their own camp, the men begin to fall victims of The Thing. The way the film progresses from this point is closely related to the way it occurs in the book. The book has a larger contingent of men in it like the 35 men of the first film. After two of the party have been killed, the remaining ten men try to find a way to determine who is still human and who is a creature in the exact form of the man whom has been killed.

Doctor Copper creates a test using the whole blood that they have in medical storage to determine who has been infected by the Thing and who is still human. This action follows the storyline in the book. The premise is that each part of the Thing is an individual being which will attempt to preserve its own life force as opposed to a human who is one whole part. When a human bleeds, it's just tissue. When a Thing is cut, each cell acts as its own creature and will run from a hot instrument. This action is how the party determines who is left human.

Two men out of the nine left in the camp are already Things. The remaining men kill them while losing three of their own during the fight. Three of the remaining four men go out to give the blood test to Blair out in the tools shed.

The three men find the door open when they arrive at the shed. Upon entering they realize that while Blair was locked out in the shed he was attacked and changed into a Thing. After he became a Thing, the Blair creature started using parts from the helicopters and tractor to make another ship to leave the base camp.
The remaining four men's only option is stopping the creature. They decide that saving the rest of the world from the infestation of the Things is more important than their own lives. They begin to destroy their outpost by blowing it up with dynamite. In the end the Thing is destroyed and two of the remaining four men also die. At the very end of the story as the camp is burning around them the two survivors face each other and decide that if either of them were not human there would be now reason to hide. They share a bottle of blended scotch and watch as their camp burns insuring their own death as well as the end of the creature.

The story ending in this way is similar to the way the story ends in the book. The Thing is destroyed. In the book, the camp and most of the men there also survive. Changing the aspect of the second film to be a darker combination of both the book and the first film is one of the aspects of this movie, which adds to the horrific quality of the film. The main idea here is that you can defeat the evil presence, but it may cost you your life in the process. This ending where victory is extremely costly is a distant cousin to the positive view that America and its people can defeat any foe with minimal losses, which is present in the first film and is arguably a strong mindset, which the people of the country would have in 1951 compared with 1982.
Anne Rice's Interview With The Vampire

*Interview With The Vampire (1994)*

The next book in this exploration is *Interview with the Vampire* (1976). The book came out in 1976 and the film followed in 1994. The book has been printed into millions of copies, entertaining these millions to a degree that is only superseded by Bram Stoker's *Dracula* (1897). Although the book has the distinction of being the second most popular work on fictional vampires ever printed, it is very different from the film version, which was made from it.

The changing of some parts of a book to make it into a film is common. There is a certain degree of give and take, which must be balanced out to allow for the change between the mediums. This change takes liberties that are often drastic and unnecessary.

Examining the first series of these changes we see large differences in the early chapters of the book. In the book, the main character Louis is 25 years old. In the film he is 24 years old. His younger brother has been killed by falling over a second floor railing in the family indigo plantation house of Point Du Lac, where Louis lived with him and his sister and elderly mother. In the film, the tragedy is changed to the death of his young wife and child during the child's birth a year before. All of the other family members disappear.

Further changes from the book to the film are with the antagonist, Lestat. Lestat loses some of human quality and his temporal station by removing Lestat's elderly blind father from the film. This change allows the film to show Lestat as a
more horrific creature, less concerned with the care of his father and more of a chaotic killing machine. Furthermore, the removal of the old man from the story makes the time Lestat has been a vampire indeterminable. In the book, Lestat could only have been a vampire for less than one lifetime. By removing the father character, Lestat could have been a vampire for a hundred years or more when he first met Louis.

The killing practices of Lestat are described in the film and they parallel the book, but the practices also add a more sinister aspect. While describing that Lestat liked to kill more than one person a night, it begins with him killing a young girl and then an older, but still young man. The film adds that Lestat enjoyed killing aristocrats, or hunting in society.

The film adds another element from the book with the introduction of the child, Claudia. Louis finds her one night while feeding on the blood of rats. Louis takes Claudia and feeds on her. Instead of killing her Louis runs off into the night. Lestat finishes the job, but not by killing the child. He turns Claudia into a vampire.

Together the three of them continue to live as vampires in the young city of New Orleans. They kill as a family group. During this part of the film the differences between the book and the film are subtle and understandable. Certain aspects of the book are condensed to make a 342-page book into a two-hour movie.

Changing of one aspect of the book further along in the film is done most likely as a time saving device. When Claudia makes her attack on Lestat by giving him a pair of twin boys on which to feed, she neglects to tell him that she has already killed them. She tells Lestat that they are “drunk on brandy wine, a thimble full.” She has used laudanum to keep their bodies warm. In the book she has also used
absinthe. This aspect is left out of the film. After the attack on Lestat, Louis and Claudia deposit Lestat in the swamp. When Lestat returns from the swamp before Claudia and Louis set sail for Europe he is understandably upset with the two. A pitched battle ensues, but Louis and Claudia escape and Lestat disappears until the very end of the film.

Louis and Claudia travel to Europe in search of other vampires. The film only glosses over the middle part of the book with a basic description of how the two sailed into ports along the Mediterranean Sea which was black instead of blue as Louis had hoped it would be. It had been blue when he pictured the sea in his imagination. The middle part of the book, PART II is missing from the film. It is during this part of the book that Anne Rice takes a stab at her predecessor, Bram Stoker, much in the same way that the child vampire Claudia attacks her vampire father, Lestat. While the two are traveling in Hungary and Transylvania they encounter vampires like Count Dracula. These are the older European vampires. These vampires are susceptible to garlic, crosses, crucifixes, and stakes through the heart.

One part of the book, Interview with the Vampire (1976) that is a direct reference to Bram Stoker’s Dracula (1897) comes from a scene in which a woman gives Louis and Claudia a necklace with a crucifix on it. When she does this action, the woman says, “Take it, please in the name of God, and ride fast.” This action comes directly from the first chapter of Dracula (1897) in which a peasant woman gives Jonathan Harker a crucifix and says to him, “For your mother.” The only reference to this time in the book, and the vampires Louis and Claudia kill, seen in the

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film is a short present day scene between the young reporter and Louis in the San Francisco apartment room in which the film and book begin, during which Louis claims that the European vampire is a peasant rumour. The reporter, Christian Slater, asks Louis, “So there are no vampires in Transylvania, no Count Dracula.” Louis, played by Brad Pitt responds, “Fictions my friend, the vulgar fictions of a demented Irishman.” It is clear that Anne Rice is acting to present herself as the undisputed authority on vampires in myth, legend, and literature. Naturally, the more adamant her self-positioning as an authority on the subject, the less credibility she has.

In the third and final part of the book, Louis and Claudia find themselves in Paris. The time is September 1870. While searching for other immortals, Louis is found by the vampires Santiago and Armand. Armand changes from an auburn haired 17 year old to a black haired mid twenties man from the book to the film. These two vampires invite Louis and Claudia to Le Theatre des Vampires. Here Louis remarks that the vampires are playing the parts of humans playing the parts of vampires. Claudia responds, “How avant garde.” They watch as a young girl is killed on stage in front of the human audience who thinks they are watching a staged play and not an actual killing. A slight change from the book to the movie is noted here. The girl victim in the film has blond hair; in the book she is a brunette.

