

‘Look Who’s Got a Case of Dark Prince Envy’:

Dracula, Televisuality and the Golden Age(s) of TV Horror

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Abstract

While *Dracula*'s presence within the cinema has fuelled extensive scholarship, little attention has been played to his role within television. Where television adaptations are discussed, the analyses are primarily removed from their televisual contexts or discussed as anachronistic, their televisuality used to reaffirm the notion that within a world of modern horrors, *Dracula* isn't scary any more. In contrast, this essay examines the relationship between *Dracula* and television with a specific focus upon *Dracula*'s contribution to a changing landscape of televisual horror. The essay focuses its analysis upon two key periods of TV Horror — 1950s-1970s and post-2000—, examining the role that *Dracula* plays on TV and considering how it embodies the increasingly provocative nature of horror. It examines the role that *Dracula* plays within children's, family, and prestige drama. It considers how *Dracula* adaptations interrogate the uncanniness of the televisual medium. It examines the impact of the seeming over-familiarisation of Stoker's Count by challenging the perception that this familiarity has neutered *Dracula* as an icon of horror. Instead the essay argues that television offers a space in which *Dracula* continues to function as horror, destabilising questions of normality and the comforts of quality television programming.

Keywords:

Dracula, vampire, TV horror, children's TV, prestige, gothic

In the season five premiere episode of *Buffy the Vampire Slayer* (1997-2003), Buffy is confronted by her greatest foe, or perhaps more accurately, her most infamous foe, *Dracula* ('Buffy vs *Dracula*', 5.1). Having dispatched an unremarkable vampire with her usual

confidence and acrobatic flair, Buffy (Sarah Michelle Geller) is approached by a tall man with flowing black hair, pale skin, wearing a long black cloak who appears out of a cloud of smoke. His fangs are visible but without the overdeveloped brow and face ridges that characterise vampires in the Buffyverse and when he speaks, his voice is inflected with a recognisable, if generic, Eastern European accent. Buffy asks him who he is to which he responds, 'I apologise. I assumed you knew. I am Dracula'. The appearance of the Count (Rudolph Martin) in this episode is an extra-textual intrusion into *Buffy* that self-consciously draws upon a range of, largely, cinematic signifiers, presenting him as a conglomeration of Draculas. Dracula's accent evokes Bela Lugosi while the long black cape with the scarlet red inner lining suggests Hammer Studio's Christopher Lee, who was first introduced looming at the top of his castle staircase, wearing such a cloak (*Dracula* Davies 1958). The texture of the episode, conveyed through its unusually gothic mise-en-scène, replete with castle, thunderstorm, billowing mist, and eroticised vampire brides, accompanied by a rich, melancholic musical score, is heavily influenced by Francis Ford Coppola's 1992 film adaptation (*Bram Stoker's Dracula*). It is as if for this one episode *Buffy* has slid into the cinematic Dracula universe.

There is, however, another key reference in this episode. When Buffy's friends Willow (Alyson Hannigan) and Xander (Nicholas Brendon) walk in on this momentous encounter between vampire and Slayer, Xander mocks Dracula for his seemingly camp faux-gothic attire, looking him up and down before stating 'Look who's got a case of dark prince envy...and where'd you get that accent? Sesame Street?...one two three, three victims mah-ah-ah-ah'. Here Xander alludes to another notable vampire text, but this time a televisual one, namely Count von Count, from *Sesame Street* (1969-). So alongside the cinematic references, we have a televisual one. It is significant, however, that Xander uses this television reference to demonstrate his familiarity with Dracula by identifying him based upon recognisable signifiers (cloak and accent), while at the same time mocking the vampire by reducing him to a cuddly muppet from a children's TV programme rather than the founding monster of American horror cinema (Peirse 2013). Later in the episode, however, when Xander is under Dracula's thrall, his performance no longer alludes to television but to Dwight Fry's Renfield in Tod Browning's *Dracula* (1931), conveyed through Xander's adoption of Fry's wide-eyed stare and grin, accompanied by whining laughter. TV is, therefore, used to mock while film is used to aggrandise.

While Dracula's presence within the cinema has fuelled extensive scholarship, little attention has been played to his role within television. Where television adaptations are discussed, the analyses are primarily removed from their televisual contexts (Auerbach 1997) or discussed as anachronistic, their televisuality used to reaffirm the notion that within a world of modern horrors, Dracula isn't scary any more (Waller 1986). Yet attitudes to television have changed with a growth of programmes and scholarship that clearly demonstrates that television is an ideal home for horror (Hills 2005; Wheatley 2006; Jowett and Abbott 2013; Janicker 2017). The aim of this essay, therefore, will be to examine the relationship between Dracula and television with a specific focus upon Dracula's contribution to a changing landscape of televisual horror. To achieve this, the essay will focus its analysis upon two key periods –1950s-1970s and post-2000. It will first establish these periods as Golden Ages of TV Horror in which developments within the broadcast landscape fuelled the production of horror for the small screen. Secondly, the essay will examine the role that *Dracula* plays on television within these periods, reflecting upon the proliferation of Dracula texts and questioning how they embody the increasingly provocative nature of the genre. It will examine the impact of the seeming over-familiarisation of Stoker's Count by questioning the degree to which this familiarity has neutered Dracula as an icon of horror. Instead I will argue that television offers a space in which Dracula continues to function as horror, destabilising questions of normality and the comforts of quality programming.

TV Horror 1950s – 1970s

While twentieth century horror is most commonly associated with cinema, the genre began to develop a strong presence on television in the UK and the USA from the 1950s, reaching a peak of production in the 1970s. Helen Wheatley has demonstrated that within the UK, television's early experiments with standalone horror stories began to appear in the 1940s and 50s, with titles such as *A Ghost Story* (1947), *The Edgar Allen Poe Centenary* (1949) and *Rebecca* (1954), while the gothic anthology series, building upon the success of radio dramas such as *Appointment with Fear* (1943-44), came into its own in the 1960s and 70s (2006: 27).¹ Similarly Derek Johnston has shown that 'the tradition of a ghost story at Christmas on British Television goes back to 1936, and to Barnsby Williams' two live appearances in the character of Scrooge on Christmas Eve' (2015: 155). This was followed, according to Johnson, 'with various ghost stories appearing over the Christmas period across the channels, alongside other Gothic and supernatural programming', before consolidating into a regular series of programmes called *A Ghost Story for Christmas* which aired on

BBC1 between 1971 and 1978 (155). British science fiction television also has a long history of exploring the uncanny, gothic and horrific elements of alien invasion and exploration from *The Quatermass Experiment* (1953) to *Doctor Who* (1963-1989, 2005-).

