

MALTHOUSE

EDUCATION



NOSFERATU

**VCE DRAMA UNIT 3
PROMPT PACK A**

This script was commissioned
by Malthouse Theatre through
the support of the Malcolm
Robertson Foundation.

MALCOLM
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FOUNDATION



**MALTHOUSE THEATRE
ACKNOWLEDGES THE
UNCEDDED LANDS OF
THE KULIN NATION. WE
ACKNOWLEDGE THEIR
SOVEREIGNTY AND
THEIR SONGLINES. WE
PAY RESPECT TO THEIR
ELDERS AND THEIR
CHILDREN. WE EMBRACE
AND CELEBRATE THE
OLDEST CULTURE IN
THE WORLD.**

Malthouse Theatre presents Nosferatu.

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ICON KEY



LINKS



ACTIVITY



VIDEO

Welcome

Welcome to Malthouse Theatre's *Nosferatu*.

This **Prompt Pack A** is a collection of resources, provocations and activities intended to support you and your students' exploration and analysis of this exciting new stage adaptation of the silent cult classic prior to attending the show.

As *Nosferatu* is on VCAA's 2023 Drama playlist, the pack's contents relate to Unit 3, Outcome 3: *Analysing and evaluating theatre*.

The Pack is structured around five main chapters: **Background, Contexts, Themes, Pre-Show Activities & Information, and Resources**.

The **Background** chapter includes the plot, genesis and history of the play, as well as information on the company and team involved.

Contexts provides selected material to get students started in their research of the play's source material, inspiration and style.

Themes elaborates on some of the intended meanings and issues forming this work: environmental degradation and its real (and some imagined) consequences, the allure of big money in small towns, and vampire capitalism.

The **Pre-Show Activities & Information** chapter guides students through their own deep dramaturgical process, and provides some activities targeted towards applying their research and growing Drama knowledge and skills to envision a dramatic performance of the play. Also included is a short guide for students when attending the theatre.

Finally, **Resources** is where you will find an enlightening video interview with *Nosferatu*'s director, Bridget Balodis, as well as a comprehensive list of further reference material—some of which is referenced in this Prompt Pack, and some that are simply extra resources for teachers

or students to use at their discretion, including books, articles, documents, videos and podcasts.

Remember that the purpose of the Prompt Packs are to provide inroads and information about the production, not provide definitive answers. Students will need to engage in their own broader study and discussion.

One thing you might notice missing from these first resources is spoilers! I've designed Prompt Pack A to excite curiosity, prompt discussion and ignite imagination in your classroom, preparing you and the students for the performance. The hope is your students' patience will pay off when they see the play, and then delve into **Prompt Pack B** (available late February): behind-the-scenes information, production and design images, more interviews, performance memory-joggers, observations and insights intended to support their deeper analysis and evaluation of the production. Rounding out our award-winning education resources will be the digital workshop **Revisit the Play** (released in September), to recap and synthesis students' knowledge and skills as they journey towards their final VCE Drama exams.

If you have any other questions regarding this material, please don't hesitate to get in touch at lbrooks@malthousetheatre.com.au.

I'm confident *Nosferatu* will be an absolutely exhilarating experience for you and your students, and one you will all remember for a very long time.

See you at the theatre!

LYALL BROOKS

Malthouse Theatre Education Coordinator

Warnings and Support

THIS PRODUCTION CONTAINS:

- occasional coarse language
- occasional drinking, and one character smokes cigarettes
- depiction of violence and blood, in the heightened style of the popular horror genre
- supernatural themes and occurrences
- depiction of kidnapping and possession
- sexual intimacy, in line with the pseudosexual context of traditional vampire lore
- discussion of warfare
- references to death or dying
- discussion of anthropogenic environmental degradation
- dynamic sound (moments of loud noise)
- haze

Malthouse Theatre is a new work company, meaning that a lot of our productions are being written and rehearsed in-house before premiering on our stages. A lot can change along the journey from concept to production, as scripts are redrafted, actors make discoveries, designers bring in new elements, and directors make changes right up to opening night.

We update content information throughout rehearsals as the show takes shape, and publish this on our dedicated **Content Warnings** page on the Malthouse website, malthousetheatre.com.au/content-warnings.

You are encouraged to read any content information we provide, explore this Prompt Pack in advance, use your best judgement when disseminating or discussing information, and make yourself and your students aware of the support offered by the organisations on the right.

Please contact Education Coordinator Lyall Brooks at lbrooks@malthousetheatre.com.au if you have any questions.

BEYOND BLUE

1300 224 636

beyondblue.org.au

HEADSPACE

headspace.org.au

REACHOUT

au.reachout.com

LIFELINE

13 11 14

lifeline.org.au

KIDS HELPLINE

1800 55 1800

SUICIDE CALLBACK SERVICE

1300 659 467

suicidecallbackservice.org.au

Background

Plot

PROLOGUE

Kate Bulwer, a doctor, stands alone clutching a book and a bloody knife. She tells us of a stranger who brought horror and tragedy to her small hometown of Bluewater, Tasmania, and then delivers a stark warning about this ‘Nosferatu’ creature: do not invite it in. ‘Save yourselves,’ she pleads. ‘It’s too late for me.’

ACT ONE, SCENE 1

In the office of Bluewater’s reluctant mayor James Knock, journalist Ellen argues with him and his young staffer Tom. She is threatening to go public with a leaked environmental impact study describing a new species of carnivorous plant that has evolved due to the mining town’s historic manmade ecological destruction. Tom, determined to give the community positive news, asks for more time to secure new funding for the mine. He has a lead—a handwritten letter from a mysterious Sydney investor—which Knock seems entranced by before suddenly fainting.

ACT ONE, SCENE 2

Kate is giving Knock a checkup and taking his blood in her GP clinic. She discusses her ailing mother Lillian, a past environmental campaigner, before asking for more funding for the clinic. Knock, under great financial pressure already, refuses.

ACT ONE, SCENE 3

Tom arrives home to Ellen with a bunch of roses; they are a couple. Tom tries to talk to Ellen about her unfair treatment of him earlier, while she is absorbed in reading the same book Kate held in the Prologue—an old text on the supernatural. He announces he is travelling to Sydney to meet the investor, who calls himself a Count.

ACT ONE, SCENE 4

Kate talks to her unconscious mother in the palliative care home. Knock visits and gives Kate a plant—the carnivorous lily mentioned in the earlier report. There is history between them, and he invites Kate to dinner. She agrees—as a friend.

ACT ONE, SCENE 5

As Ellen sleeps, Tom leaves a series of voicemails to her: he has arrived late at Sydney airport, then his phone dies; he has recharged his phone in a pub nearer to the Count's mansion, but no taxi will take him there; and finally someone has given him a lift part-way, but he is lost in the foggy grounds of the mansion. A voice interrupts and the message is cut off.

ACT ONE, SCENE 6

Count Orlok, a desiccated old man, emerges and invites Tom inside. Tom pitches Bluewater as an excellent investment opportunity and fishes for clues as to Orlok's background. Orlok somehow convinces Tom to stay for a week. Tom cuts his hand on a bread knife and Orlok rushes forward to lick it up.