The film and book discrepancies continue with the death of Claudia and the return of Lestat. When the vampires in the Theatres des Vampires find out that Claudia attempted to kill Lestat, they attack and kill her with the second female vampire that Louis made named Madeline. In the film, the two are locked into a passage that is covered by the sun during the day. When Louis finds them the next
morning they are nothing but ashes. In the book, Louis finds Lestat has also found the Theatre des Vampires. He is never seen here during the film version. In the book, Lestat is holding Claudia’s yellow dress. The dress is blue in the film. When Louis finds them in the book, in addition to their ashes, he finds their hair. Louis cradles the remains of Claudia’s blond hair. Neither her hair nor her dress survives the burning of their bodies in the film version.

Louis is entombed by the other vampires in a coffin, which is bricked into a wall in a catacomb like setting. Armand saves Louis from his living burial, but is unable to save Claudia and Madeline. In the book, this series of events takes place over two nights with Armand saving Louis while Claudia and Madeline are still alive. In the film, a night passes before Louis is freed from the burial. When Louis is freed in the film, Claudia and Madeline are already dead.

Lestat is missing from the film version of the book during the time of Claudia’s death in Paris. It makes no sense to this writer in the manner in which the story is told. As an integral character, his removal from the narrative seems to weaken the story.

Louis gets his revenge on the immortals from the Theatre des Vampires. Louis uses barrels of kerosene to soak their coffins and then ignites them burning them and the building completely destroying the entire group with the exception of Armand who had saved Louis. The only difference between the book and the film during this destructive part is the death of Santiago. In the book, Louis decapitates Santiago with a scythe. In the film Louis cuts Santiago in half at the waist with the same instrument.
Louis returns to New Orleans at the end of both the book and the film. As an interesting side note, with the passage of time in both the book and the film, Louis is able to see the colours of day with invention of motion pictures. During a montage of film clips explaining this point to the audience one of the films used to represent Louis first vision of the sun in two hundred years is the film Nosferatu (1922). This is a clever homage to the first vampire film ever made.

When Louis finds Lestat again in New Orleans he is alone in the film, but in the book he is accompanied by another vampire who was made at the same time as Lestat and by the same vampire. These points are described in the film, but are completely left out in the film—perhaps as a means of keeping the narrative simple towards the end of the film. Armand, who accompanies Louis in the book on his return to New Orleans, disappears completely in the film.

Both the film and the book end with the final interview. The last change between the two media is apparent. In the book, Louis renders the reporter unconscious and the story ends the morning after it begins. In the film, Louis scares the reporter enough to make him ran out of the apartment and jump into his mint condition, red, 1966, convertible and race off into the night. He is attacked on the Golden Gate Bridge by Lestat who offers the reporter the same invitation to the world of the vampire as he had offered to Louis at the beginning of the film.

It is certainly necessary to change some of the aspects of the story when condensing a novel into a film. This film version of the book takes many liberties with the narrative. The destructive power of these liberties regarding the telling of the tale is evident in the manner in which so many key elements of the book are changed.
or completely removed.

SUMMARY

The five stories used to make the seven films in this chapter cover a wide range of social topics under the umbrella of telling terrifying stories about vampires. While these stories are about vampires there is an undeniable presence of modern social commentary.

The first story *Der Vampyr* (1818) made into the film *The Vampire's Ghost* (1945) covers the problems encountered when one person in a friendship is much stronger than the second person in the friendship. The stronger friend, in this case, the vampire friend, takes advantage of his weaker human friend. A second point covered in both the book and the film is for one to be careful for what one wishes. By receiving one's ultimate wish, it often proves destructive to the person making the wish.

The second story, *Salem's Lot* (1975) made into two films, one film is an adaptation of the book and the second film is a sequel made up after the story from the book ends. These stories both tell the reader and viewing audiences of the classical fight between good and evil. In each case, neither science, nor faith can alone defeat the evil represented by the clutch of vampires. Both science and religion must be used in conjunction with one's own common sense to battle and win against an evil force. Thus proving that a person must be willing to adapt to his or her environment as each individual situation evolves. Being closed to new ideas is the certain path to defeat and thereby, destruction.
The third film and book combination, *The Tommyknockers* (1987 & 1993) examines a more critical balance of power between the individual and the group. When all the inhabitants of the town fail to maintain their respective individuality and fall prey to the mindless thinking of the group, both the individual and the group are lost.

The fourth group of two films made from the science fiction short story, *Who Goes There?* (1951), both follow the original story well. The story brings the fear of an alien presence to mankind's doorstep. At the same time, a terrifying setting, of a remote Antarctic wilderness further adds to the imbalance of power between the humans and the aliens. This story returns to the original idea behind the vampire myth of fearing the unknown, but with the added twist of the more the heroes learn of the unknown, the more they fear it.

The fifth film, *Interview With The Vampire* (1994), comes from the book of the same name. This story focuses on the many problems associated with an atypical relationship within normal society. The fear aspect of this story focuses on a homosexual couple trying to maintain a family. The couple battles with each other and at times also with their adopted child, while at the same time, engaging hostile forces outside the family unit, and living as killing, blood-thirsty vampires.
CHAPTER V
CONCLUSIONS AND IMPLICATIONS

The focus of this chapter is four fold. First, to explain the evolution of how the vampire became a universal object of fear, beginning in folklore, mythology, and legend, then continued its dominance, when it made the transformation into literature, and completed its journey by attacking new audiences with its reign of terror in films, and how the vampire's continued presence affected many areas of human life beyond fear. Second, to present the means by which the conventions of the vampire story were established in literature through the presentation and explanation of the three periods of the genre, The Experimental Period, The Classical Period, and The Refinement Period. A practical timeline of the most influential vampire stories and their respective long term influences is included.

Third, this chapter will show how the literary conventions of the vampire story were improvised to form the new film conventions of the vampire story. The new vampire film genre was directly adapted from the earlier written work. A presentation and explanation of the four periods of vampire film genre, The Experimental Period, The Classical Period, The Refinement Period, and The Comedic Period is given. A discussion of the relative success or failure each film garnered when attempting the cross media, and make the transformation from a book to a film follows.

Fourth, the study hopes to inspire future research. While hoping that even more accurate and detailed accounts of the information and ideas presented in this body of work may as yet offer a greater understanding of how we, as a people, learn to
fear.

The folklore, myth, and legend of the vampire have existed throughout history. The forms of its appearance, powers of its evil, and destructions it has wrought, are as many and varied as are the different, communities, cities, and countries across the globe that have felt vampire's presence. Its existence has always been perpetuated by ignorance and fascination. When real vampires could not be found, others on the fringes of society, were proclaimed to be vampires, and forced to take the blame, and receive the punishment for the death, disease, and destruction left in absent creatures' wake.

The vampire did provide something to all the different peoples of the world in exchange for their acceptance of this terror. The world got something to blame for its hardships. The world also got something terrible to fear. This fear became the basis for many good stories, and the vampire, once only the fear generating stuff of folklore, legend, and mythology, demonstrated its strength to survive and adapt to the changing times once more, and became the subject of literature.

A good story encourages the audience to desire retellings. When the original story becomes too well known, then embellishments and additions to it, in the forms of new and continuing adventures, for both old and new heroes and villains, create an on going series of stories that continues to keep the attention of the audience. It is impossible to tell which came first, an unknown, terror generating antagonist that is then featured in a story, or the original idea of the creative story teller who uses an unknown, terror generating antagonist as the center point of the scary story. What can be done is to formulate a hypothesis for explaining the events that directly inspired,
and directly followed the original story and its original antagonist.