In the US, a relationship between horror and television began to emerge in the 1950s through the broadcast of classic horror movies from the 1930s and 40s. These films would often be introduced by a host, appearing in costume as a vampire or ghoul; the most famous of which was Vampira. Her show ran on the Los Angeles channel KABC-TV (1954-55). In 1957, Universal studios sold the rights to their back catalogue of horror films to television under the title 'Shock Theatre'. In the tradition of Vampira, these broadcasts would also feature a horror host, surrounded by gothic iconography in order to generate extra terror or a comic commentary.² The relationship between TV and horror was reinforced by the regular appearances of horror legends from these classic movies as guests on live-comedy revues such as Milton Berle's *Texaco Star Theatre* (1948-56) and *The Red Skelton Show* (1951-71). For instance in 1954, Bela Lugosi, Lon Chaney Junior and TV horror-host Vampira appeared on *the Red Skelton Show*, parodying 1930s horror movies through a mad scientist narrative in which Dr. Lugosi, played by Lugosi lampooning his classic horror roles, tries to harvest a brain from the hapless salesman played by Skelton (1954).³ In 1955, Skelton presented a spoof of the contemporary situation comedy *The Honeymooners* (1955-56) by reimagining it with a Gothic tint. In the sketch guest star Peter Lorre plays Ralph Cramden – the role made famous by Jackie Gleason – now driving a hearse rather than a bus, who comes home to his tenement apartment and his vampiric wife Alice, played by Mary Beth Hughes dressed in a Vampira-costume. The comedy comes from the fusion of the gothic conventions of horror with the normality of the sitcom, a trope that would be more fully developed in the 1960s as will be discussed below. By the late 1950s, the presentation of horror films with gothic hosts and the increasing familiarisation of horror stars on television led to a move toward recruiting iconic stars to host horror anthology series such as Boris Karloff's *The Veil* (1958), Lon Chaney Jr's *13 Demon Street* (1959-60) and Boris Karloff's *Thriller* (1960-62).

In the UK, packages of horror films did not become available on television until 1969 when, according to Sheldon Hall, ITV bought a collection of Universal horror films, including a selection of titles from Hammer Studios. As with Shock Theatre, however, they were programmed under clearly identified horror slots such as 'Appointment to Fear', 'Midnight Movie Fantastic' and 'Dracula, Frankenstein & Friends' (Hall forthcoming). The popularity of these programmes, alongside the growth of the horror anthology series,

demonstrate that in the 1950s, 60s and 70s, horror was becoming increasingly commonplace on the domestic screen.

TV Horror in this period also became preoccupied with the domestic through a horror mise-en-scène designed to reflect ‘a certain awareness of the viewing context’ of television (Wheatley 2006: 38). Writing about the anthology series *Mystery and Imagination* (1966-70), Helen Wheatley notes that ‘more often than not, the teleplays chosen for adaptation centred around a haunted house or some kind of family trauma’ (38). Similarly, this period also saw the rise of the supernatural family sitcom, in many ways prefigured by Red Skelton’s *Honeymooner* parody, in which gothic characters and/or monsters are relocated to the all-too-familiar suburban environments. This new sitcom took the form of *The Addams Family* (1964-65) and *The Munsters* (1964-65), as well as the introduction of The Gruesomes – a gothic family made up of Weirdly, Creepela and their son Gobby – who moved into the Gothic mansion next door to Fred and Wilma, within the animated sitcom *The Flintstones* (1960-66) (12/11/64 ‘The Gruesomes’ 5.9). The Gruesomes parodied *The Addams Family*, which was first broadcast on the 18th September 1964, two months prior to the Gruesomes’ first appearance, but they are also based upon the Hanna-Barbera characters Mr and Mrs J. Evil Scientist who first appeared on television in 1959 in the cartoon series *Quick Draw McGraw* (1960) and *Snagglepuss* (1961) (Anon). While the live-action sit-coms did not last long (although they did yield a substantial number of episodes) and the Gruesomes only made a few appearances, they were followed by yet another intrusion of the Gothic past into contemporary domestic spaces by the series *Dark Shadows* (1966-71). Where *The Addams Family*, *The Munsters*, and the *Flintstones* merged the conventions of the sit-com with horror, *Dark Shadows* fused horror with the domestic dramas of the daytime, daily soap opera. This series saw a New England small town overrun by ghosts, vampires, zombies, ghouls, werewolves and other monsters (see Catherine Spooner’s essay on *Dark Shadows* in this special issue). Through these different televisual approaches, the domestic, both onscreen and at the point of reception, became the home of horror.

While the 1960s saw horror establishing a regular presence on television, the 1970s was the decade in which horror proliferated on TV. In 1970, Rod Serling followed his successful telefantasy series *The Twilight Zone* (1959-64) with a new horror anthology series *Rod Serling’s Night Gallery* (1970-73). This show was followed by a range of horror programmes, both anthology series and episodic narratives, including *Sixth Sense* (1972), *Ghost Story/Circle of Fear* (1972-73), *The Evil Touch* (1973-4), and *Kolchak: The Night*

Stalker (1974-75). This was also the decade that saw the rise of the weekly TV movie in the US. David Deal argues that while the made-for TV movie began to appear from about 1964, it was the launch of the ABC Movie of the Week in 1968 that caused an ‘explosion of telefilms’, leading to a ‘golden age of the telefilm’ between 1968-1974 (2007: 2). These films were aimed at an adult audience, and it was not long before horror films began to appear within this mix. Deal lists approximately 150 horror or terror TV-films made in the 1970s, beginning with *Fear No Evil* in 1969, followed by the pilot to *Night Gallery* (1969) and ghost story *Daughter of the Mind* (1969). Similarly, John Kenneth Muir describes the 1970s as the decade when ‘“terror television” truly came into its own’ (2001: 1). While these telefilms and series were subject to the American Federal Communications Commission (FCC) regulations, Muir explains that the early years of the decade saw a relaxation of censorship on television, allowing series such as ‘*Night Gallery*, *Kolchak* and even *Ghost Story/Circle of Fear* [to] sho[w] much more violence and intensity than previous series had’ (2). Muir argues that this ‘turn toward darkness’ was a product of a ‘national mood due, at least in part, to the shocking and graphic news footage coming back from the Vietnam War’ (2).