ACT ONE, SCENE 7

Ellen wakes up screaming from a nightmare as Kate enters and notices the book Ellen had been reading earlier, which was once Lillian's. Ellen offers to help campaign around Kate's funding woes, but the two find themselves admitting the utter hopelessness of the situation. Ellen suggests it might be kinder to just let the town die.

ACT ONE, SCENE 8

Back in Sydney, Tom awakens in a box of dirt, delirious, with marks on his neck and arms. Ellen is on the phone, anxious that he has been gone for two weeks with nothing but a handwritten letter to explain his absence. Orlok enters, somehow now young and handsome. Tom tries to pull himself together and make sense of what is happening has happened, but Orlok's command is overpowering. Desperate to go home, Tom submits and invites Orlok to come back to Bluewater with him.

ACT ONE, SCENE 9

We hear a series of radio calls from the captain of the Empusa, a ship carrying Orlok and Tom to Tasmania. First, reports of clear conditions as they leave Sydney; then sudden dense fog and severe weather; then a distress call describing sick and missing passengers; finally a declaration of urgent danger reporting even more crew missing and a few delirious, hallucinating survivors. The final transmission is from an emergency responder calling back to the Empusa—with no response.

ACT ONE, SCENE 10

Now back in Bluewater, Tom wakes in fright to find Ellen by his side. She tries to comfort him and make sense of his ramblings, but he has no memory of what happened at sea or why the police now want to speak with him.

ACT ONE, SCENE 11

In the clinic, Ellen tells Kate she is struggling with Tom's erratic behaviour and that Knock wants her to host a dinner for the newly arrived Orlok. Kate agrees to come along, hoping Orlok's wealth might extend to the clinic, and Ellen plans to lure Orlok into an exclusive interview. As this plays out, we see a Knock and Orlok in the same physical space of the clinic. Knock invites Orlok to cross the threshold into Kate's office, allowing him to steal blood samples from the cold storage.

ACT ONE, SCENE 12

Orlok has brought a case of wine to dinner, and announces his plan to establish a winery in Bluewater. The action of the scene starts to jump forward in time, skipping through fragments of dinner party conversation. Kate watches her friends as they vie for Orlok's attention and drench him in their stories, which start to overlap and merge with the deafening sound of their heartbeats. Orlok offers up a story about hunting a deer with his father, in which he remembers the heat of the deer's flesh long after it had died, and how it was that day that he pledged never to hesitate before killing ever again. He proposes a toast: to the town's future. They all drink.

INTERLUDE

Kate stands alone and reads from the book. The extract describes the scourge the *Nosferatu* will have on your life if you fall victim to it, and the belief that this creature can only be vanquished by being lured by a young maiden to stand in the light as the sun comes up.

ACT TWO, SCENE 1

Time has passed. Knock rants feverishly about his past mining days, the newly booming town economy due to the success of the vineyard, how some of Kate's patients haven't been showing up, and why Orlok has such a special interest in Tom. We realise Orlok is also there, sucking blood from Knock's arm. Knock pledges loyalty to Orlok, and drinks blood from Orlok's own wrist before passing out. He awakens later, transformed; he snatches a fly from the air and eats it.

ACT TWO, SCENE 2

Tom has come to Kate for help with disturbing dreams he's been having. As he talks, we see the silhouette of Orlok at the palliative care home, killing the unconscious Lillian.

ACT TWO, SCENE 3

Ellen and Orlok discuss the number of people now missing from Bluewater, and remark on what kind of superhuman figure could get away with all that. She recounts a time she went undercover inside an abattoir and witnessed how the animals were brutally transformed into lumps of meat for consumption. She admits feeling the same sensations he described at dinner when the deer died in his arms; perhaps she wants to feel those sensations again too.

ACT TWO, SCENE 4

Orlok circles Tom like prey. He orders him to call him Count, and Tom starts to enjoy being overpowered. They kiss, and the roleplay escalates until Tom begs Orlok to bite him.

As Tom cries out, we realise the figure mauling him was not Orlok, but Ellen. Tom is shaken and the game stops. He tries to leave but Ellen demands to know what his relationship with Orlok is. He admits to being addicted to Orlok's attention, even though he suspects the count is not human.

ACT TWO, SCENE 5

Knock is in his office, in pain. He and Tom notice they both have the same bite marks on their bodies, but Knock insists he is Orlok's number one servant. Tom tries to get Knock to go to the police, to no avail. There is a spider trapped under a jar that Orlok has forbidden Knock to eat, but he eventually takes it out and devours it alive.

ACT TWO, SCENE 6

Orlok enters the clinic to find Kate sitting in the dark, drinking. She speaks of her dead mother's adamant that nature would fight back here somehow, which with the abundant growth at the vineyard seems to be coming true. Orlok observes that humans seem unable to listen to warning signs in nature.

ACT TWO, SCENE 7

Tom confronts Orlok with a crucifix, a wooden stake and some garlic. Orlok dismisses them as useless; how can a cross have and power if Tom himself doesn't believe in it? Orlok instead dares Tom to kill him by driving a knife through his heart, but Tom can't bring himself to do it, so Orlok snaps his neck.

ACT TWO, SCENE 8

As fear continues to rise in the wake of Tom's disappearance, Mayor Knock attempts to assert his office as the only reliable source of information, and speaks of them all being bonded together by blood. He starts to crack, panics, and announces an immediate curfew between sunset and sunrise, knowing that doing so may be his undoing.

ACT TWO, SCENE 9

Kate comforts Ellen as she tries calling Tom. Having come home to find the discarded vampire paraphernalia, she knows in her heart that he is dead. Kate decides to take matters into her own hands.

ACT TWO, SCENE 10

At the tarn, Kate discovers Knock covered in blood. He tells her he only ate a rabbit, but his hunger is insatiable. Everything falls into place for her—the death toll, the corruption, Orlok's power—and she tries to reason with Knock, but he tells her to run before he sucks the life out of her too.

ACT TWO, SCENE 11

Knock begs for time, forgiveness, and respite as Orlok commands him to dig a grave in the vineyard. When the hole is deep enough, Orlok plunges a hand inside Knock's chest and rips out his heart. He tosses it aside, and more vines immediately start to grow where it lands.

ACT TWO, SCENE 12

In response to Ellen's demands, Orlok tells her that Tom is indeed dead, but his body is not buried in the vineyard, where the rest of the corpses lie feeding the hungry soil. He reveals more of his history—once a ruler of a country, now travelling the world feeding off small towns desperate for money and power. He recognises a similar bloodthirst in Ellen and invites her to become his student. Determined to be more powerful than him, Ellen caves in and drinks a glass full of Orlok's blood. Orlok embraces her and bites her neck. Kate rushes in and, when she can't pull them apart, throws open the door so the new dawn light spills in. Orlok bursts into flame and disappears. Kate calls an ambulance for the unresponsive Ellen, but she suddenly awakens.

EPILOGUE

Sometime later. Ellen is packing her bags, but Kate can't bring herself to leave. She realises something sinister has taken hold of her friend, so she takes a knife and cuts her hand, tempting Ellen with the smell of her blood. She holds the knife towards Ellen, who lunges at her. As they are about to collide, the stage falls into darkness.





Genesis & History

'I think it's so interesting what the mythological figure of the vampire reveals about us at any particular point in time. The way we're talking about the subject in this production is really reflective of where the world is at the moment, but a hundred years ago it would be—and was!—interpreted very differently.'