The story of the vampire probably began as an oral history of terrifying entertainment. This entertainment exploited the ignorance of the audience and fostered their growing of fear. The exploited ignorance generated two needs in the audience. First, they needed to have a name to give to the object of fear. Second, they needed to have believable explanations, or a suitable scapegoat, for the horrible things they regularly experienced during their daily lives.

Scary stories are popular because they build on the fear created by the ignorance inherent in the audience. This fear generates two results. The victims accept their eventual defeat by the story's super naturally strong, evil element as inevitable. But at the same moment of defeat, they are also offered a means to avoid direct responsibility for their defeat, by being told that there is a tremendous, evil force in existence that continues to directly threatening them and that they can never hope to defeat it.

This learned defeatism does not last. Humans will never be satisfied to live in perpetual fear. At some point, the leaders of the community will attempt to defeat the undefeatable. During the initial stages, any idea may be given a chance to work. It is at this time that both science and superstitions are born. When an adopted practice helps remove or defeat an element of fear, then it will be used again. But only after many uses will its actual merit have been genuinely tested. The new practice may have actually helped remove or defeat the fear generating stimulus, or it may be a spurious coincidence. If the practice does not work, then it is abandoned in favour of another newer, but as yet, untried solution.
The analysis of the results leads either to the creation of a superstition or a scientific theory. The next battle fought is between science and superstition. Further scientific analysis supports or refutes the original findings. A supported superstition becomes science. A refuted idea of science becomes superstition. Whether the findings are supported or refuted, knowledge is still gained.

When more knowledge is gained, more understanding is gained. When a situation is understood, then it can be classified and explained. This process of explanation is exactly what happened when enough scientific data had been collected to refute earlier vampire superstitions.

The void left by the large number of failed superstitions presented an opportunity for the scientific community to offer further categorical explanations. Men and women who were once thought of as supernatural evil creatures were now explained as either evil or ill. If the person is evil, then he or she kills like a vampire to fulfill his or her blood lust either, to save one's country and homeland, as Vlad Tepes did, or to protect their way of life, as the family of Sauny Bean did, or to maintain her youth and beauty, as The Countess Erzabeth Bathory. If the person is ill, then the illness could be physical, as with the type of blood deficiency known as porphyria, or the illness could be psychological, as with the American, Seaman James Brown, or the German men, Fritz Haarman, and Peter Kurtin.

In many cases, understanding also leads to acceptance. When people understand what they once feared, then they can move ahead and eventually accept the former adversary as a current friend. The writer does not wish to imply that a friendship is likely with a vampire, whether a fictional creation, or a sick human...
being, but instead that the person or group of people, who were once regarded with
the same fear, distrust, and animosity, that helped foster the folklore creation of
vampire-like creatures, could be accepted as an equal member of the respective
society and possibly a friend as well.

The gradual acceptance of a new group of "others" to any societal group
always takes time, often comes only after great suffering, and usually coincides with
the arrival of something coming to replace it. For example, in America, each
successive group of new immigrants took the derision of the group it replaced. First it
was the Irish, then the Jews of Eastern Europe, the Italians, the Russians, the Poles,
the Chinese, the blacks, women, and homosexuals. The newest group to face this
ordeal is the Arabs. The new group brings with it its own customs. Before the new
group is accepted, their customs go through a process of strengthening, adaptation, or
abandonment. By going through this process, the group shows its willingness to
change to become part of the larger group while at the same time demonstrating its
individual strength by maintaining its most important characteristics.

Once a person, group, or idea is accepted, then the acceptance can lead to
friendly ridicule. The main difference between this new friendly ridicule and the
disparagingly hurtful and stereotypical ridicule that the new group would have
received when it first entered the greater societal group is that this humour would be
delivered from members on an equal social level. The disparagingly hurtful humour
is meant to keep the new people, attempting to enter the greater group, continuously
seen as foreign and unequal.
All these previously mentioned points offer an explanation of the evolution of the vampire, from a creature of universal folklore, legend, and mythology, through the phases of ignorance, fear, superstition, knowledge, understanding, and acceptance, within a society, can be used to provide a similar model of evolution within the conventions of the vampire genre in literature and film as well. Because this creature of fear is ever present in human history, it was natural for what was once an oral story telling tradition to adapt itself to the newer forms of story telling, first print, and then film.

Reviewing the greatest contributors to the establishment of the vampire in literature, there are Dr. John Polidori's, Der Vampyr (1818), Sheridan LeFanu's, Carmilla (1872), Bram Stoker's, Dracula (1897), Stephen King's, Salem's Lot (1975), John W. Campbell Jr.'s, Who Goes There? (1951), and Anne Rice's, Interview With The Vampire (1976). The vampire genre in literature follows a three step process, The Experimental Period, The Classical Period, and The Refinement Period.

During The Experimental Period, the basic idea of the vampire as the antagonist is introduced to the reading audience. Since this is the first time the audience has experienced such a creature, the audience has no preconceived ideas of how the creature will act or what to expect the creature to do. Dr John Polidori's book, Der Vampyr (1818) represents this point in the process. With no expectations, the audience is unlikely to be either greatly entertained or greatly disappointed by the book. If this introduction is successful, then it will inspire similar books to follow it.

The Classical Period comes next. Now the reading audience knows it's reading a horror story and has some expectations of what the vampire can and might
do. But the background of the creature and its strengths and limitations are still unknown. The Classical Period provides answers to all the questions raised, but left unaddressed by the book from The Experimental Period. Sheridan LeFanu's book, *Carmilla* (1872), and Bram Stoker's book, *Dracula* (1897), firmly establish what conventions the reader will encounter. From the establishment of the conventions, during The Classical Period, the audience gains a much greater appreciation of the vampire. The audience now learns more formal background information of the creature. The origin of the creature, its living habits and what type of relationships it will have, its strengths and weaknesses, who a vampire will attack, and perhaps the most important part for the fear filled reader, how to kill a vampire are all presented, explained, and confirmed with books written in The Classical Period.

Next a second generation of writers, who grew up reading the stories from The Classical Period, now realizes they are eager to add their own writing to the growing vampire genre. These new writers bring the genre into The Refinement Period. John W. Cambell Jr.'s, *Who Goes There?* (1951), Stephen King's, *Salem's Lot* (1975), and Anne Rice's, *Interview With The Vampire* (1976), are examples of books written during The Refinement Period of the vampire genre. These writers hold the same fascination with vampires as the writers from The Classical Period hold, but rather than continue to produce work in an already established field, they choose to make their own choices as to what to keep and what to throw away, from The Classical Period of vampire genre conventions. When they settle on their own foundations of the vampire genre, then they are free to create their own worlds for their vampires to inhabit. Any number of established conventions from The Classical Period may find
themselves omitted, changed, or debunked, as The Refinement Period writers stake their claim to the vampire genre.

John W. Campbell Jr.'s vampire was an alien being set on colonizing Earth for his own people. The creature wanted to destroy all life on Earth by infecting every living thing with an extraterrestrial disease.

Stephen King's vampires are more like the vampires from The Classical Period, but they are not necessarily repelled by the cross. Without the strong faith behind the person holding the cross, it is just a piece of wood. The need for the community to work together to destroy their common evil is a theme that runs through this story. Again here, is presented a need for modern science to work in conjunction with faith to battle the vampire creatures as a unified force. And only as a unified force will they beat the vampires of 'Salem's Lot.