The Family Dracula

Horror in the 1970s was appearing across television in multiple hybrid genres and forms (period vs contemporary set, comedy vs drama, Gothic vs modern horror) and aimed at a range of audiences, establishing the decade as a golden age of television horror in which the genre was both lucrative and provocative. Throughout this period, Dracula made regular appearances in both American and British television productions, targeted at adult, child, and family audiences. These appearances raise questions about the role of Stoker’s creation within this televisual landscape and our understanding of horror. Gregory Waller argues that by the 1970s, Dracula was increasingly presented as anachronistic in a world that had become far more frightening than Stoker’s vampire. As he explains, Dracula in films such as *Old Dracula*, *Blood for Dracula*, and *Love at First Bite* (1979), is repeatedly presented as outmoded, emaciated, and powerless. According to Waller, these films ‘defang the aristocratic vampire and suggest in one fashion or another that the undead pose no threat to the modern world’ (1986: 233). The co-option of Stoker’s master vampire into children’s and family television programming, as well as Bela Lugosi’s own televisual parody of his horror persona, can be seen as contributing to this defanging. For instance, in this period Dracula appears on television as a monster to be unmasked and debunked by precocious teenage

sleuths such as the Scooby Doo gang in the episode ‘A Gaggle of Galloping Ghosts’ (22 November 1969) and *The Hardy Boys and Nancy Drew Mysteries* two-part episode ‘The Hardy Boys and Nancy Drew meet Dracula’ (11/18 September 1977). Both episodes have our teen protagonists encounter a vampire, only to prove in classic Scooby Doo fashion that it was a criminal posing as Dracula in order to scare off the authorities. In these episodes Dracula has become an old fashioned monster, an embodiment of grown up, questionable authority, easily debunked by the teen protagonists.

Similarly, the reimagining of Dracula as Grandpa Munster, as portrayed by Al Lewis, in *The Munsters*, also presented Stoker’s vampire as a figure of fun. In this series, Dracula is now a comic, ageing vampire who is forced to restrain his behaviour in order to fit in with his environment. While Grandpa and his vampiric daughter Lily (Yvonne De Carlo) are not shown drinking blood, they do embody traditional vampire characteristics, pale skin, dark lips and hair, along with flowing gothic attire. Grandpa, in Lugosi fashion, generally wore a tuxedo with flowing black cape, while Lily wore a black and white dress with a sheer white cape shaped like bat wings, calling to mind the style of the female vampire Luna – daughter to Lugosi’s Count Mora – in Browning’s *Mark of the Vampire* (1935). The absorption of such classic monsters into the family sitcom suggests the imposition of traditional family values upon creatures created to disrupt the status quo. Robin Wood argues that the horror genre is defined by the formula ‘normality is threatened by the Monster’, in which normality is usually embodied in the heterosexual couple and the family while the monster is either destroyed or allowed to run rampant, expressing either conservative or progressive values seeking to reinforce or deconstruct the status quo (1986: 78). In *The Munsters*, however, the monsters no longer seem to threaten normality but have become the traditional family, with Dracula as the doddering patriarch and Herman (Fred Gwynne) and Lily Munster as the heteronormative married parents. As such, the presence of Grandpa and Lily within *The Munsters* does *seem* to render Dracula safe and neutered for a family televisual audience.

Within its televisual context, however, Grandpa and Lily’s presence can also be read as threatening normality by questioning the nature of ‘normality’ itself as they embody an alternative model to conventional sitcom families in this period. For instance, Dracula’s place within the household harkens back to the older tradition of the multi-generational extended family, not in keeping with the modern nuclear family. Furthermore, the Munsters overturn aesthetic conventions of beauty. Grandpa’s grand-daughter Marilyn (Beverley Owen) is a beautiful blond teenager who is viewed within the family as the aberration, ugly but lovable

in their eyes because she doesn't look like them. Humour is derived from their perception of beauty but the series also emphasises that beauty is about perspective. More importantly, the show challenges notions of conformity because the Munsters do not fit in with their white middle-class neighbourhood but maintain their individuality. In the show's first episode, Herman, Lily and Grandpa are invited to a masquerade party by the parents of Marilyn's boyfriend, Tom Daly, who come to embody middle class society ('Munster Masquerade' 1.1). The Munsters are initially accepted within this society because their true appearance is masked by their costumes. Their unusual behaviour, including Grandpa eating burning coals and talking about visiting his 167 dead wives, however, eventually unsettles their hosts, while at the same time Herman and Lily become offended by Mr. Daly's choice to wear a Frankenstein's monster costume for the event. This costume seems to make fun of Herman's real appearance and identity, which to the Munsters is the equivalent of dressing in blackface. As Laura Morowitz argues:

At a moment when segregation of schools and neighbourhoods began to gain more attention, the monsters served as convenient stand in for blacks and ethnic minorities. The attributes of these monsters (de-evolved, primitive, bestial) allowed them to serve as symbolic substitutes for outsiders attempting to "invade" the idyllic suburbs (2007: 39).

Like Stoker's Dracula who embodied the alien 'other' threatening to invade the modern world, evoking what Stephen D. Arata describes as the 'anxiety of reverse colonization', Grandpa Munster also personified an invasion but this time within suburban America (1990). In contrast to Stoker's novel, told from the point of view of the humans protecting their land from invasion, *The Munsters* is told from the monsters' point of view and thus positions the audience on the side of the 'other'. In so doing, this comic version of Dracula, along with the other Munsters, offered a transgressive examination of 1960s conformity and social exclusion.

Children's television of the 1970s continued this transgressive re-interpretation of the vampire by using the presence of Dracula to contribute to a representation of multiculturalism. In 1972, another residential neighbourhood was invaded by a vampire, this time the urban location of Sesame Street. *Sesame Street* went on the air in 1969 and Count von Count was introduced in 1972, during the show's fourth season. He was clearly modelled on Bela Lugosi's Dracula, with black hair coiffed into a widow's peak, dressed in a tuxedo and

cape and speaking with a Lugosi-styled Eastern European accent. There were a few notable differences including purple skin, black goatee, monocle, a maniacal laugh, and, significantly, fangs, which Lugosi did not possess but which by the early 70s had become a common feature within vampire horror films such as Hammer's *Dracula* films, *Blacula* (Crain 1972), *Count Yorga, Vampire* (Kelljan 1970) and the TV movie *The Night Stalker* (Curtis 1972). In this manner, he is in keeping with the contemporaneous representation of the vampire and the additions to the Lugosi-characteristics make him more sinister and enhance his otherness (even the purple skin). Furthermore, in the early seasons, the show emphasised horror conventions, surrounding the Count with traditional gothic tropes including a haunted castle, cobwebs, and bats, and accompanying his appearances with the sound of wolves howling, quietly creepy music, creaking doors, and thunder and lightning that struck whenever he laughed, which usually came after counting – '1, 2, 3 – 3 vampire bats ah-ah-ah'. Like Stoker's vampire he bore no reflection and he refers to both the wolves and the bats as his 'children', with a knowing nod to the infamous line from the novel 'Children of the night. What music they make!' (Stoker 2011: 21). Similarly, the episode in which his bats complain that they never get to count and threaten to go on strike, alludes to the vampire brides' complaint that the Dracula gives nothing to them (2011: 40) (Episode 0745). Furthermore, many of his early appearances in the series involved his being visited in his castle, whether by the mailman delivering his mail (Episode 0592) or Ernie, hired to take the Count's telephone messages (Episode 0746). In both of these cases, the human characters are lured, like Jonathan Harker, to his castle under false pretences as his main aim is for them to provide him with something to count. In these ways, the Count evokes a very traditional gothic vampire, sinister and mysterious, although there is no evidence that he ever drank blood.