'Adaptations are part of our DNA here at Malthouse—they're fantastic at reading us as closely as we read them—and I love the way Keziah approaches them. Working on an adaptation is like passing a baton between generations; a story can get handed down again and again, and everyone gets their own moment to examine it.'

MATTHEW LUTTON

Artistic Director and co-CEO, Malthouse Theatre

Playwright Keziah Warner first pitched the idea of adapting F.W. Murnau's cult classic silent film *Nosferatu: A Symphony in Horror in 2020*. After presenting an extract to Malthouse—detailing potential narrative threads and how she envisioned the work fitting into a contemporary Australian setting—the full play was commissioned, supported by Malcolm Roberston Writers Program, in 2021. The development of the script was overseen by dramaturg Mark Pritchard, Malthouse's then New Work Manager, under the company's research and development arm, the Engine Room.

'Adaptation is a funny one—you start from a place of love, then ultimately try to avoid desecrating it...'

KEZIAH WARNER

Playwright

The second year of the Covid pandemic provided an unforeseen opportunity for Keziah and the team—whenever the intermittent Melbourne lockdowns of 2021 caused Malthouse's year-long immersive theatre work *Because The Night* to grind to a halt, it meant the large double-cast were available (and keen!) to lend their talents to the reading and development of *Nosferatu*. It quickly became obvious this was an exciting and urgent new work, and its premiere was officially programmed to lead the 2023 season.

'We're in a time where we're doing a lot of reflecting back on older stories, asking what they mean—should they be wiped out? should they be censored? should they be rewritten?—and trying to work out what to do with these perhaps destructive relics.'

'I think Keziah has actually written a subtle reference to that into the story when Orlok talks about how he's created a mythology to protect himself. Stories get passed down and down again, and misinformation evolves along with it. Something true can turn into a story, and the story can take on a life of its own and we can't tell what's fact or fiction anymore. That's very relevant right now.'

MATTHEW LUTTON

Artistic Director and co-CEO, Malthouse Theatre



Cast & Creative Team

CAST



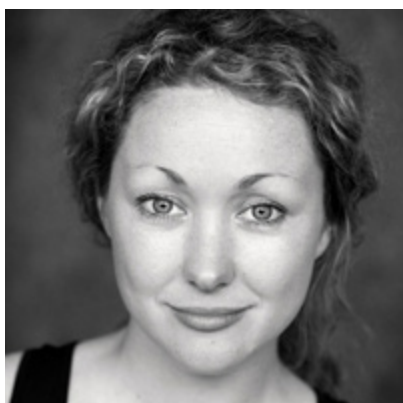
MAX BROWN
Knock



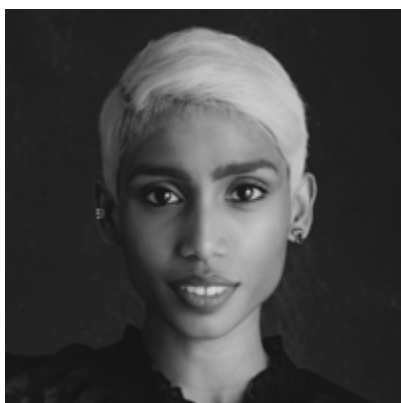
JACOB COLLINS-LEVY
Orlok



KEEGAN JOYCE
Tom



SOPHIE ROSS
Kate



SHAMITA SIVA
Ellen

CREATIVES



BRIDGET BALODIS
Director



KEZIAH WARNER
Writer



MARK PRITCHARD
Dramaturg



BERNADETTE FAM
Production Dramaturg



ROMANIE HARPER
Set & Costume Designer



KELLY RYALL
Composer & Sound Designer



PAUL JACKSON
Lighting Designer

PRODUCTION



CECILY RABEY
Stage Manager



HARRY DOWLING
Assistant Stage Manager

ADDITIONAL CREATIVES

CESSALEE STOVALL / Intimacy Director

LYNDALL GRANT / Fight Choreographer

SUZANNE HEYWOOD / Vocal Coach

HOLLY-JANE COHLE / Besen Placement (Set & Costume Design)

GIOVANNI YATE GONZALEZ / Besen Placement (Lighting Design)

CESSALEE SMITH-STOVALL / Intimacy Choreographer



Malthouse Theatre

Malthouse Theatre collaborates with local and international artists to create inventive performances that cut to the core of the human experience. Their work explores the world – personally, socially and politically – to provoke a dialogue with and within audiences. Malthouse consistently and proudly serves as a counterpoint to the mainstream and, to this day, its distinctive style resonates locally, nationally and globally.

The company champions artistic and cultural diversity and seeks out alternative points of view. They invite collaboration without bias, actively address inequities in representation, and believe fiercely in gender equality. They champion positive change and passionately influence its enactment.

For over 40 years, Malthouse Theatre has fanned the flames of Melbourne’s radical culture, exerting significant influence on the city’s artistic community. In 1976, Carrillo Gantner, Graeme Blundell and Garrie Hutchinson formed the Hoopla Theatre Foundation, which transitioned into the Playbox Theatre Company in 1980.

In 2004, Michael Kantor reimagined Playbox as Malthouse Theatre, named after the iconic venue that has been the company's home since 1990. A historic beer-making malthouse built in 1892, the building at 113 Sturt Street, Southbank was gifted by Carlton & United Breweries to Playbox Theatre in 1988.

Converted into an agile and contemporary theatre complex, The Malthouse comprises a world-renowned 500-seat Merlyn theatre, the recently refurbished 180-seat Beckett Theatre, the flexible Tower theatre space, rehearsal rooms and meeting spaces, and a new bespoke workshop.

It is Malthouse Theatre’s dedicated venue – a home for innovation and live experiences that provoke and entertain.

Contexts

Vampires

THE VAMPIRE MYTH

Tales of supernatural beings consuming the blood or flesh of the living have been found in nearly every culture around the world for many centuries—depictions of blood-drinking demons have even been discovered on ancient Persian pottery more than two thousand years old—yet the common folklore for the entity we know today as a ‘vampire’ originates almost exclusively from the Balkans in the 18th Century.

‘Bring a vampire around, people start discovering religion.’

RICHARD LAYMON

Author

One constant in the evolution of vampire legend has been its close association with misfortune in a community—especially disease and plague, but also bad crops, dead livestock, even pollution. When these phenomena required explanation, instead of employing introspection or logic, people often look outward to identify or create a tangible figure to blame.

‘The vampire is an outsider. He’s the perfect metaphor for those things. He’s someone who looks human and sounds human, but is not a human, so he’s always on the margins.’

ANNE RICE

Author

Vampires, witches, demons, *el Chupacabra*... these myths are all mired in ignorance, desperation and, often, xenophobia. (You can draw your own contemporary parallels here!) This predilection to scapegoat ‘the Other’, combined with humanity’s early unawareness of the body’s natural process of decomposition after death, led many pre-industrial societies to rationalize the supernatural.

As a corpse’s skin shrinks its teeth and fingernails can appear to have grown—into what look like fangs and claws. As its internal organs break down, a dark ‘purge fluid’ can leak out of the nose and mouth, leading observers to interpret this fluid as blood that the corpse had been drinking from the living. And—back when plumpness was considered a sign of good health—built-up decomposition gases could give the appearance of corpulence and vitality.