Anne Rice's attempts to destroy any connection implied between The Refinement Period vampires of her books, and The Classical Period vampires. Rice presents the vampires as the protagonists in her stories, and the humans and animals on which they feed, as their antagonists. These vampires no longer fear crosses, or have to sleep in coffins layered with the dirt from their homelands.

Thus, The Refinement period, of the vampire genre, apparently offers little new refinements, but takes away many of the older conventions that have kept the genre strong across several centuries. Any creative endeavour can be worthwhile, but in the end, the ones who judge the merits of a work in The Refinement period will always be judging the new work against The Classical Period works. Is the new work innovative or is it merely an attempt to destroy that which one can not replicate.
The vampire genre in film follows a four step process, The Experimental Period, The Classical Period, The Refinement Period, and The Comedic Period. Many of the films that began the vampire genre have been lost to history. These lost films introduced the movie going audience to the vampire. At this time, the only surviving example of a vampire film from The Experimental Period of the creation of the vampire genre is, Nosferatu, (1922). It is a silent film. At its time of release, it was considered terrifying. Other silent films about vampires and Dracula were also made at the beginning of the 20th. Century, but now are impossible to find.

The greatest contributors to the establishment of the vampire genre in film came during The Classical Period within the genre. These films are, Dracula (1931), Dracula (1931), Spanish Version, and The Brides of Dracula, (1936). These four films did for the creation of the vampire genre in film, what the books, Carmilla (1872), and Dracula (1897), did to create the vampire genre in literature. They established what the audience could expect to see when they went to see a movie about Dracula or other vampires, regarding its origin, powers, weaknesses, helpers, and victims.

The vampire was from a mysterious, far-away land and spoke with a thick accent. He had dark skin, hair, and eyes. This description added to alienation. The vampire seen as a foreigner served two purposes, first it was easier to fear him as a threat, and enemy, and second, it would be easier to see him killed and accept his death.

The powers of the vampire explained to the audience. Vampires can mesmerize with their eyes. He casts no reflection or shadow. The can control the
lower creatures, bats, rats, and wolves. They can fly or change into the form of a mist. The vampire has great strength, but can also be repulsive with its long ugly finger nails, bad breath, and skin that is cold to the touch. The vampire can only attack at night.

The rules for the vampire's destruction were also set during The Classical Period of the vampire film genre development. The vampire could be killed with a stake through his non-beating heart, or destroyed by being exposed to the light of the sun, burning him with goodness. He could be repelled by wolf-bane. A person holding a cross or crucifix would drive away anything not of Christ, therefore evil. These vampires were inherently evil.

The limitations of a vampire's daytime movement, and its vulnerability to attack while sleeping in its coffin, layered with the dirt from its homeland during daylight, required that the vampire retain a servant. The servant of the vampire would be loyal to the vampire unto death. This servant was also a victim of the vampire, but not a source of food. This servant was both a guard and an informant.

The means by which a vampire would attack a victim and how the vampire chose its victim were both clearly defined too. Vampires only attack at night. The vampire preys on innocent victims by biting them on the neck and drinking their blood. If the victim is bitten three times by the vampire, then the victim becomes a vampire.

The Refinement Period of the vampire genre keeps the vampire as the villain, but the new filmmaker often changes any or all of the genre conventions of origin, powers, weaknesses, helpers, and victims, that were established during The Classical
Period. Due to its fluid interpretation of the genre's conventions, The Refinement Period contains the most films.

Of the 17 films made from the book *Dracula* (1897), 11 are in The Refinement Period. Many of these films retain The Classical Period conventions, but use the freedom of choice to change the established conventions at will. Some of these films use the technological advancements of filmmaking related to sound design and recording, and colour film, to straddle both The Classical Period and The Refinement Period.

The two main films that straddle The Classical Period and The Refinement Period are *The Horror of Dracula*, (1958), and *Bram Stoker's Dracula*, (1992). *The Horror of Dracula*, (1958) is the first time the rich use of Technicolor film brought to red blood of Dracula's victims to the screen for the audience to see and to fear. *Bram Stoker's Dracula*, (1992) uses its abilities of technological and cinematic advancements to return from The Refinement Period back to The Classical Period. At a time when all other vampire films were looking to divest themselves from the conventions of the genre, this film embraced The Classical Period's conventions with the technological advancements of The Refinement Period.

The remaining nine films made from the book, *Dracula* (1897), the six films made from the book, *Carmilla* (1872), and the eight films made from the books of the five other writers, all represent films made in The Refinement Period of the vampire genre. The interpretation of the genre's conventions by the individual film can be anything from a small change to a dramatic reinterpretation, and everything in between.
The origins of the vampires can change from children of Satan to alien life forms, to a person living with a curse. The vampire's powers can change. Now a vampire may be able to walk in direct sunlight, ride a horse, or hold a crucifix. The weaknesses of the vampire change. The vampire can be bound by love, bound by Satan, or even betrayed by another vampire. The vampire's helpers can also change. The vampire may not need a helper, or the helper may be a mute slave, or a powerful mortal. The victim of the vampire can change too. The victim can be other than a human; it can be any other living thing, cold or warm blooded, animal or insect. The victim may now choose to become a vampire accepting the offer of immortality through the vampire's kiss. The victim can also reverse the process of being a vampire with a blood transfusion. The only rule within The Refinement Period of the vampire genre is that there are no rules.

As with any film genre, the vampire genre comes full circle when the films produced within the genre make jokes about the genre itself. This new development in the genre this writer calls, The Comedic Period. Only two films examined here are from The Comedic Period, *Love at First Bite*, (1979), and *Dracula: Dead and Loving It*, (1995).

These two films take the terrifying vampire and all its great powers, strengths, and abilities, and crush them under the weight of laughter. Anything that was once sacred and feared is now ridiculed with impunity. The countless years of terror filled nights that audiences, young and old alike, endured, finally receive their revenge. Whatever power the vampire had is taken from it by logic, irony, and an endless series shtick, and placed in the hands of formerly powerless.
The journey of the genre has come full circle. Now any film made in the
classic vampire genre will be able to draw from any of the developmental periods of the
genre equally. Additionally, the vampire film is no longer solely a sub-genre of
horror films. The vampire film can be generally categorized as a horror film
subgenre, that could also contain a Werewolf subgenre, a Gothic subgenre, and a
Zombie subgenre. However, the mutability of the subgenre of vampire films is such
that it can draw influences from any established genre.

Previous examples demonstrate that the vampire genre can cross traditional
genre lines. Some of the films presented in this dissertation are vampire films that
draw influences from other genres. Three examples of this trans-genre classification
are *The Thing* (1951) and *The Thing* (1982) that cross genres with the science fiction
genre. The two films *Love at First Bite* (1979) and *Dracula: Dead and Loving It*
(1995) cross genres with the screw ball comedy genre. The film *Lair of the White
Worm* (1988) crossed genres with the Fantasy film genre. Just as the vampire is an
ever changing and instrumental element of fear, fascination, and entertainment, has
drawn influences from every area of human experience through the course history,
now the vampire film can continue to evolve and an means of telling a story that has a
key element in common with other vampire films of the past, but may also draw from
any terror rich idea source without the need to adhere to the limitations of the classical
vampire film genre boundaries.