The appearance of the Count in this period offered an avenue into the iconography, aesthetics and conventions of horror for children, signalling the significance of the genre within contemporary television while offering transgressive interplay between comedy and horror.⁴ He brought horror and gothic to Sesame Street, highlighting, like *The Munsters*, non-conformism but this time in a world of racial diversity. While his gothic monstrosity might render him 'different' and 'other', his acceptance by the multi-cultural inhabitants of Sesame Street confirm that all difference is celebrated, whether in the form of race, ethnicity, disability, species, or the colour of your fur or felt. As a result, the family friendly-Dracula of *Sesame Street* and *The Munsters* did normalise Stoker's vampire to challenge the entire

notion of ‘otherness’ by making the unfamiliar familiar through their appearance in the home on our domestic television screens.

Gothic Adaptations

While *The Munsters* and *Sesame Street* overturned our relationship with notions of ‘otherness’, their presence on television aimed at family and children’s audiences also resulted in the removal of the more abject elements of vampire lore. At the same time, a number of period adaptations of *Dracula* were produced for television in the UK and the USA between 1969 and 1974 that offered a retreat into a Gothic past and away from the modern familiar settings of the family-friendly vampire texts, as well as contemporaneous horror cinema. These choices reinforce, in many ways, Waller’s argument that by the 1970s, *Dracula* was outmoded as a transgressive figure of horror and seem to support arguments that television was ill suited for horror. A closer examination of these televisual adaptations of *Dracula*, however, reveals a darker and more brutal interpretation of their source novel that seems far more in keeping with the conventions of modern horror in this period, even with a period backdrop. While Grandpa and the Count are sympathetic vampires with whom the audience are encouraged to identify, these adaptations return the vampire to its more monstrous incarnations and offer an alternative approach to *Dracula* than the comic cinematic versions of *Dracula* discussed by Waller. As played by Denholm Elliot in Patrick Dromgoole’s ‘*Dracula*’ (*Mystery and Imagination* 1968), Jack Palance in Dan Curtis’ *Dracula* (1974), and Louis Jourdan in Philip Saville’s *Count Dracula* (1977), respectively, these television productions maintain the image of the vampire as a monstrous ‘maniacal’ figure of power: manipulative (Elliot), brutal (Palance) and Machiavellian (Jourdan). *Dracula* in these films embodies a threatening image of patriarchal and, in the case of Palance, military authority, making the Count a figure to be feared.⁵

Furthermore, in contrast to the perception that television renders the vampire as overfamiliar, the British adaptations in particular seem to deliberately de-familiarise the vampire through a celebration of the televisual, and in so doing reassert the vampire’s place as a transgressive figure, embodying a physical and spiritual liminality. While it is common today to associate the horror and vampire genres on film and television with graphic representations of blood, sex and gore (see *True Blood* [2008-14] and *Being Human* [2008-2013]), restrictions within the sixties and seventies limited the facility within the genre to represent itself graphically, contributing to the perception that horror was diminished on

television. In fact, Lorna Jowett and I argue that the genre is less defined by gore than the presence of visual and aural excess in which style is utilised to generate emotional responses such as fear, disquiet, terror and/or disgust (2013). The early British TV adaptations of *Dracula* deliberately experimented with the televisual aesthetic in order to capture the uncanny and disturbing qualities that define the vampire. Count Dracula is presented as physically abject, blurring the lines between living and death, solid and ethereal, conveyed through televisual special effects rather than gore and splatter. Helen Wheatley has argued that many dramas in this period ‘demonstrated a strong link between technological innovation in television drama production and the presentation of Gothic horror. The producers of Gothic horror drama sought to “show off” the possibilities of television as a dramatic medium with a full array of gory or supernatural special effects, shunning the restraint and decorum of the adapted ghost story’ (2006: 58). Elsewhere I have argued that there is a fundamental synergy between the vampire and cinema, which underpins Stoker’s conception of the vampire and continues to influence how *Dracula* has been represented on film through an evolving range of special effects (Abbott 2007). In many ways, *Dracula*, with its image of a vampire who can transform from mist to bat to wolf to man, is an ideal text to showcase special effects technologies, a factor that underpins *Nosferatu* (1922)’s spectral Count Orlok, Coppola’s celebration of early cinema aesthetics via his use of in-camera F/X in *Bram’s Stoker’s Dracula* (1992), and the recent CGI spectacular *Dracula Untold* (2014). The same can be said for television where these moments allow television producers to experiment with the potential for TV to produce unsettling and uncanny special effects.

In Dromgoole’s ‘*Dracula*’, *Dracula*’s attack on Lucy is prefigured by the revelation that his daytime resting place is the grave of a suicide. As Lucy (Susan George) and Mina (Suzanne Neve) leave the cemetery as the sun begins to set, the camera tracks in to a high angle medium shot of a flat gravestone, which is shown to disappear through the use of a dissolve, revealing the empty coffin within, containing nothing but a skull and scattered bones. This shot quickly dissolves again to the same shot but now with *Dracula* lying within the coffin as mist rises up from the grave. These two dissolves convey *Dracula*’s ethereal nature, resting within the coffin not as a corpse but as a spirit. In the next scene he appears in Lucy’s room in the form of a bat and the dissolve is again used to convey his transformation from bat to man, highlighting the fluidity of his bodily form. His attack on Lucy, however, is decidedly physical, kneeling by the side of her bed and leaning in to bite her with his rat-like fangs, her screams confirming that he has plunged his teeth into her neck. When he pulls

away, a brief close up reveals that his mouth is filled with blood, while her screams turn into orgasmic moans. These scenes demonstrate an emphasis upon both the spectral nature of the vampire and his intense physicality, blurring lines between death and life, ghost and body, pain and pleasure. These effects are simple but startlingly graphic.