VAMPIRE RULES

The rules of vampire folklore became more established in the 19th and 20th Centuries as its various literary (and film) iterations built upon each other and spread. These rules may have been based partly on the genetic blood disorder porphyria, which causes the body to produce less haemoglobin.

This disorder was prevalent among the nobility of Medieval Eastern Europe and was sometimes referred to as the “vampyre disease.” The most notable sufferer of porphyria was Vlad III, also known as Vlad the Impaler or Vlad Dracula, who was the inspiration for Stoker’s Count Dracula.

Consider the common ‘rules’ of the vampire myth compared to the symptoms of patients of porphyria:

Sensitivity to sunlight: Extreme sensitivity to sunlight, leading to facial disfigurement, blackened skin and hair growth.

Fangs: In addition to facial disfigurement, repeated attacks of the disease causes the gums to recede, exposing the teeth, which then look like fangs.

Blood drinking: Because the urine of persons with porphyria is dark red, folklore surmised that they were drinking blood. In fact, some physicians had recommended that these patients drink blood to compensate for the defect in their red blood cells—but this recommendation was for animal blood.

Aversion to garlic: The sulphur could lead to an attack of porphyria, leading to very acute pain. Thus, the aversion to garlic.

Reflections not seen in mirrors: In the mythology, a vampire is not able to look in a mirror, or cannot see its reflection. The facial disfigurement caused by porphyria becomes worse with time—poor oxygenation leads to destruction of tissues and collapse of the facial structure—so patients understandably avoided mirrors.

Fear of the crucifix: During the Spanish Inquisition (1478-1834), 600 ‘vampires’ were reportedly burned at the stake. Some of these accused vampires were innocent sufferers of porphyria. Porphyria patients had good reason to fear the Christian faith and its symbols.

Pathology: Acute attacks of the disease are associated with both mental and physical disturbance. This condition was even once ascribed to the English King George III as a potential root of his ‘madness’.

‘If there’s one thing real vampires seem to have in common, it is their reluctance to tell the world about who, and what, they are.’

KIM WALL
Journalist

The Source Material

'You are now to me flesh of my flesh, blood of my blood, kin of my kin, my bountiful wine-press for a while.'

BRAM STOKER

Dracula

FANGS AND FACSIMILES

In 1819, Anglo-Italian physician John Polidori published a novel called *The Vampyre*. It was Bram Stoker's seminal *Dracula* 80 years later, however, that became the benchmark for our modern concept of vampires.

Our production of *Nosferatu* is an Australian adaptation of F. W. Murnau's 1922 silent cult film *Nosferatu: A Symphony of Horror*, which was itself the first (and completely unauthorised!) screen version of Stoker's *Dracula* novel. Playwright Keziah Warner notes:

'I love the creeping tension of the film, the high theatricality, the use of shadows and silhouettes, and also the humour—some intentional, some not so!'

In a departure from the 1890s British setting of *Dracula*, Murnau's *Nosferatu* takes place in the fictional German town of Wisborg in 1838, omits many of the secondary characters, and renames the core, recognisable roles that remain. From film historian David Kalat:

'This was a low-budget film made by Germans, for German audiences... setting it in Germany with German named characters makes the story more tangible and immediate for German-speaking viewers.'

Nosferatu sees estate agent Herr Knock send his young employee Thomas Hutter to Transylvania to visit a new potential client, Count Orlok. While signing documents to purchase a house in Wisborg, Orlok notices a photo of Thomas' wife Ellen, and remarks on her 'lovely neck'. After discovering Orlok sleeping in a coffin, waking with puncture wounds on his own neck, and reading a book about vampires he took from a local inn, Thomas suspects Orlok's true nature.

Orlok loads coffins—one of which he is in—onto a ship and departs, and Thomas is left to travel home on his own. When the ship arrives in Wisborg, all the crew are discovered dead and Orlok disembarks unobserved, with one of the coffins, and moves into his new house.

His arrival is followed by many deaths in Wisborg, with doctors blaming an unspecified plague spread by a swarm of rats that were carried by Orlok's ship.

Ellen learns from the book that Thomas found that a vampire can be defeated if 'a pure-hearted woman distracts the vampire with her beauty.' She opens her window to invite Orlok in, and while he is drinking her blood the sun rises, causing him to vanish in a puff of smoke in the light. Ellen dies in Thomas' arms.

This final act is vastly different from *Dracula*, which involved a high-stakes barge and coach chase through the Carpathian Mountains and ending in the sleeping Count Dracula having his throat slit and stake being driven through his heart. Other key distinctions between the two stories include: where Dracula can create other vampires, Orlock only kills; while Dracula is weakened by sunlight, it is lethal for Orlock; where the source text's ingenue, Mina, is released from her captive descent into vampirism upon Dracula's death, *Nosferatu* counterpart Ellen sacrifices herself to kill Orlock.

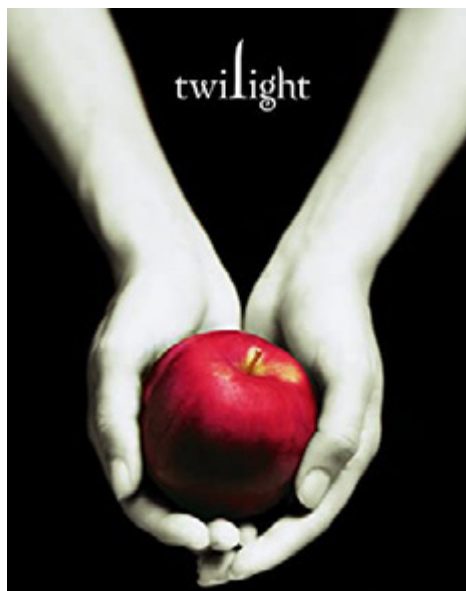
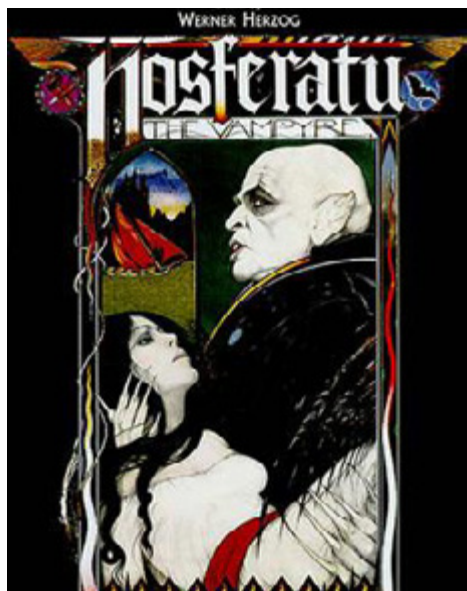


LEGACY

'Here is the story of Dracula before it was buried alive in clichés, jokes, TV skits, cartoons and more than 30 other films. The film is in awe of its material. It seems to really believe in vampires ... Is Murnau's Nosferatu scary in the modern sense? Not for me. I admire it more for its artistry and ideas, its atmosphere and images, than for its ability to manipulate my emotions like a skilful modern horror film. It knows none of the later tricks of the trade, like sudden threats that pop in from the side of the screen. But Nosferatu remains effective: It doesn't scare us, but it haunts us.'

