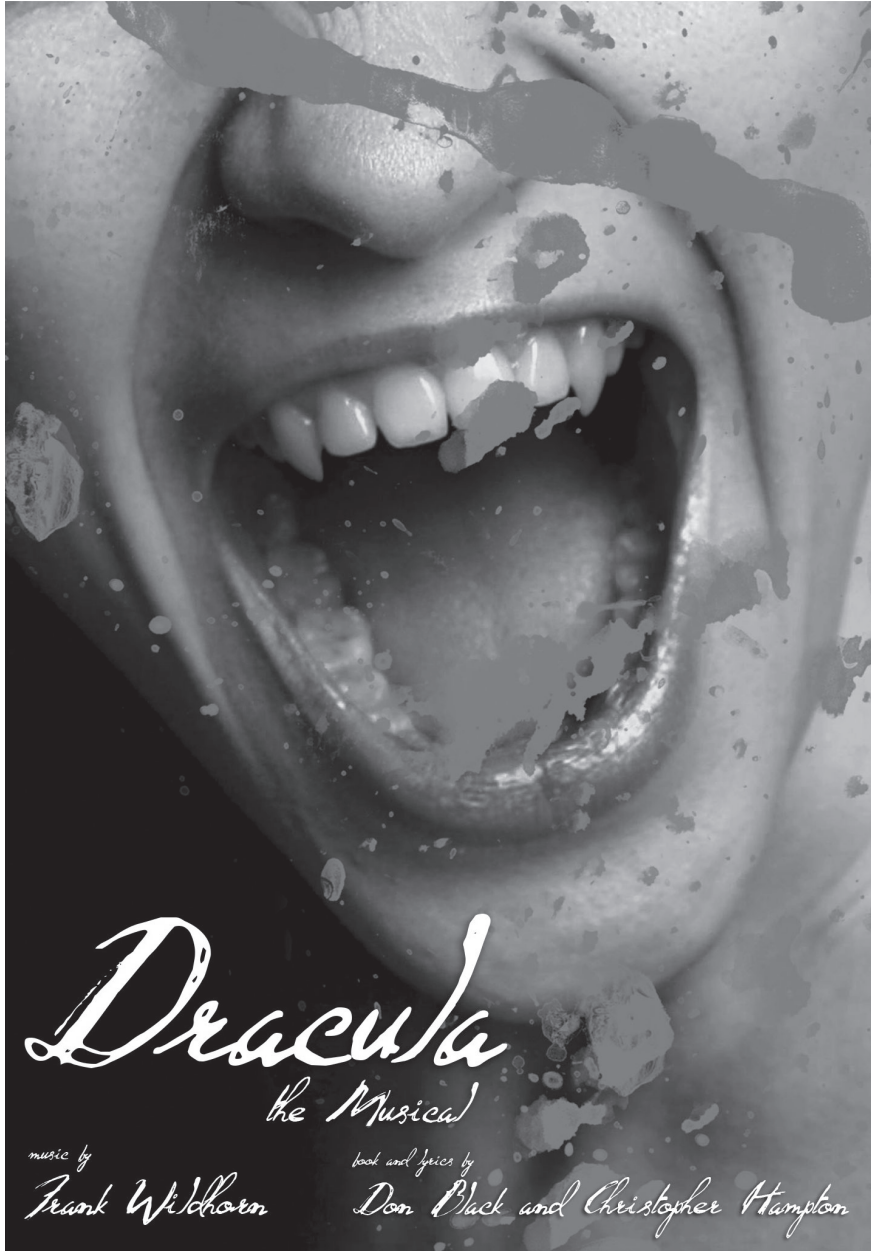




Marymount Manhattan

Theatre Production Workshop presents



Dracula
the Musical

music by
Frank Wildhorn

book and lyrics by
Don Black and Christopher Hampton

Dracula
the Musical

music by Frank Wildhorn

book and lyrics by

Don Black & Christopher Hampton

Conceived by

Don Black, Christopher Hampton, Frank Wildhorn,
and Des McAnuff

Original Orchestrations by
Koen Schoots

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

Dracula is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

421 West 54th Street, New York, NY 10019

Phone: 212-541-4684 Fax: 212-397-4684

www.MTIShows.com

**The videotaping or other video or audio recording of
this production is strictly prohibited.**

March 9-12, 2016 at 8PM
March 13, 2016 at 2PM

Direction by Tom Wojtunik

Music Direction by Doug Oberhamer

Choreography/Associate Direction by Christine O'Grady

Scenic Design by Ray Recht

Costume Design by Nicole Wee

Lighting Design by F. Mitchell Dana

Sound Design by Toby Algysa

Fight Choreography by Dan O'Driscoll

Stage Management by Montana Crissman

Arrangements and Orchestrations by Doug Oberhamer

Additional Music Composed by Doug Oberhamer

Keyboard Programming by Doug Oberhamer

This performance will contain:

Simulated Gunshots

Atmospheric Haze



The Director and Choreographer are members of
the **STAGE DIRECTORS AND CHOREOGRAPHERS**
SOCIETY, a national theatrical labor union.

There will be one 15 minute intermission.