By placing the vampire creature back in the category of the "other," in any
group or society, one can see how it has now gone from something unknown, to
something to fear, to something to understand, then explain, then befriend, and now
belittle. This is the same cycle of events that any monster or minority experiences.

It is not complicated to put the data collected from this study into its organizational patterns. One can observe the ways in which the film genre has developed over the decades. Noting the changes within each specific adaptation of each book is where one can make personal conjectures about each film. These observations have within them the limitations of trying to understand the creative work of what many people have made of one person's original work.

The fact that many of the people involved in writing the books and making the films are either dead or completely inaccessible to the public affects the scope of this study. Therefore, there is little chance to have first hand information about the creative process involved in first writing the texts and then adapting the text for the screen.

One situation that is frequently cited in the secondary sources about these aforementioned projects, specifically the film work, is that many of these films have their creative flows limited by budget. A distant second are constraints put on the productions due to time limitations—adding more money to the equation can cure most time limitations.

Although this researcher was hoping to find a more artistically motivated reason behind the inclusion or exclusion of certain aspects of these books when adapted into movies, the truth of the matter is that the overwhelming majority of the times that something was used in a film over another thing were strictly due to the respective projects monetary budget. The age-old battle between artistic expression and working within one's means is the balancing act that challenges these filmmakers,
both new and old, in the same way that other artists working with different mediums are also challenged.

Limitations of the Study

One of the limitations of the study is the availability of all the films that were made of these books that make up the literary part of the study. There are several different reasons why they were not included in the complete body of data. The effort to include these films was exhaustive.

First, several of the early attempts to bring these films to screen do not exist. Lost to history or at least as of this writing the researcher could not find any existing copies. The potential for recovery is always present, e.g., The Spanish version of Dracula (1931) was found in an obscure part of the Havana Museum. It at any time these films become available for research, they could be included in a revision as an appendix.

Second, there are films of which their existence is known. Due to owners of the films not willing to part with them for private viewing—fearing they may not return or return in a poorer state than in which they films were before the non personally supervised viewing took place.

Third, the inclusion of certain films that will most certainly be made in the future that could fall into one of the previously researched texts, e.g. Carmilla, will allow for future researches of this subject to make a more comprehensive study.
Finally, if someone were to replicate this study this person may decide to include films that I have not included because they do not match my original search criteria. This study did not include any film in which the name of a character e.g. Dracula an unrelated character spoke in passing during a film about another subject.
APPENDIX I

Vampires in Africa

_Vampires in Africa_

Africa possesses a complex mythology ripe with intricate beliefs in the paranormal holds no place for typical vampires. The noted anthropologist Montague Summers (1928) noted only two types of creatures that could loosely fit into the vampire mold. These are the _Asasabonsum_ and the _Obayifo._

The _Asasabonsum_ was the name of a vampire-like monster found in the legends of the people of Ghana in western Africa. This creature appeared humanoid with a set of strong iron teeth. Living deep in the forest, it was rarely encountered. Attacking its prey by sitting on treetops and dangling its legs with hook-shaped feet it snared unwary passersby.

The _Obayifo_ was unknown to summers. He studied it under the name given to it by West African tribe, The Ashanti. The Ashanti name for the creature was _Asiman_. This creature reappeared with similar names in the mythology of several neighbouring tribes. Not truly a vampire, the _Obayifo_ was more similar to a witch. Any person could become an _Obayifo_. There was no familial or genetic link. There was also no way to tell who was a witch. These creatures could move about with out care during the day. Their method of attack was to suck the blood out of people, most often children. The _Obayifo_ could also suck the juice from fruits and vegetables.

The studies of Summers (1928) were preceded by the British anthropologist Arthur Leonard who lived among several tribes in the Niger River delta. Leonard
(1906) noted the idea that many of the witches were thought to leave their homes at
night to go from the villages and hold meetings with demons to plot the death of their
neighbours. Accomplishing the death by,

...Gradually sucking the blood of the victim through some supernatural and
invisible means, the effects of which on the victim is imperceptible to
others.

Leonard noted that the witchcraft practices were most likely an elaborate system of
poisoning similar to the practices of sorcery found in medieval Europe.

Shortly after Leonard’s classic study, P. Amaury Talbot (1912) continued
work with the tribes found in Nigeria. Talbot found a terrible power associated with
witches in this area. The witch sits on the roof at night and “Sucking out the heart”
unknown to the victim. The witch accomplishes this act through sorcery. As a side
explanation to the slow debilitating death, people dying of tuberculosis were often
thought to be victims of such witchcraft.

Many years later Forde (1964) noted that disembodied witches were believed
to attack people while they slept. The witches did this by sucking their blood. Ulcers
would appear on the victim’s body that were regarded as signs of the attack. These
witches operated in much the same way as an incubus/succubus attacks its victims, by
lying on top of the victim and suffocating him or her.

Dealing with the problem of witches and the damages caused by the witches is
remarkably similar in the many unsophisticated places of the world. Women who
were barren or post-menopausal were the primary targets for retribution. This justice
was often quick and permanent, commonly done as execution by fire.

These African witches were traced to the Caribbean. In these colonies of French, Dutch, and English settlers, the ideas of witchcraft brought over to the islands by African slaves found new homes. Herskovits & Herskovits (1964) noted several new names for these creatures. In Haiti the creature was called the loogaroo. In Surinam the name for the creature was Asema. Finally, sukayan was the name for the creatures on the island of Trinidad. These ideas continued into the present. This continued belief is not surprising when compared with the practice of slavery and the tenacious hold ancient practices had on helping the African slaves maintain a semblance of their cultural beliefs.

Vellutini (1988, a) compiled data from many of the previous researchers. He determined that the African witch has powers akin to the Eastern European vampire or Slavic vampire. These creatures can change into animal forms. While using these powers they were able to engage in many different types of horrible activities including cannibalism, necrophagy, and vampirism. These acts fell into the realm of psychic vampirism rather than physical acts.

Among the Ga people Field (1961) noted that these witches would gather around a pot called a baisea that contained the blood of their victims. The pot would appear as if it were filled with water to people who were not witches. This pot contained the life force, which the witches had taken from their victims.

The Africans shared a belief with the Europeans in the existence of a group of people who lived beyond death and could exercise a level of malevolence from beyond death. Many of these people who were believed to be under the influence of
witches or vampires shared many of the characteristics found in European vampires. These characteristics included people who lived in defiance of the community’s standards or those who committed suicide. These vampires were not like the literary vampires. These victims and vampires in both Africa and Europe were common people.
China

In Asia, we find the vampire entrenched in the various societies of the Pacific Rim in more of a similar way to the creatures with which we are more familiar in the west. These creatures act in more of a typical vampire-like state. However, the appearance of these vampires is often quite different from the appearance of vampires in Europe or the Americas.

During the later part of the 19th century the exploration of China began to allow certain aspects of Chinese mythology spread to the west. It was not long before the stories of the chiang-shih (also spelled kiang shi). The Chinese concept of a person having two souls offers many of the opening ideas for the vampire in their society.

One soul was the superior or rational soul. This soul could leave the sleeping body and move about the village and countryside. During this state of being it could, for short periods of time, possess another body and speak through it. It was vulnerable during this time and if something negative happened to this soul, severe repercussions would come back on the body of the person whose soul was moving around outside the body. It was possible, although more rare, for the body to be able to assume animal forms as well.