Saville's *Count Dracula* equally showcases television effects but more significantly, like early cinema and contemporary computer generated effects, the TV movie locates the uncanniness of Dracula within the televisuality of the production which hangs over the film like a veil. Throughout the film, the world of the vampire, as well as his own physicality, is repeatedly presented as spectral through the use of a range of videographic mixing and special effects, dissolves, superimpositions and animation; techniques that when achieved through video contain a flat, layering effect quite different from the photographic techniques used in cinema. For instance, the seduction and attack of Jonathan (Bosco Hogan) by Dracula's brides is conveyed in a hallucinatory scene in which the women suddenly appear to him, luring him away through their teasing laughter. As he follows, a close up of Jonathan, flattened and presented through a red-filter, is layered over the screen image of him cavorting with the vampire brides as if he is watching his own actions from a distance. Dracula's entrance, disrupting the brides' feeding, is presented in long shot, slow motion and accompanied by a loud swooshing sound, before the scene cuts to a silent degraded video image of Dracula in black and white. The scene conveys Jonathan's euphoria and horror in this uncanny space as well as suggesting something decidedly modern and ancient within the degraded imagery of the count. Later, Dracula's ability to communicate across distance is conveyed through a shot of Renfield (Jack Shepherd) calling out to his Master through the bars of his window. The image is reduced to a small square positioned in the bottom right corner of the screen, leaving the rest of the image black until a close up of Dracula's face is made to appear in the centre. Then an additional extreme close up of Dracula's eyes – presented in a negative image with the eyes rimmed in red – is layered over the entire screen, affirming his control over Renfield as he dominates the frame. These types of effects are repeated throughout the film and it is the production's excessive televisuality that makes it so unsettling and serves to defamiliarise the vampire and the world he inhabits. This stands in contrast to the deliberate familiarising of the vampire through his presence on series such as *The Munsters* and *Sesame Street*.

When examined together, the presence and utilization of *Dracula* in this first Golden Age of TV horror, in which the genre was uncommonly visible across a multitude of

programming formats and genres, demonstrate that while Dracula in cinema may have seemed anachronistic alongside modern horror, on television he continued to embody a disturbing and disruptive presence. Furthermore, they highlight the key role that Dracula played on television, both responding to developments within horror and pushing the genre's aesthetic and technological boundaries. Dracula on TV in this period is a leader once more.

21st Century TV Horror

While the 1970s marked a significant moment for TV horror, the 1980s saw a reduction of the genre on the small screen, as well as an absence of Dracula in general as argued Sorcha Ní Flaínn in this issue (2017). By the 1990s, however, the gradual transformation of the televisual landscape through the growth of a multi-channel market and development of narrow-casting as a means of targeting niche consumers lead to a rise of television horror. In this period the genre, as exemplified by series such as *Twin Peaks* (1990-91), *The X-Files* (1993-2002), *Buffy the Vampire Slayer*, *Angel* (1999-2004) and *Ultraviolet* (1998), was primarily characterised by genre hybridity in which horror is embedded within a matrix of genres thus facilitating its presence upon television (Jowett 2009: 167-181). Furthermore, Catherine Johnson argues that a selection of these hybrid telefantasy shows, including *The X-Files* and *Buffy*, played a significant role in the expansion of network television with channels like Fox and the WB using these genre products to target audiences, drawing them to their niche programming (2005: 95-123). TV horror, even if under the guise of SF and teen comedy, was, therefore, shaped in this period by developments within the broadcast industry. In the years since *Buffy* and *Angel* went off the air, 2003 and 2004 respectively, the broadcast landscape has continued to undergo expansion and technological transition, in particular the shift from analogue to digital television, thus facilitating the continued expansion of channels and media platforms. This growth has fuelled a progressively competitive programming market in which cult and genre fans are increasingly desirable audiences due to their genre loyalty (Simon Brown 2010: 157). As a result, the programming spaces available for TV horror have spread across a range of channels and platforms including network (NBC, CBS, Fox, BBC, ITV), basic cable (AMC, Sky), premium cable and pay-TV (HBO, Showtime, Sky Atlantic) and Video-on-Demand services (Netflix, Amazon, Hulu). With this transition, our understanding of television has expanded beyond a media defined by broadcast flow, programme schedules, or even television viewing technology, and is now structured around timeshift viewing, individual programme choices and a range of new viewing technologies (television, laptop, tablet or phone). With this development of television and the entrance into

the new broadcast age, TV horror has once again taken on new shapes and forms, drawing upon a wide range of sub-genres of horror including serial-killer (*Hannibal* [2013-15], *Bates Motel* [2013-]), slasher (*Scream*, *Wolf Creek* [2016]), possession (*Outcast* [2016-], *The Exorcist* [2016-]), vampire (*The Strain*, *Being Human*, *From Dusk Till Dawn*[2014-]), the ghost story (*The Enfield Haunting* [2015], *The Living and the Dead* [2016-]), and zombie (*The Walking Dead* [2010-], *In the Flesh* [2013-14], *Les revenants* [2012-]). While these series continue to be marked by genre hybridity, they openly present themselves as horror.

With these industrial changes, the broadcast backdrop that facilitates the production of TV drama has changed. The most obvious transformation is the relaxation of restrictions upon the depiction of graphic gore and violence driven by the competitive market of a multi-channel landscape. Hills and Williams argued that between 1999 and 2004, the horror series *Angel*, broadcast on the WB, a netlet that would eventually merge with UPN to form the CW, had to use visual substitutes to convey abject horror (2005: 203-217). A look at the CW series *Supernatural* (2005-), which began its broadcast the year after *Angel*'s cancellation, makes visible the liberalisation of restrictions through its increasingly graphic depiction of violence even on a network aimed at teen and young adult audiences. While from the start *Supernatural* presented itself openly as horror, rather than masking behind another genre, its initial seasons privileged spectral depictions of the supernatural in the form of ghostly bodies dispersed by rock salt or burned up in flames. Graphic physicality was rare as the show privileged emotional trauma over the physical. As the series progressed, however, bodily dismemberment, beheadings and torture featured regularly. With the success of HBO's *True Blood*, which put graphic sex and gore into the TV vampire genre with an abandonment characteristic of the pay channel that produced both *Sex and the City* (1998-2004) and *The Sopranos* (1999-2007), and the phenomenal success of AMC's *The Walking Dead*, a zombie series that features realistic images of body decay, violence and cannibalism on a weekly basis, TV horror has become increasingly graphic.