ROGER EBERT
Film critic





The Stage Adaptation

'There's a fair bit of mashup in there of the film, the book and other genre references. I wanted to write something that can make total sense to someone who knows nothing about vampires, but can also have a few easter eggs for people who know the genre well.'

KEZIAH WARNER

Playwright

Malthouse's production shifts the story of *Nosferatu* to a dying mining town in contemporary Tasmania. The reduced cast of five central characters remains the same—Thomas (Tom), Ellen, Knock, Orlok and Professor (Doctor) Bulwer—and the main plot points, especially in the first half, are very similar. And despite modern technology (phones, planes) necessarily replacing the previous letter-writing and horses, there are still nods to the original source (such as the boat journey), and many of the lines of dialogue from the film have been incorporated.

This new adaptation subverts many of the traditional gender and cultural tropes. The women are strong in this new text, with the genders of who Orlok feeds on, who succumbs to him, and who sees through him (and eventually beats him) all refreshingly flipped. The history of problematic (often anti-Semitic) 'othering' of the villain in the literary templates has similarly been addressed, by creating a villain who is undeniably cis male and white.

'It's such an enjoyable challenge to rework a story that is so familiar to people. Plus supernatural characters are a writer's dream!'

KEZIAH WARNER

Playwright

'OUR' VAMPIRE RULES:

- Orlok is only awake at nighttime.
- The sun will kill him
- He must sleep in the dirt he was buried in. It doesn't have to be in a coffin—any box will do.
- He can move faster than a human can.
- He has an effect on time—it moves strangely around him
- He must be invited into someone else's house.
- He doesn't eat or drink anything but blood, not even the wine.
- He has long fingernails
- In a departure from the traditional visual manifestation of evil, our Orlok is more sensual and charming, and appears to get younger from drinking blood.

AUSTRALIAN GOTHIC

Named after the elaborate and imposing medieval Gothic architecture that was characteristic of the settings of the genre's early novels, 'Gothic' fiction was first coined in the mid-18th Century and represented a loose aesthetic of fear and haunting.

Initially considered laughable due to the 'new' country's lack of European history and traditional architecture, Australian Gothic nevertheless emerged strongly out of the colonial era. White invaders' experience of remoteness, disorientation, and fear of the unknown—in the new settings of Australia's landscapes of bush, deserts and isolated cattle stations—gave the subgenre its own distinct elements and flavour.

Early writers, reductively compelled to demonstrate the superiority of (white) civilisation over nature, exposed a tormented communal psyche weighted by dark secrets—and ultimately gave way to later progressions that helped develop a robust form that could navigate vastly different environments, contexts and mediums.

Consider the equally disturbing Gothic settings created in the natural wilderness of *The Secret River* or *The Sound of One Hand Clapping*, the urban-ness of *The Babadook*, or even the remote tropical beaches of Netflix's *Tidelands*.

Note the works of Alexis Wright and Kim Scott which subverted the tropes of Indigenous Peoples being the monstrous 'Other', instead positioning colonisers as the terrifying Gothic figures.

Compare the explorations of Australian Gothic across Albert Tucker's 1956 painting *Apocalypse Horse*, George Miller's *Mad Max* films, Nick Cave and Kylie Minogue's *Where the Wild Roses Grow* and, of course, Malthouse's recent stage adaptation of *Picnic at Hanging Rock*.

'Tasmania is the site of so much environmental degradation – mining, deforestation, the tiger, the devil, salmon farming – and that is central to the Tasmanian Gothic mode. A backdrop of devastation feels like the perfect gothic setting. And of course the horror of its colonial past. The wildness of the landscape. It feels layered in haunting.'

KEZIAH WARNER

Playwright

EXPLORE

Look up the above examples of Australian Gothic. What makes them so? What moods do they evoke? How do they make you feel? Note any aesthetics, colours, sounds they share. What are some similar tropes, archetypes or symbols?

You've now started to form a loose checklist of attributes that make up Australian Gothic. Compare with your classmates—are there things you agree or disagree on? Keep researching the genre further to see if you're on the right track, and collate more examples of films, books, theatre, music and visual art that fit into it. Create a (literal!) mood board; include the most striking examples that define what you consider 'Australian Gothic'.

Keziah Warner mentions 'Tasmanian Gothic'—what might this term mean, and how does it differ from, or extend, the concept of Australian Gothic as you understand it?



Setting

WELCOME TO BLUEWATER

The setting of Malthouse's *Nosferatu* is the small mining town of Bluewater, Tasmania—though anyone who is familiar with the appearance and history of the very real Tasmanian settlement of Queenstown will recognise the inspiration.

The very existence of the Queenstown community—which grew and flourished around the slopes of Mount Lyell from the late 19th Century—has always been tied inextricably to the mining industry. Until its final closure in 2014, The copper mine was the country's oldest continually operating mining field, and had also long been the lifeblood of Tasmania's west coast mining region. It is estimated more than \$4 billion worth of metal was mined from the area.

In the early days, the population of Queenstown swelled to 5,000 creating a thriving hub with 14 hotels. But mining came with an environmental—and, eventually—a social cost.

At its height, the surrounding bush was cleared to fuel 11 furnaces, consuming 2,000 tons of wood per week. Sulphurous fumes from the mine's smelters stripped the surrounding hills bare. Up to 100 million tonnes of tailings—the waste left over after extracting minerals—was released into the local river catchment where it killed life and turned the water perennially grey. To this day, the hills surrounding the town are a barren orange-pink 'moonscape' that is incapable of sustaining vegetation growth, and the Queen River is a permanent rust colour.

After incidents in 2013 that left three miners dead and a major rockfall in 2014, the mine was closed and hundreds of workers laid off. As is common for such crises in industrial towns, the corporate and government support was reactive and nominal, the workforce and local community was decimated, and the once-bustling streets slowly emptied and many of the buildings fell into disrepair.

Themes

Environmental Degradation

Mining just leaves a hole in the ground, right? ...Right?

Unfortunately for the environment, the simple act of digging something up is just one small tangible part of an extensive process that causes (often irreparable) impacts on the earth's fragile ecosystems at every step. Fortunately for the ones digging, this activity is usually carried out far from our eyes and thoughts—whether geographically, because it's 'over there' (literally somewhere else); or figuratively, as our understanding of the issues are muddied by politics, marketing, money, and a complicit media. To add to the complexity, much of what is mined is currently necessary to maintain humanity's (or a wealthy portion of humanity's) way of life.

ACTIVITY: MINING, A.K.A. GETTING TO THE BOTTOM OF THINGS

Start by brainstorming as a class (or researching) all the different things that we mine, what they are used for, and where the mining or other parts of the production processes take place.

Split into three groups. Focussing only on the environment for now, each group will take a category below and make a list of as many things as they can think of or find online:

→ **1. WHAT DOES MINING TAKE AWAY?**

Resources, soil stability, trees, habitats etc

→ **2. WHAT DOES MINING LEAVE BEHIND?**

Tailings, sediment, heavy metals, acid pollution etc

→ **3. WHAT DOES MINING CHANGE?**

Consider the whole ecosystem: animals, vegetation, microorganisms, water, air, soil etc

EXTENSION

Repeat the exercise in your groups, asking the same questions in relation to the effect of mining on the following areas:

- Social
- Cultural
- Socioeconomic
- Health



Blood & Soil

'...whereas he can do as he will within his limit, when he have his earth-home, his coffin-home, the place unhallowed...'