The inferior soul was called the p’ai, or p’o. This soul entered the body of the fetus and often stayed with the body after death. If this soul were strong enough, it
could animate and use the body, after death for its own means. In this state, it was called the *chiang-shih*. It would not be noticed as different until it did something to distinguish it from the original person who owned the body. Once noted as a *chiang-shih*, it could take on a green phosphorescent glow, and its teeth became serrated and it had long talons.

The most likely reason this creature came into being was to explain the problems with death. Suicide and sudden, violent deaths were the most common situations when a person could become a *chiang-shih*. As we will note in other places around the world, cats jumping over the body or grave of a recently deceased person were discouraged. The idea is that a cat’s actions around the grave could turn the person into a vampire.

The *chiang-shih* differs from European vampires. It could not dematerialize and leave the grave once interred. Transformation had to occur before burial. They did share the traits of not being able to move during daylight and having trouble crossing running water. These creatures could change into wolves, if they survived long enough to gain superior strength. Lacking many other supernatural talents these vampires would often surprise their victims and viciously attack them. A person suffering from this attack may have his or her limbs or head torn off. These creatures that were able to fly away from the scene covered by a mass of long white hair often savagely raped women.

The destruction of these creatures depended on its power. Garlic could keep it away, as could salt, believed to have a corrosive effect on the vampire’s skin, thunder, and brooms. To keep it from returning to its coffin for rest iron filings, red peas, and
rice were often used. Red peas and rice are staples of the Chinese diet. When the vampire got very strong, having the ability to change into the flying hairy creature, only thunder, often said to kill such creatures, sacred bullets, and fire, a universal tool for human purification could end its reign of terror (Gérard, 1888).

Japan

The island nation of Japan is home to one of the stranger types of vampires in the world. The Japanese tell of a creature that is an intelligent being that does not specifically target humans as its prey. The kappa creature, which makes its home in rivers, lakes, ponds, and the sea, is seen as an ugly child resembling a greenish-yellow monkey with webbed fingers and toes, long nose, round eyes, with a tortoise shell and a fishy smell to it. It usually attacked animals that came near the edge of the water. Lurching out from the depths, it would drag unsuspecting animals into the water and suck blood from their anuses. This is the connection with traditional bloodsucking vampires in the west (Dorson, 1962). These creatures would also leave the water and steal cucumbers and melons. Occasionally they would rape women and attack people for their livers.

One could make deals with the kappa. By writing the names of family members on a cucumber and tossing it into the water where the kappa lived, a deal would be struck so the kappa would not disturb the family. The strength of the kappa rested in its head, which was like a bowl. Water would collect in the bowl while it was in its watery home. If the water were to spill out while the kappa was on land, then it would lose all its strength and be at the mercy of who ever found it (Hurwood,
The *kappa* were a part of the landscape of rural Japan. Today they live on in toys, cartoon, fictional writings, and art (Jones, 1993).

**Indonesia**

This area of the world is separated into several large island groups. This separation allows us to note similarities among the respective groups of peoples. The three groups are Java, Malaysia, and The Philippines.

Java has the *pontianak*. This is a banshee type of creature, which flies through the air at night in the form of a bird. It can be heard screaming after nightfall as it perched itself in nearby trees. It is described as a woman who died a virgin (Wit, 1912) or a woman who dies during childbirth (Kennedy, 1942). In both cases it appears as a beautiful woman who attacks men and emasculates them. These women would embrace a man, but pull away after but one kiss. They had long hair, which covered a hole in their backs. If the man were able to pull a strand of hair from the *pontianak*, then he would live a long and happy life. If he failed, he would die soon (Wit, 1912).

The *pontianak* is a jealous creature. It would attack babies and drink their blood. The creatures would torment mothers who were happy with children. Children who were still born or who died soon after birth under mysterious circumstances were said to have been victims of a *pontianak* (Wit, 1912).

In Malaysia, the *pontianak* is at home as well. In addition to the *Pontianak*, there are several other vampire creatures in this part of the world. The *langsuyar*,

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penanggalan, polong, and pelesit are four other vampire like creatures that inhabit the very rich supernatural tapestry of the average Malaysian person.

The langsuyar is very similar to the pontianak. They both come from women who have had stillborn babies or died during childbirth, or during the first 40 days after childbirth. They can both appear as owls or other night birds. These female vampires have the characteristics of beauty in Indonesian society, ankle length black hair and long fingernails. These creatures protect women and children in similar ways.

Preventing someone from becoming a langsuyar or pontianak is also similar. Placing glass beads in the creature’s mouth halts the banshee’s screaming. By placing eggs beneath the arms and a needle in the palm of each hand, the creature cannot fly away to nest in the trees.

It is possible to tame a langsuyar. Cutting off its hair and fingernails, the two attributes which make it most attractive in Indonesian society, and stuffing them in the hole in the back of the neck, through which the creatures feeds, the langsuyar can be domesticated. It can marry and bare children while living a normal life. During dances in the village the langsuyar may revert to its wild state and immediately fly off into the trees, never to return (Skeat, 1966).

A third type of vampire in Malaysian folklore is the penanggalan. Two versions of the origin of this creature exist. The first studied by Begbie (1834) noted that a man surprised a woman doing penance. She jumped so fast that her head and entrails detached from her body. The head then flew off into a tree screaming and dragging the entrails behind it. This head became and evil spirit and would scream at
night from the trees while trying to get children to drink its blood. The second story a researcher named Winstedt (1961) found. In this telling, a woman was studying magic and learning to fly. When she finally learned how to fly, she left the ground with such force that her head left her body. She then began to fly from house to house sucking the blood of children and mothers giving birth. In order to protect the area from this creature, special thistles known as *jeruju* were hung about the house and stuck in any blood, which may have spilled. Any of the blood or other juices, which fell from the penanggalan onto a person, would result in immediate and serious illness.

Related closely are the two other types of Malaysian vampires, the *polong* and the *elestit*. The *polong* appeared as a tiny woman about one inch in height. The *pelesit* appeared as a house cricket. The *polong* acted in a similar fashion to a witch familiar in Western mythology. It was attracted by collected some blood of a murder victim in a bottle and over the course of seven (Skeat, 1966) or 14 (Pereira, 1967) days. When young birds began chirping, the *polong* had taken up residence in the bottle. The witch, who would cut her finger and drip blood into the bottle to feed it, then fed it. For this care the *polong* would do the witches bidding, including attacking her enemies.

The *pelesit* often acted in tandem with the *polong*. When the *polong* was sent to harass an enemy, the *pelesit* would lead the way attempting to enter the body of the victim to ease the attack of the *polong* (Skeat, 1966).

The creation of a *pelesit* was a horrible task. A recently dead infant would be disinterred and placed on an anthill. After some time the dead baby would cry out.
When it cried out its tongue would be bitten off. The tongue was then dipped in a special sauce made from coconut oil for three days. After the third day, a *pelesit* was made (Skeat, 1966).

Finally a small group of mountain people called the Chewong had their own vampire creature. Among the many spirits in their folklore was the *bas*. This creature normally attacked wild pigs by setting traps for them in the woods. They would try to eat the *ruwai* of the pig, which is its soul or life force. Sometimes a human *ruwai* was caught in the trap. This capture may also occur when the *bas* encountered a human *ruwai* while the person was sleeping and the *bas* met the person in the world of dreams. If the *bas* was from a dead dog, it was called an *eng banka*. If the *bas* came from a plant, then it was called a *maneden* and would attack the victim if he or she cut the plant. If the victim’s *ruwai* were not recovered in a few days, he or she would die as a result (Howell, 1984).