Another key factor that distinguishes the recent proliferation of horror on TV is the increase in budgets and the privileging of quality special effects. Shows such as *American Horror Story* (2011-) and *The Walking Dead* place great emphasis upon their production design to ensure the best quality effects, which enhance their credentials both as horror and quality television. *The Walking Dead* is co-produced by Greg Nicotero, the head of one of the industry leading special make-up effects companies *KNB* who handle the show's weekly F/X requirements. Nicotero and *KNB* provide the show with significant industrial and genre

credentials, with Nicotero having begun his career working on George Romero's *Day of the Dead* (1985) while the company has since worked on *Army of Darkness* (1992), *From Dusk Till Dawn* (1996), *Grindhouse* (2007) and more mainstream fare such as *Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005). Similarly, *American Horror Story* has repeatedly highlighted the importance of cutting edge design and effects to bring each of their seasons, and their respective period and genre dimensions, to life such as the Emmy award winning work done by Fractured FX in the creation and construction of many of the side show performers in season four's *Freak Show*, in particular the effects to create conjoined twins Dot and Bette Tattler as performed by Sarah Paulson (Lawlani 2015). Janani Subramanian points out that the growing special effects budgets on *American Horror Story* have turned 'the world of contemporary ... horror television into a visually sumptuous spectacle that seamlessly integrates viewers into fantastic worlds and situations' (2013: 113). Similarly, the British mini-series *The Enfield Haunting* alludes, both in period and in style, to a long tradition of spectral television that developed in Britain in the 1960s and 70s, as described by Wheatley and Jackson, and builds upon recent examples of 'Kitchen Sink Gothic' such as *Being Human*, *The Fades* and *In the Flesh* (Jowett and Abbott 2013). *The Enfield Haunting* was praised by critics for its authentic 1970s period art direction (Raeside 2015). Raeside credits Danish director Kristofer Nyholm, renowned for his work on Nordic-noir series *The Killing*, for the style of direction, noting that this show represented a moment when mainstream TV channel Sky Living, was 'taken seriously as producers of quality television' (Raeside 2015). While the 1970s golden age marked a period in which horror overwhelmed the screens, the twenty-first century is when the lines between cult and quality television converged around horror.

Prestige Dracula

While the appearance of Dracula on *Buffy* in the autumn 2000 represented a notable return of the Count to television within a changing televisual landscape, in many ways this episode stands as a pivot point for TV horror, using Dracula as a means of looking back while *Buffy* embodies the future of horror and quality genre television. As Matt Hills argues about *Buffy* 'classic horror monsters retain just enough monstrosity to act as a narrative threat in present day settings, but their power to disgust and repulse is reduced and they ultimately come to connote 'pastness'' (2005: 122-23). In this manner, Dracula's inclusion in the series presents *Buffy* as the new face of contemporary gothic in which women are no longer the victims of

the master vampire but rather they are the heroes who defeat the Count. At the same time Dracula's presence also positions *Buffy* and television as part of a long tradition of horror.⁶

Since *Buffy*, however, three notable television adaptations of Bram Stoker's novel have emerged that signal the Count's longevity and significance within this changing horror landscape: *Dracula* (Granada Television 2006), *Dracula* (NBC 2013-14), and *Penny Dreadful* (2014-16).⁷ These adaptations of Dracula have three things in common. First, they are international co-productions. The Granada *Dracula* was a TV movie that was co-funded by Granada, BBC and WGBH-Boston. The NBC *Dracula* was a 10 part TV series, co-produced by the American network NBC and the British cable channel Sky Living. *Penny Dreadful* was a co-production between Sky Atlantic and the American Premium channel Showtime. This shift toward international co-production calls attention to the increasing globalised nature of television in which series are conceived and sold as products for international broadcast and/or streaming. This internationalisation has a notable impact on budgets, production values and, thus, the aesthetic approach of the text and highlights the increasing commercialisation of horror for television.

Secondly, these adaptations are characterised by notions of prestige both through production values and casting; while thirdly they celebrate and wallow in their nature as horror. These two characteristics highlight the increasing integration of quality and horror within the contemporary media landscape which contradicts how horror has been perceived historically. Robin Wood argued that the horror genre on film has traditionally been one of the most disreputable and reviled of genres (1986: 77). While there are some traditions of mainstream or prestige horror productions (such as Coppola's *Bram Stoker's Dracula* or Jonathan Demme's *The Silence of the Lambs* [1992]), the producers of these films generally attempt to distance themselves from these perceptions of horror in order to appeal to mainstream audiences and be perceived as quality (Abbott 2010; Brown forthcoming).

The twenty-first century televisual adaptations of *Dracula* emphasise their position as 'quality' through the casting of an international array of classically trained actors associated with varying traditions of screen or stage heritage such as David Suchet, Marc Warren (Granada *Dracula*), Jonathan Rhys Myers, Thomas Kretschmann (NBC *Dracula*), Eva Green, Timothy Dalton, Rory Kinnear, Simon Russell Beale, Helen McCrory, and Patti Lupone (*Penny Dreadful*). *Penny Dreadful's* 'quality' credentials were enhanced by the presence of Sam Mendes (director of *American Beauty* [1999], *Revolutionary Road* [2008])

and *Skyfall* [2012]), as producer and John Logan, whose screenwriting credits include *Skyfall*, *Hugo* (Scorsese 2011), and *Gladiator* (Scott 2000), as the writer/creator of the series. The NBC *Dracula* was made by Carnivale, the production company who produced the British Heritage drama *Downton Abbey* (2010-15), evoking *Downton*'s period detail and the opulent pageantry of the upper classes. The casting of Myers, particularly associated with Showtime's *The Tudors* (2007-10), inflects his reimagined Dracula with overtones of his reimagined Henry VIII and continues the association between Stoker's work and heritage drama. The Granada *Dracula* was broadcast in the US on a Public Broadcasting channel as part of Masterpiece Theatre, a programme with a long association with 'quality' literary adaptations. Furthermore, in the tradition of Curtis' *Dracula* which was shot in Hungary and the UK, and Saville's *Count Dracula* which was shot on location in Whitby, these new adaptations equally evoke authenticity and realism through location shooting, once again associating *Dracula* with traditions of quality British cinema and television. Even when using constructed sets, they are lavishly designed to evoke period detail. As Phil Rhodes explains, *Penny Dreadful* 'boasts at least six opulent standing sets and a back-lot re-creation of Victorian London' which was expanded as the series developed over its three seasons (2015: 36). Cinematographer McPolin further explains that the DPs on the series got

'to shoot scale. In Britain, particularly with the traditional broadcasters, they're seeing that it's important that they have a bigger scale so they can compete. The resources they're throwing at [Penny Dreadful] are incredible, because they're going up against the biggest movies. "Think big," they say. "If you need something, we'll consider it, and we'll do our damndest to get it for you"' (cited in Rhodes 2015:43).