BRAM STOKER

Dracula

In the original film, *Nosferatu: A Symphony of Horror*, we see Count Orlok taking coffins filled with dirt with him from Transylvania because he draws strength from the cursed earth he was buried in. This is itself a nod to the original *Dracula* novel, in which the antagonist describes the land around his Transylvanian home as 'for centuries... enriched by the blood of men'

The blood-soil-vampire connection is carried into the Malthouse production of *Nosferatu*, with our Orlok describing the land around Bluewater as having 'the taste for blood'—one of the reasons he is drawn to the town.

In the wider horror genre, a direct relationship between the dirt beneath our feet and the monsters within it comes to the fore, when the living dead—vampires, zombies—literally rise from the grave. But what about when there is a more specific causal link, between environmental exploitation by humans and a vengeful destructive nature—in other words: earth biting back?

This was explored in an overt way in the 2010 French schlock-horror film *La meute* (The Pack), where the ravaged earth surrounding an old mining town has created vampiric ghouls who, when blood is spread on the ground in which they reside, rise up to... well... feed on yet more blood.

'If you desecrate something long enough, it will fight back.'

KEZIAH WARNER

Playwright

In the 1922 *Nosferatu* film, the character of Professor Bulwer shows his students a Venus flytrap and describes it as being like a vampire in nature—a 'carnivorous, almost bodiless predator'. And almost a hundred years later, we find a real-life (and slightly more subtle, flora-based) echo of *La meute* when, in 2021, a species of plant was discovered in North America that thrived in nutrient-poor soil by attracting, trapping and digesting small bugs.

Coincidentally: in a sign of what the people of Bluewater have done to their home, poisoning their land and water through mining, our stage adaptation features its own newly discovered species—nicknamed the 'Tasmanian Flytrap'—that has survived the human desecration of its environment and been forced into 'an unprecedented evolution to carnivorism' by eating insects. Our flytrap can be read as a warning—it must be bad when plants start eating things—and a sign of possible eco justice to come.







Vampire Capitalism

'Vampires are real. They're usually not the cape-wearing, 'mwah-hah-hah-ing' types, but rather people with ordinary jobs who just happen to consume blood.'

MARISSA FESSENDEN

Journalist

Vampire Capitalism is a concept broadly characterised by a predatory 'takes more than it gives' mentality—extracting more value through new and existing capitalist systems for personal or corporate gain, while deliberately failing to reinvest, replace, or properly recompense for the value of this production.

THINK:

- neoliberalism and its policies of diminished government, deregulation, privatisation, free trade, austerity, and disproven 'trickle-down' economics
- the pursuit of rising asset or share values as the primary path to wealth
- rent seeking and other economic activities that rely on the ownership or trade of assets, often in abstract forms, to generate profits
- investor-oriented housing markets
- regressive tax (and tax avoidance) systems that reward the wealthy
- the unbounded resources and power advantages of corporations
- often-criminal transgressions met with ineffectual corporate fines that are budgeted as a simple 'cost of doing business'
- exploitation of natural resources with no thought to environmental and cultural destruction
- lobbying governments, media and public opinion to support the structures required of this type of capitalism

This disengagement from the needs of workers, citizens and the environment leads to deepening of class, generational, gender, educational and ethnic divisions—as well as exacerbating the degradation of Earth's fragile ecosystems.

What makes Vampire Capitalism more insidious is the idea that we, like the hapless villagers of the traditional stories, 'invite the vampire in'—through our cultural obsession with self-realisation and individualised consumerism, we undermine our capacity for collective action and the ability to confront threats such as climate change and the impact of the rapid advance of technology on labour.

We disregard peripheral or indigenous cultures that operate with a countervailing logic in their treatment of people and the environment, and ignore the importance of maintaining a relationship with the land (contrast small, independent farmers with intensive, industrial-scale farming, in terms of what each contributes and what each takes away).

At the same time we fervently support the 'third sector'—cooperatives, charities, voluntary and community organisations, social enterprises, national and international NGOs—which survive and in some cases prosper within or around the same capitalist system that produces many of the social ills to which they are established to tend.



Gentrification & The Allure Of Big Money

Sometimes even the seemingly best-intended (or well-argued) attractive outside investment can irrevocably damage the economic and social fabric of a small regional town.

Big Money—in the form of superstores or malls, for example—tends to beget the deterioration of small local businesses and community reinvestment, which in turn results in the desire in the community for yet more outside big money. While big businesses have access to high levels of working capital and are often able to cross-subsidise their product pricing, it is the nature of many small businesses to rely on cashflow for short-term viability, often struggling to gain access to markets of sufficient scale.

And while social enterprises, charities, and sporting, recreational and religious institutions all play roles in social cohesion for particular community segments, it is the local small businesses that touch everyone in the town—and are woven into many of the community cultural events. They sponsor these activities, they directly participate in them, they employ people who participate in them, and they often provide leadership. In these ways local small businesses are essential for social cohesion and wellbeing.

Small businesses often form the core of town centres. Importantly, a critical mass of local businesses in the centre of a town or suburb brings activity, vibrancy and distinctive character to local commerce, and forms much of the economic fabric of healthy, functioning communities. When this utility is cannibalised by a nearby new retail or industrial competition, or replaced through gentrification by amenities that no longer serve the local community, that community can often no longer afford to live there.

This can also be seen at larger, national scales across the world: Brexit; Trump; political populism. The benefits of some monumental economic or social change, sold as the solution to our problems, are far outweighed by the hidden costs—such that we are forced to overlook the ills in front of our eyes.

Like an irresistible vampire we invite into our homes, only to find the real price was our souls.

'I have never met a vampire personally, but I don't know what might happen tomorrow.'

BELA LUGOSI
Actor, Dracula



Pre-Show Activities & Information

Nosferatu is on the 2023 Drama playlist, meaning it may be studied for Unit 3, Outcome 3. To recap the requirements of this task:

UNIT 3, OUTCOME 3: ANALYSING AND EVALUATING A PROFESSIONAL DRAMA PERFORMANCE

Students are required to:

- analyse and evaluate the actors' use of expressive and performance skills to represent character and communicate meaning
- analyse and evaluate the manipulation of conventions, dramatic elements and production areas to enhance performance
- analyse and evaluate the establishment, maintenance and manipulation of the actor–audience relationship
- effectively incorporate drama terminology associated with relevant performance styles

The following activities are designed to facilitate students' pre-show dramaturgical analysis of the work, and activate their imaginations for all the different ways in which the contexts, themes, and intended meanings might be interpreted on stage.

Finally, there is some information to prepare students for attending the performance, readying them to analyse and evaluate the Malthouse Theatre production.

Remember **Prompt Pack B** (due late February) will continue to support student's analysis and evaluation of the production with post-show provocations, questions, observations and further activities, and digital workshop **Revisit the Play** (released in September) will recap and synthesis their knowledge and skills as they journey towards their final VCE Drama exams.

Pulling Threads

'At its core, Dramaturgy is the study of how plays work. But what we mean by 'plays' and how we want them to 'work' is an open question. I always think of it as being close to a 'Creative Science.'