In the Philippines the term for a malevolent creature is the *aswang*. The *aswang* was a term, which covered ghouls, demons, dragons, giants, were-animals, and vampires. As a flying being, this creature was a woman who would often use an ointment she made to allow herself to change into a bird-like creature and fly to the top of a victim’s house at night. While on the roof, the bird would drop its long tongue with a sharp point into the house and drink the blood of the victim through the hollow tongue’s tubular structure (Ramos, 1971). When full of blood, the vampire *aswang* looked like a pregnant woman. She would then return home and her children would suckle blood from her breast. This story was commonly told to children to keep them from being bad (Lansdale, 1972).
The belief in vampires is still very strong in the Philippines and Philippine communities in The United States of America. In both places, the people use garlic to help ward off vampire attacks (Dresser, 1989).

**Thailand**

The Thai people allow for a strong metaphysical tradition. They have many spiritual beings associated with their Buddhist beliefs. There has never been a complete categorical study of these spiritual beings in Thailand. Collectively these creatures are called *phi* and are similar to ghosts, goblins, elves, and fairies of Western Europe.

The creature most similar to a vampire is the *Phi Song Nang*. The *Phi Song Nang* is quite similar to the *pontianak* of Java. They are created from the spirits of those killed by animals, women who died during childbirth, those who died harshly and unexpectedly, or those who did not receive a proper funeral. They bite, scratch, and spread disease. These creatures too, appeared as young, beautiful women, and their victims were most often young men.

**Tibet**

Many of the spirits in Tibet, like China and India have vampire qualities. After a person dies, the person goes is visited by The Wrathful Deities, also called the 58 blood drinkers. On the eighth day the deities begin to appear. The first is Vajra order. Bhagavan Vajra-Heruka represents the intellect. In one hand this blue green deity, holds a bloody scalp. His mother, Vajra-Krotishaurima holds in her right hand
a red shell filled with blood that she holds to her son's mouth. Similar deities appear before the deceased over the course of the next six days. Day 10 presents Ratna-Heruka who is like Bhagavan Vajra-Heruka, but is yellow instead of blue. Day 11 presents the red Padma-Heruka. The 12th day encounters the blood-drinking deities of the Lotus Order. And on the 13th day the Kerimas are encountered. These deities appear with the heads of animals and engage in various vampiric activities. For example, the Dark-Green Ghasmari holds a scalp filled with blood that she stirs and drinks. On the 14th day similar deities appear throughout the day. The dying person is given instructions relating to the deities and how to pray to them. These deities do not attack the recently dead person. They represent the general vampiric activities committed by the deceased during life (Evans-Wentz, 1927).

These ideas from Tibet are similar to figures found in Nepal and Mongolia. In Tibet, Yama is the Lord of Death. This being is very much like the Nepalese Lord of Death, and the Mongolian God of Time. The Tibetan god has a green face and a blue-green body. In his clawed hand he holds the Wheel of Life. The Nepalese god has three blood-shot eyes with flames issuing from his eyebrows and thunder and lightning from his nostrils. In his hands, he carries a sword with a cup of blood, and is decorated with human skulls. The Mongolian god is seen with his prominent canine teeth amidst a storm over a bloody sea (Varma, 1970).

There is a belief that the dead pursue the living in these cultures. This is the reason that cremation is commonly practiced in these regions. This act keeps the soul of the dead from interacting improperly in the realm of the living (Evans-Wentz, 1927).
India

The rich category of deities and supernatural beings is easily noted as one moves southward from Asia to the subcontinent. Many of these deities possessing vampiric characteristics are present in Indian literature. These creatures are similar to the African creatures of ghosts, ghouls, witches, and sorcerers. It has been stated that India may well be the birthplace of the vampire belief, which then spread to surrounding lands and countries (Cooke, 1926). Many terrifying creatures found in Hindu literature can be seen as vampiric in their practices—The most well known of these creatures are the rakshasas.

The rakshasas are beings from the Tal region of the under world. These creatures are similar to western European vampires. They are nocturnal. Wandering the night in search of pregnant women, also they are known to attack infants with their horribly long fangs. These rakshasas are closely related to the Greek lamia (Danielou, 1964). The rakshasas could be male or female, and even were seen as half animals from time to time. The main enemy of the rakshasas is Agni. This deity was the dispeller of darkness and the officiator at sacrificial rituals. People would call on Agni to destroy are ward off demons (Thurston, 1912).

Behind the rakshasas follow the yatu-dhana, (or hatu-dhana). They were vampiric sorcerers who devoured the remains left behind by the rakshasas. Sometimes these names were used interchangeably. Lower scales of demonic creatures were present as well. One repellent group of beings was known as pisachas. The name means eater of raw flesh.
Another type of minor demon is the Bhuta. These are creatures that own the souls of the dead, normally those who died an untimely death, were insane, or were born with birth defects. These creatures wander the night as dark shadows or flickering lights. Occasionally they would be able to enter a corpse and move the dead person through a series of ghoulish activities including eating the flesh of living people (Enthoven, 1924).

The Bhutas were ever-present evil spirits that could change form into owls or bats. Owl calls are specifically unlucky in the Hindu belief system and an owl’s hoot while in a cemetery is often understood as an omen of death (Thurston, 1912). The Bhutas live around cremation grounds, old ruins, abandoned locations, and in deserts. They eat filthy food, but preferred milk, and will often attack babies who have been recently fed. They could enter a human body through any orifice. Although they posses some vampiric tendencies, these creatures are more similar to evil spirits than vampires.

The greatest evil presence in the Hindu pantheon is the goddess Kali. She has black skin and is covered with a variety of pieces of human flesh and human body parts. Her favourite homes are the battlefield where she picks up body parts and drinks the blood of the dying and dead, and cremation grounds. When she drinks the blood of the fallen, she becomes drunk and even more vicious (Kingsley, 1986).

Another cross culturally common group of feared individuals is women who died during childbirth. These creatures are called churels (Sutherland, 1991). In western parts of India, churels are called jakhin, jakhai, mukai, nagullai, and alvantin (Enthoven, 1924). Women who died during childbirth were likely to become churels.
In order to prevent the dead women from becoming *churels*, the bodies were buried instead of cremated. Further methods of preventing *churels* from forming were to secure nails in each of the four corners of the burial spot and plant red flowers on the grave. If the corpse were carried out of the house from a second door, then the *churel* might not be able to find its way back. Sprinkling millet seed or iron nails on the road to the burial ground is said to stop the *churels* their tracks. This practice is similar to the way that European vampires who must collect seeds of this sort often staying until dawn and being destroyed by the light of the day.

In the Punjab, a woman who died during childbirth would have nails driven through her hands and feet, red pepper placed in her eyes, and a chain wrapped around her feet. Sometimes the legs were broken above the ankles and the feet turned around backwards to the great toes could be tied together, or the feet were bound with iron rings (Thurston, 1912).