Yet despite these aesthetic and generic associations with 'quality' television, these texts overtly display the conventions of horror through the evocation of the grotesque and the iconography and visual aesthetic of the gothic, accompanied by lashings of blood, sex, and gore. For instance, the Granada *Dracula* (2006) wallows in the grotesque, an aesthetic choice that underpins its reworking of Stoker's narrative in which Arthur Holmwood (Dan Stevens), upon learning that he has inherited syphilis from his father and therefore cannot risk consummating his marriage to Lucy (Sophia Myles), brings the Count to Britain with the promise of a cure. This threat of disease underpins the adaptation, emphasising the notion of physical and spiritual corruption. Marc Warren's Count is first introduced as a decaying old man with long, stringy white hair, yellowing elongated nails and skin riddled with wrinkles, scars and lesions of age. In this state, he demonstrates none of the physical strength of

Stoker's Count or the exoticism of Coppola's *Dracula*, instead embodying advanced decrepitude. Even before he is glimpsed within the narrative, however, this physical and spiritual corruption is shown to be embedded in England already when the film cuts from Lucy accepting Arthur's proposal to an establishing shot of Castle Holmwood as a pained voice screams out for his son. When Arthur returns to Whitby, responding to his father's demands, he is confronted by the vision of his father, facedown, tied to his bed, and bound within a straight jacket. When he eventually turns toward his son, his face is revealed to be covered in tumours, growths and drool. The rest of the adaptation is filled with imagery of deformity, corpses, swarming insects, decaying tombs, savage blood drinking, beheadings, and a terrified, seemingly mad, Van Helsing (David Suchet) as equally unsettling as Dracula. Dracula himself is brutal and monstrous. The violent staking of the vampirised-Lucy by Arthur intercut with Dracula's attack on Mina (Stephanie Leonidas) as she screams for him to stop, highlight the rape analogy of both acts. Women in this adaptation, like Arthur's mother who died of the syphilis she contracted from her husband, are victims of the men in their lives. This *Dracula* is monstrous and bleak, described by Michael Holden as a 'wilfully post-watershed adaptation' (2006), which literalises the plague metaphor that has historically underpinned the text from Stoker's novel to Coppola's *Bram Stoker's Dracula*. This is a *Dracula* to mark a new age of TV horror.

By contrast, the NBC *Dracula* is more of a curious hybrid of heritage drama and horror, suggesting *Downton Abbey* meets *True Blood*. As much attention is placed upon the representation of period opulence as on violent body horror and blood drinking. In the first episode, Dracula has two introductions that convey this aesthetic and narrative split. He is first introduced when two men break into a tomb buried deep within the earth in Romania. They find a stone coffin covered in drawings of Vlad Tepes' victims, with their bodies dangling from long wooden stakes. When they break into the coffin, a seemingly fossilized Dracula is found within, pinned down by metal spikes. One of the men kills the other and drains his blood over the vampire's face. The pouring of blood sets a mechanism in motion that lowers the spikes and causes the vampire's skin to soften and return to its flesh colour and texture, his face reshaping and filling out into a human visage, allowing him to grow young once more. As he twists and turns to lap up the blood, his eyes open wide and he stares into the camera framed in close-up while taking a gasping breath. The scene then cuts to close up of a fully restored Dracula (Jonathan Rhys Meyers) emerging sensuously from a bath, surrounded by candles. This image dissolves to a series of shots of his toned body and

smooth skin as he puts on his shirt, attaches his cufflinks, pulls up his braces and does up a finely designed waistcoat and tie. As he puts on his jacket, his man servant Renfield (Nonso Anozie) informs him that from this day forward, he is 'an American industrialist'. In this pre-credit sequence we are introduced to the two faces of our vampire, the blood-drinking monster Dracula and the refined upper class business man Alexander Grayson; one embodying the bloody acts of horror, the other a central figure at home within the splendour of high society.

The heritage approach to Dracula is reinforced by the post-credit sequence where Jonathan Harker (Oliver Jackson-Cohen), Mina Murray (Jessica De Gouw) and Lucy Westenra (Katie McGrath) enter Dracula/Grayson's mansion in the midst of a lavish society ball. Featuring hundreds of extras, sweeping camera movements, a spectacular ball room set, and opulent and colourful costumes (especially Mina and Lucy who are bedecked in royal blue and scarlet respectively), this sequence sets up the show's societal intrigue as the guests repeatedly gossip about their host, comment on his extravagance, and display upper class assumptions about the presumed crassness of both Americans and 'new money'. The ball also introduces Lady Jane Weatherby (Victoria Smurfit) as a sexual predator dressed in a shimmering, emerald strapless dress with a plunging neck line, intrigued by Grayson and possessing an insatiable sexual appetite that defies social convention. Later in the episode, she is revealed to be a vampire huntress, as comfortable in polite society as she is torturing and murdering vampires presented throughout the series in graphic detail. Through its ten episodes, the series devotes equal time to period opulence, romantic and sexual adventures, and bloody and brutal murder on behalf of Dracula and the vampire slayers. It is as gory and excessive as it is splendidly extravagant.

Penny Dreadful offers the most playful approach to adaptation as it re-imagines Stoker's narrative through a history of Gothic and horror literature and cinema, while overlaying the series with an atmosphere of doom that transcends the show's fin-de-siècle backdrop and brings it in line with twenty-first century apocalyptic television. The series is a palimpsest of 19th, 20th and 21st century horror conventions. Its title connects the televised serial to nineteenth-century traditions of pulp horror literature such as *Varney the Vampire* (1845-47); its characters are drawn from classic gothic including Dracula, Dr Frankenstein, Dr Jekyll and Dorian Gray; the presence of the American Wolf Man Mr. Talbot refers to the Universal horror film; and the intermixing of Gothic monsters within a new narrative matrix alludes to both classic and recent monster mash-ups such as *The House of Frankenstein*

(Kenton 1944), *The House of Dracula* (Kenton 1945), and Alan's Moore's graphic novel *The League of Extraordinary Gentlemen* (1999-2007). The series highlights the tension between quality period drama and gothic horror by evoking the wonder and beauty of nineteenth century science and culture, with characters quoting Tennyson and Shakespeare, celebrating the beauty of nature, attending society balls and gentlemen's clubs, and visiting the British Museum, while also wallowing in the gruesome and the sordid through the tabloid stories of Jack the Ripper, the gory excesses and cheap thrills of Grand Guignol, the horrors of Bedlam and the disreputable practices of the resurrection men. While this gothic hybridity means that it is not a straight forward adaptation, *Dracula* is a central underpinning text as it follows Sir Malcolm Murray (Timothy Dalton) and his clairvoyant associate Vanessa Ives (Eva Green) as they search for Murray's daughter Mina (Olivia Llewellyn), disappeared since her marriage to Jonathan Harker and believed to have been abducted by a master vampire, eventually revealed to be Dracula (Christian Camargo). The central character Vanessa is torn between her devout Christian faith and the belief that she is possessed by a demon. As a result of this conflict, she embodies the central battle between good and evil that informs Stoker's novel, particularly as it manifests around conflicting representations of women. She is the hybridized form of Lucy and Mina.