BRIDGET BALODIS
Director

This activity is all about using the information you have at hand: this Prompt Pack, the separate detailed **Plot Summary** document, the script (which your teacher should have), and your own existing knowledge and research.

You may like to make your own notes before completing this guided activity, or use this as an initial springboard for your further research. This activity will support your next step of imagining a dramatic performance (Activity Two).

Nosferatu director Bridget Balodis recommends reading the brilliant short essay on dramaturgy, *Small Planet* by Elinor Fuchs (found in the **Resources Dropbox**), as inspiration for your exploration, excavation and examination.

If you have access to the script, remember to read the whole text: not just the dialogue, but also the character descriptions, the scene settings and the stage directions.

TAKE NOTE OF THE TIMEFRAMES

When is the play set? How many different timeframes are indicated or implied? Do different time frames exist concurrently in any moments of the play? How explicitly are these described – if they are at all? What happened before the play begins? What should we believe happens after?

TAKE NOTE OF THE SETTINGS

Where is the play set? How many settings are there? Is there a central location or one that ties the action of the play together? Do we see these settings at different times? Do different settings appear simultaneously, or overlap in transitions? How comprehensively – or otherwise – are these settings described in the playtext? Are there specific details or objects mentioned, or simply a broad label of the location?

EXPLORE THE WORLD

The fictional town of Bluewater is a good focus, but also consider the wider world in which this story takes place. What connections do you make? How similar or different are the culture and society in this world to our own? How effectual is Bluewater's smalltown law and order and civic organisation? What things exist, and how, beyond our own reality? There are vampires, but do people 'believe' in them? How does time flow? What is the mood of the text?

MAKE BRIEF NOTES ABOUT THE CHARACTERS

Who are they? What are their relationships to each other? Are there any unique characteristics amongst the characters? What does their use of language tell you about them? What do their names reveal about them? List two or three characteristics for each of the characters.

IDENTIFY LANGUAGE OR REFERENCES THAT YOU DON'T UNDERSTAND

Take note of any words or phrases you are unfamiliar with or unsure about. See if you can work out what they mean by examining the circumstances or surrounding contexts in the script, then look them up—see how close you were! How does the spoken dialogue and references help the audience understand the meaning of potentially unfamiliar content?

ISOLATE KEY SCENES OR MOMENTS THAT EVOKE THEMES OR STRONG REACTIONS

Which scenes do you consider significant and why? What are the themes of the play? What moments in the text explore each particular theme or issue the deepest? Can you isolate sections of the script where you feel any strong emotions for the characters?

NOTE IMPORTANT PLOT POINTS

Create a chart that visually depicts where you think the most important plot points or highest points of dramatic tension in the script occur. (Keep this chart to refer to after you have seen the play in performance; following your viewing of the play, you can make an analysis and evaluation of the how the production areas and the actors' performance skills supported these moments during the play.)

IDENTIFY STYLES

What performance styles, contemporary or traditional, are implied in the script? Are there any conventions associated with these performance styles present within the material you are exploring? Remember to not dismissively describe something as 'Eclectic' without being conscious of and ready to articulate what specific performance styles contribute to this eclecticism.

NOTE ANY DESIGN ELEMENTS

List (or highlight in different colours) any explicit mention of suggested sounds, music, lighting states, costuming, makeup, set or props. What other production areas are implied in these contextual resources and/or the playtext? What types of theatre technologies are implied?



Imagining the Dramatic Performance

This activity can be done individually or in groups—perhaps with each person taking on the responsibility of (or looking through the eyes of) a separate production role. You may choose to address the entire play, or focus on one or two of the key moments you identified in Activity One. Prepare a presentation to the rest of the class, then discuss and compare all your ideas.

CONSIDER THE INFLUENCE OF TIME AND PLACE ON DESIGN

Research the history and landscape of the places that inspired those in the play. Looking at images of these areas should provide you with some ideas about how these places look. Consider the world of the play's created spaces—Orlok's mansion, the mayor's office, the GP clinic, Ellen and Tom's house, etc. Collate sample images of existing similar spaces. Consider how these locations might influence the various production areas working to create the world of Nosferatu on stage.

IDENTIFY WHICH PERFORMANCE STYLES MIGHT BE USED IN THE PLAY

How might the themes and intended meanings of the play—that you've unearthed in your research—be conveyed in the performance? What performance styles would best serve both the contexts and written dialogue? What performance skills might the actors utilise best?

BRAINSTORM HOW THE CHARACTERS MIGHT BE REALISED ON STAGE

Build on your work from Activity One. Can you find any specific script (or script summary) references to any of the characters that might inform performance decisions? How might the directors and actors manipulate production areas and performance skills to create distinct characters? How might a costume or makeup designer realise the actor playing Orlok's task of 'appearing younger' as time goes on?

IMAGINE THE REALISATION OF KEY SCENES OR MOMENTS

Relook at the key scenes or moments that evoked themes or strong reactions you identified in Activity One. In what ways might these moments be theatrically realised and conveyed to an audience?

IDENTIFY ANY CHALLENGES

Brainstorm and identify as many challenges that the actors and production team may face in interpreting the play on to stage as you can. Speculate as to how they might be overcome, and how the play's required staging, special effects, and complex atmospheres might be presented to an audience.

EXPLORE YOUR OWN IDEAS ON ASPECTS OF DIFFERENT PRODUCTION AREAS

Consider any elements of design explicitly mentioned in the playtext, as well as any that are implied, and start to create an overarching artistic vision. You may wish to agree on a broad artistic vision with the group first—use adjectives, inspiration images or sounds, or any other shared language—before focusing on and fleshing out one production role for the sake of the exercise. Make bold, detailed design offers. Offer production area-specific solutions to some of the challenges you identified above. Keep checking in with the rest of the group to ensure a unified and harmonic vision, and even if in your interpretation you decide to override explicit directions by the playwright, ensure you anchor your imaginative choices to clues provided in the written script (or its summary), or your dramaturgical material.



Heart

Plant





Keys



Phones



Watching the show

This run-down of things to do and take note of when you watch the interpretation on stage – from arriving at the theatre to after the curtain falls – is inspired by the excellent and comprehensive guide in *Acting Smart Theatre Studies* (version 8, page 104).

BEFORE THE SHOW

As you enter Malthouse Theatre foyer, note things like:

- Does the poster or billboard capture the themes, characters or story of the play? Does it give any other clues about the production you're about to see?
- Who is in the audience, and are they the demographics you expected the play to be written for?
- Does the size and aesthetic of the theatre building and foyer match what you imagine the show to be? Does it hint at the style or scale of the production? What is its effect on you? What might its effect be on the rest of the audience coming to experience the work?

As you are seated in the auditorium waiting for the show to begin, take note of how the style of theatre or interpretation of the written script might be hinted at by:

- Pre-show sound or music.
- The lighting preset, including any haze.
- Any set that is visible – and perhaps any spaces that are dark?

Turn your phone OFF (not just on silent), and put your notes away. Sit back and get ready to enjoy the show as a regular (albeit keen-eyed!) audience member.