As a mobile people, bands of gypsies allow for the passage of ideas through their traveling. Gypsies have spread a form of vampire belief with them westward, (Trigg, 1973). One type of the most interesting of Indian vampires is called *chedipe*. The word means prostitute. A *chedipe* is pictured as riding a tiger through the night. She enters the house after hypnotizing the rest of the family members. She then fixes herself on the man of the house and drinks his blood through his toe. In the morning he would feel weak and drunk. Without treatment, the *chedipe* would return until the man died of his wounds.

The moving of gypsies through the region over the last two thousand plus years has presented a means of explaining how the idea of vampires spread to Europe.
During the first century of the Common Era, Arab caravans of traders moving over the Great Silk Route from the Indus River Valley into the Mediterranean Basin may have brought the ideas of vampires to Greece (Varma, 1970). Although this scenario is a plausible explanation, it has not been developed in depth. It also does not discount the strong possibility of multiple origins of vampires in myth and folklore around the world.

Myanmar

Known as Burma until 1989, Myanmar is to the east of India, the south of China, and to the west of Laos, and Cambodia. It has been part of the Chinese, Japanese, and British empires. Settled in the ninth century Mayanmars are primarily Buddhists and emerged as an independent country after the end of World War II. Many of their dead are cremated, but a strong belief in revenants exists.

The names thaye and tasei are used interchangeably. These creatures are condemned to live in their disembodied states due to karmic debts incurred during their evil earthly lives. They are tall, dark, and have huge ears, a large tongue, and tusk like teeth. Again these beings live near villages and cemeteries where they can feast on the corpses of the dead and enter the villages on search of living victims. They rarely caused death to their victims. Most likely they bring minor illness. The thaye and tasei enter the towns they terrorize either at dusk or high noon (Spiro, 1978).

Two means of protecting people from the thaye and tasei are an amulet known as a lehpwe, made from drawing an elephant from letters of the Myanmar alphabet.
A more stringent means of protection from earlier centuries included tattooing areas of the body between the navel and the knee. With these practices went specific rituals designed to banish the ghosts from the village. Two examples based on brief rituals for individual use and more complex and longer rituals for the entire community.
Surinam

Although the area under the equator does not have a strong vampire tradition, there are two types of creatures that hold vampire-like traits. These two creatures are the *asema* and the *lobishomen*.

The *asema* is from Surinam and has many of the same characteristics of the *loogaroo* of Haiti and the *sukuyan* of Trinidad. All three are derived from the vampire witch of western Africa. The *asema* took the form of an old man or woman who would take off its skin in the night and fly around the community as a ball of blue light. The *asema* would suck the blood of its victims. When it found one that it liked, it would return to suck the blood until the victim died. Garlic was seen as a good preventative. Other herbs were used to make the blood bitter. This way the *asema* would look for more sweet blood to suck.

The distraction of the *asema* could also be the creature’s demise. By placing seeds of rice or sesame on the ground outside the house under attack would keep the vampire from being able to enter the house to suck the victim’s blood. Nails were often included mixed with the seeds because the *asema* would often drop the nails and have to start picking up the lot again. If it stayed too long, the vampire would be killed by the daylight. When seeing it take off its skin discovered the identity of an *asema*, the skin was treated with salt or pepper to shrink the skin so the vampire could not reenter it (Brautigam, 1990).
The lobishomen is a small, stumpy, hunch-backed monkey-like being. Having a yellow face, bloodless lips, black teeth, a bushy beard and plush-covered feet, it attacks females making them nymphomaniacs. It is vulnerable when drunk on blood, and thus easy to catch. These creatures are not necessarily vampires, but rather the Portuguese version of a werewolf. It was created by witchcraft or by the incestuous relations of its parents. The condition started with the onset of puberty. It left home to choose one of several types of animals. After this time it would leave on Tuesdays and Thursdays. It was identified by yellowish tinges on its feet and hands. This condition could only be stumped by cutting the lobishomen with steel. Care had to be taken not to touch the blood, because it was fatal. Because this creature transformed into other animals it is more tied to the Bruxa, the Portuguese witch, who is more vampire-like in the Portuguese mythology (Gallop, 1936).
APPENDIX IV

Vampires in Mexico

*Mexico*

The Aztecs have an elaborate mythology. One of their most terrifying goddesses is *Tlalteuctli*, the “Earth Lady.” She is never seen as a woman, but as a large toad with blood covering her jaws. Other female figures in the pantheon have a similar thirst for blood. These include *Coaticue*, “serpent skirt”; *Cihuacoatl*, “snake woman”; *Itzpapalotl*, “obsidian knife butterfly”; and the *cihuateteo*. These goddesses were also known as *cihuapipiltin* or princesses (Melton, 1998).

The *cihuateteo* were the most vampiric of all the Aztec deities. They originated from women who died during childbirth. These creatures are similar to the *lamia* of ancient Greece and the *langsuyar* of Malaysia. The creatures wander about villages at night attacking children and leaving them paralyzed or diseased. By placing food at local crossroads, the villagers would have the creatures gorge themselves so they would not come to the village itself and attack the children there. If the *cihuateteo* stayed at the crossroads until daylight, the sun would destroy it (Nutini & Roberts, 1993).

One further type of vampire creature of the Aztecs is the *tlahuelpuchi*. This is a person most often a woman who had the power to transform into one of several animals that suck blood. The victim was mostly a child, but sometimes adults, both men and women were attacked. Turkeys are the most common animal of transformation, but fleas, dogs, cats, and buzzards have been noted. This vampire was born a witch and had no control over her situation. Her transforming powers
arrived with first menses. At this time she developed a craving for human blood. She would not attack family members unless they threatened to expose her. Normally her blood lust was only once a month, but at times she may need to feed as much as four times a month (Nutini & Roberts, 1993).

On the last Saturday of the month, she would enter her kitchen and perform a magickal fire. When the fire was lighted she would change into an animal form, often a dog and go out for her feeding. She had hypnotic powers, which enabled her to move about the village easily. She could also make a person climb to a height and throw him or herself off the height to the victim's death (Nutini & Roberts, 1993).

Using garlic could do protecting oneself from the tlahuelpuchi or when unavailable, an onion was substituted. These were placed in a tortilla, which was placed in the clothes of the infant in danger. Bright metal was also affective in keeping the vampire away. A machete or a box of pins under the infant’s crib, often fashioned into a cross, kept the vampire away. Water and mirrors, and other holy objects helped the infant survive atlahuelpuchi being in the area. Infant deaths were attributed to parents not protecting the child well with these means (Nutini & Roberts, 1993).

She would cast a phosphorescent glow while in animal form. This glow would help detecting the tlahuelpuchi. A chase would ensue (Summers, 1928).

The vampire was often destroyed by stoning or clubbing it to death. This avoided direct physical contact (Summers, 1928).
Vampires in Australia

Playing only a very small part of the folklore of Australia, the vampire has one representative in Aboriginal culture. The yara-ma-yha-who is a vampire-like being. It is described as being a little man, four feet tall, with a very large head and mouth. With no teeth, it swallowed its prey whole. The tips of its hands and feet did not have fingers or toes, but suckers like an octopus or squid. These creatures would wait in the tops of fig trees for a person seeking shelter. Then it would drop down on them and suck their blood through its finger and toe suckers. Rarely would the person die, but he or she would be left helpless so that the yara-ma-yha-who could return later to devour him or her whole. Sometimes an unlucky person would be eaten and regurgitated many times. Each time the person would become smaller and smaller until he or she became a yara-ma-yha-who too (Smith, 1930).
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