Aesthetically, the series, much like NBC's *Dracula*, offers a hybrid mix of sumptuous period detail, bringing Victorian London to life in all of its splendour, and gruesome gore, particularly in the form of dismembered bodies, ripped apart by monsters, heaped into piles of body parts, or surgically dissected for science ('Night Work' 1.1). In this manner, the series fuses notions of quality and horror, evoking both the high art and low art pleasures of literary classic and penny dreadful in one text. Significantly, what distinguishes the series from other adaptations of *Dracula* is that its vision is one of apocalypse, in keeping with contemporaneous preoccupations of TV horror. The hunt for Mina repeatedly leads Vanessa and Sir Malcolm into macabre, hidden vampire lairs in which they must fight hundreds of pale and emaciated vampire bodies. These confrontations are awash with blood, gore and death. The eventual arrival of Dracula, who only appears in season three, is presented as an omen of doom, threatening to plunge London into darkness. Throughout the season, vampires run rampant within the hidden back alleys and abandoned warehouses of the city, no longer the beautiful and seductive vampires of Stoker's novel, but pale, emaciated, filthy creatures that scurry on the ground like rats, lapping up blood off the victims provided by Dracula, all presented in grotesque detail. Even Renfield's iconic bug eating escalates in this adaptation

to feeding off corpses. Desperate not to be forsaken through Dracula's pursuit of Vanessa, Renfield (Samuel Barnett) asks whether Dracula will overlook him 'when you distribute all the fat juicy things...all the sweeties'. As he delivers this line, Renfield steals a glance at the other vampires feeding off a naked body, impaled on spikes, covered in streaks of blood. Dracula informs Renfield 'you are my chosen one Renfield. Feed,' leading Renfield to scurry across the room and bite into the leg of the corpse, no longer satisfied by flies and spiders ('No Beast So Fierce' 3.6).

In the series' penultimate episode, after Vanessa has succumbed to Dracula, London is transformed into a gothic post-apocalyptic landscape. The episode begins with images of the abandoned streets of the city, fallen into darkness and over which a thick, seemingly poisonous, mist hangs as Vanessa's voice over pronounces the fall of the world through the fulfilment of an apocalyptic prophecy: 'And then all light will end and the world will live in darkness. The very air will be pestilence to mankind and our brethren, the night creatures, will emerge and feed. Such is our power. Such is our kingdom. Such is my kiss.' If the Granada *Dracula* wallows in the grotesque, while NBC's *Dracula* oscillates between the outrageous sex and violence of *True Blood* mixed with the period splendour of *Downton Abbey*, then *Penny Dreadful* taps into the culture of apocalypse that underpins contemporaneous horror series such as *The Strain*, *The Walking Dead*, and *In the Flesh*, albeit within a Gothic Victorian setting. This is an apocalyptic series that, along with the Granada and NBC adaptations, blurs the lines between high and low art, heritage and exploitation, quality and horror television. When taken together these three different productions demonstrate the growing mainstream and global appeal of horror on television and the continued significance of *Dracula* in the 21st century.

Conclusion

In *TV Horror*, Jowett and I argue that rather than seeing horror as a new development on television, it has a long heritage. It has always been there although often masked within a matrix of other genre references. Television is a natural home for horror. My analysis of *Dracula* on the television screen, however, demonstrates how in two notable periods, horror emerged out of the shadows to present itself more overtly in response to changing broadcast contexts that facilitated a more open engagement with the genre for this domestic medium. These periods stand as golden ages of television horror in which the synergy between TV and horror became transparent and celebrated. Furthermore, *Dracula*'s high profile position in

these periods and the ways in which Stoker's text was adapted for television highlights the different operating systems at play in contemporary broadcast, within which horror was positioned and had to function. *Dracula* remains a chameleon text that adapts to suit the cultural and industrial contexts in which he emerges. These variations often serve as a barometer for changing approaches to horror. Rather than marking his obsolescence, therefore, I have demonstrated how *Dracula*'s presence on television continues to embody a destabilizing force, challenging conceptions of normality, acceptability and quality within an ever-evolving televisual landscape.

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¹ See *Tales of Mystery* (A.R. , 1961-63), *Mystery and Imagination* (ABC [UK]/Thames 1966-70), *Late Night Horrors* (BBC2, 1968) and *Ghost Story of Christmas* BBC1, 1971-78)

² See Jowett and Abbott (2013) for a full discussion of horror hosts.

³ This gag is in itself reminiscent of the Universal parody *Abbott and Costello Meet Frankenstein*, where Dracula (again played by Lugosi) attempts to harvest Lou Costello's brain to put in to the Frankenstein Creature.

⁴ Count von Count was predated in 1971 by the appearance of General Mills' Monster cereal brands, including Count Chocula and Franken Berry, which were promoted during Saturday morning programming through a series of animated cartoons featuring the iconic characters, adopting mock Bela Lugosi and Boris Karloff voices. Count Chocula and *Sesame Street's* Count asserted Dracula's place within children's television programming.

⁵ See Abbott (forthcoming) for a discussion of these adaptations in relation to the representation of gender which I argue is further evidence of how television is progressive and transgressive in a period when *Dracula* was considered by many to be outmoded.

⁶ It is notable that Buffy does not kill Dracula but simply banishes him. She can defeat him but not kill him and he is free to return.

⁷ As in the 1970s, Dracula has also filtered into children's programming through the series *Young Dracula* (BBC 2006-8, 2011-14). *Young Dracula* is in keeping with a continued trend

toward youth oriented fantasy and horror programming, to include *Wolfblood* (BBC 2012-) and *Jekyll & Hyde* (ITV 2015-).