DURING THE SHOW

- Quietly take notice of things like:
- How the actors portray the characters through their expressive skills of gesture, voice, movement, facial expression etc.
- How they utilise performance skills of focus, timing and energy to depict their characters
- How the actor-audience relationship is established or manipulated.
- What the characters' traits, status, central function and motivations are—and how they are expressed using the skills mentioned above.
- How dramatic elements of climax, conflict, mood, rhythm, sound, space and tension are manipulated
- When and how any application of symbol occurs, as well as transformations of time, character or place.
- How the production interprets and presents the themes or intended meanings of the play.
- How the performance styles implied in the script are realised on stage.
- How the application of the production roles relates to those implied in the written script.

AFTER THE SHOW

If there is a Q&A immediately after the show:

- Please respect the actors – they have just spent over ninety minutes holding focus in their bodies and minds, and sitting in some pretty intense emotional spaces in order to perform for you. They are delaying their usual decompression and de-roling to now offer their insights, openness and honesty.
- Remember the cast and creatives aren't VCE Drama students—and definitely aren't there to write your assessments for you! Think about what you'd like to know and what will help you in your own work, and phrase your questions accordingly.

As soon as you can after the play, write down as many notes as you can! This could be in the foyer afterwards, in a quiet space outside (the Malthouse courtyard is an excellent spot), or in the car, bus, tram or train on the way home. Look back over the recommended list of things to notice under **During The Show** above to help you flesh out, articulate, organise and record your responses.

Once back in the classroom, Prompt Pack B will support you in your deeper study and learning following your experience of *Nosferatu* as an audience member.









Resources

Interview With the Director



Nosferatu director Bridget Balodis sat down with Malthouse Education to chat about how she approached the text, created the world and crafted the performances in the production. Click on the above image to watch the full interview, or use the links to specific questions below. The whole video can also be found at vimeo.com/malthouse/NOSDirector.

Interviews with the cast will be included with **Prompt Pack B**.

- Why tell the story of *Nosferatu* today?  [Link](#)
- How do you craft the many location shifts within the play?  [Link](#)
- The script speaks of ‘time moving strangely’ around Count Orlok – how do you translate that onto stage?  [Link](#)
- How do other production areas contribute to telling this story effectively?  [Link](#)
- How and where have you applied symbolism in your production?  [Link](#)
- How do you manipulate or maintain the actor-audience relationship?  [Link](#)
- What themes or implied meanings would you like to convey in this interpretation?  [Link](#)
- What excites you most about this production?  [Link](#)

Further Resources

These resources are divided up into the chapters and sections for which they were used as references, but you will also find several extra resources here that inform and provide rich source material across several topics.

Note that all relevant resources are hyperlinked to their source below for those clicking on an interactive version of this Prompt Pack but, for those holding a paper version, shorter bitly links have been provided to copy into your browser.

In addition to the references and links below, you can also find a general Nosferatu Resources Dropbox (bit.ly/NOSPromptPack) that will be gradually populated with things like set and costume design files, recorded Q&As, extra reading, reviews and show program as they become available, so keep checking back there throughout the year.

CONTEXTS: VAMPIRES

- **Vampires and Vampirism**
Book | Dudley Wright | 1914 | Seminal early English-language study into the vampire myth
- **Vampire myths originated with a real blood disorder**
Article | The Conversation | 2020 | bit.ly/NOSContexts1A
- **The Bloody Truth About Vampires**
Article | National Geographic | 2016 | bit.ly/NOSContexts1B
- **Interview with a real-life vampire: why drinking blood isn't like in Hollywood**
Article | The Guardian | 2015 | bit.ly/NOSContexts1C

CONTEXTS: THE SOURCE MATERIAL

- **Nosferatu**
Wikipedia entry | bit.ly/NOSContexts2A
- **Dracula**
Wikipedia entry | bit.ly/NOSContexts2B
- **Nosferatu: A Symphony in Horror**
Colourised version of the original 1922 silent film | bit.ly/NOSContexts2C
- **Nosferatu: History and Home Video Guide**
Curated summary of contemporary adaptations and retrospectives | 2015 | bit.ly/NOSContexts2D
- **The first vampire movie still scares 100 years later**
Article | Fortress | 2022 | bit.ly/NOSContexts2E
- **What is gothic theatre?**
Short Slideshow | Bek Hancox / Prezi | 2013 | bit.ly/NOSContexts2F

CONTEXTS: THE STAGE ADAPTATION

- **Bridget Balodis**
Director Website | bit.ly/NOSContexts3A
- **Australian Gothic: From Hanging Rock to Nick Cave and Kylie, this genre explores our dark side**
Article | The Conversation | 2019 | bit.ly/NOSContexts3B
- **Tasmanian Gothic**
Wikipedia entry | bit.ly/NOSContexts3C
- **Darkness Subverted Aboriginal Gothic in Black Australian Literature and Film**
Book | Katrin Althans | 2010
- **Where the Wild Roses Grow**
Music video | Nick Cave and Kylie Minogue | 1996 | bit.ly/NOSContexts3D
- **Warwick Thornton's new TV series Firebite is about Indigenous vampire hunters in outback Australia**
Article | ABC | 2021 | bit.ly/NOSContexts3E

CONTEXTS: SETTING

- **Mount Lyell mine closure: Queenstown residents reeling**
Article | ABC | 2014 | bit.ly/NOSContexts4A
- **When coal mines close, what happens to the workers?**
Article | University of Technology, Sydney | 2022 | bit.ly/NOSContexts4B

THEMES: ENVIRONMENTAL DEGRADATION

- **Environmental effects of mining**
Wikipedia entry | bit.ly/NOSThemes1A
- **Mining and the environment**
Report | Australian Bureau of Statistics | 2003 | bit.ly/NOSThemes1B
- **Images and impacts from mining in Australia: Mt Lyell**
Impact report | Mining Legacies | bit.ly/NOSThemes1C
- **Mining and the environment: what happens when a mine closes?**
Article | Thermo Fisher Scientific | 2014 | bit.ly/NOSThemes1D
- **Patterns of Extraction**
Visual art exhibition | Edward Burtynsky | 2023 | bit.ly/NOSThemes1E
- **Toxic: The Rotting Underbelly of the Tasmania Salmon Industry**
Book | Richard Flanagan | 2021

THEMES: BLOOD & SOIL

- **This sweet white flower is actually a sneaky carnivore, scientists discovered**
Article | NPR | 2021 | bit.ly/NOSThemes2A
- **Earth bites back: vampires and the ecological results of home**
Essay | Jump Cut | bit.ly/NOSThemes2B

THEMES: VAMPIRE CAPITALISM

- **Vampire Capitalism: sucking life from society in plain sight?**
Article | Shout Out UK | 2016 | bit.ly/NOSThemes3A

THEMES: GENTRIFICATION & THE ALLURE OF BIG MONEY

- **The big money behind gentrification**
Article | Liberation | 2013 | bit.ly/NOSTheme4A
- **What happens to Australian communities when their small businesses close?**
Article | SmartCompany | 2021 | bit.ly/NOSThemes4B

OTHER RESOURCES

- **Nosferatu Resources Dropbox**
bit.ly/NOSPromptPack
- **Small Planet**
Dramaturgy essay | Elinor Fuchs | bit.ly/NOSResources01
- **Nosferatu show page**
Malthouse Theatre | bit.ly/NOSResources02



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