Theresa Lang Theatre
Marymount Manhattan College
221 East 71st Street
New York, NY 10021



CAST

in order of appearance

Renfield.....Ashton Corey
The Ensemble.....Mariana Barbosa, Sarah Bialkin, Lucien F. Coppola IV,
Anthony Ieradi, Mitchell Matyas & Lyndsi Skewes
Jonathan Harker.....Javier Castellanos
Mina Murray.....Georgia Sackler
Dracula.....Madelyn Baillio
The Vampire Women.....Sarah Cetrulo, Paloma D'Auria & Taylor Brauer
Lucy Westenra.....Olivia Mattsey
Quincey Morris.....Max Realyvasquez
Dr. Jack Seward.....Patrick Mooney
Arthur Holmwood.....Matthew Mucha
Professor Van Helsing.....Austin Ryan
A child.....Michael Torres

UNDERSTUDIES:

Dracula: Austin Ryan, Mina: Sarah Cetrulo, Jonathan: Ashton Corey, Van Helsing: Patrick Mooney,
Lucy: Taylor Brauer, Renfield: Anthony Ieradi, Ensemble Swing: Bryan Walton,
Vampire Women: Sarah Bialkin

Dance Captain.....Sarah Cetrulo
Fight Captain:.....Anthony Ieradi

ORCHESTRA

Lynn Bechtold.....Violin
Katherine Cherbas.....Cello
Jennifer Peacock.....Keyboard II/Percussion
David Anthony.....Drums/Percussion
Alan Stevens Hewitt.....Acoustic and Electric Bass
Doug Oberhamer.....Conductor/Keyboard I

TIME & PLACE

Dracula takes place in Whitby and London, England,
and in Transylvania in 1897

MUSICAL NUMBERS

ACT ONE

Prologue.....	Renfield, Jonathan, & Ensemble
Solitary One.....	Dracula
Whitby Bay.....	Jonathan & Mina
Forever Young.....	Jonathan & Vampire Women
Fresh Blood.....	Dracula, Vampire Women, & Ensemble
How Do You Choose?.....	Lucy, Mina, Quincey, Jack, Arthur, & Ensemble
The Master's Song.....	Renfield, Vampire Women, & Ensemble
The Mist.....	Lucy
The Mist (Reprise).....	Dracula
A Perfect Life/Loving You Keeps Me Alive/Whitby Bay (Reprise).....	Mina, Dracula, & Jonathan
The Invitation.....	Lucy
Nosferatu.....	Van Helsing & Company
Life After Life.....	Dracula & Lucy

ACT TWO

Undead One.....	Van Helsing, Jonathan, Quincey, Jack, Arthur, & Mina
Please Don't Make Me Love You.....	Mina
The Master's Song (Reprise).....	Renfield, Dracula, & Ensemble
Summers Come, Summers Go.....	Van Helsing
If I Had Wings.....	Mina
Mina's Seduction.....	Dracula & Mina
It's Over.....	Dracula & Van Helsing, & Company
Hypnosis Sequence.....	Van Helsing, Mina, & Dracula
Before the Summer Ends.....	Jonathan
Deep in the Darkest Night.....	Van Helsing, Quincey, Arthur, Jack, Jonathan, & Ensemble
The Longer I Live.....	Dracula
Finale/At Last.....	Mina & Dracula

Special Thanks

Frank Wildhorn, Nicholas Cheng, Emily Clark, Bethany Elkin, Kaleena Hughes, Lori Klinger, Christine Riley, Rosie's Kids, Pat Hoag Simon, Bobby Johnson Beck, Julianne Katz, Vivian Reed, Kevin Connell, David Mold, Carol Jackson, Paul Ciraulo, David Podell, Richard Sheldon, Jacqueline Noel, Wayne Santucci, Maria Marzano, Pete Romain, Richard Formosa, Cherilynn Gonzalez, Tom LaPointe, James Cambria, Paul Treyman, Anthony Hoti, MMC Facilities/Maintenance Staff, MMC Security Staff

We wish to thank the TDF Costume Collection for its assistance in this production.

Production Staff

Production Manager: Ray Recht

Technical Director: Rob Dutiel

Costume Supervisor: Sydney Maresca

Dialect Coach: Ron Carlos

Electrics Supervisor: George Gountas

Dramaturg: Audrianna Hatch

Assistant Director: Bryan Walton

Assistant Scenic Designers: Emmy Boisvert

Assistant Lighting Designer: Matthew Weisgable

Assistant Costume Designer: Bevin McNally

Assistant Sound Designer: Ido Levran

Assistant Technical Director: Christopher Parrish

Assistant Stage Managers: Adina Halperin, Alec Martin

Master Electrician: Emma Percy

Properties Master: Lilian Sun

Scenic Charge Artist: Braden Hooter

Light Board Operator: Andrew Nguyen

Sound Engineer: Ido Levran

Sound Effects Operator: Jared James

Deck/Props Crew: Evan Hussey, Mary Morency, Peter O'Sullivan, Akoni Steinmann

Followspot Operators: Aya Hamasaki, Lilian Sun

A2/Deck Sound: Jake Banasiewicz, Stephanie Constant

Costume Shop Supervisor: Sarah Thea Swafford

Wardrobe Crew: Jessica Dowling, Rebecca Markert, Grace Mincks, Nicole Sevey

Costume Assistants: Molly Abraham, Ivy Swinski, Allison Treacy

Costume Construction Crew: Jessica Corcoran, Stephanie Eng, Kourtney Fisher, Katie Haan, India McKinney, Kacie Reilly, Lara Taylor, Miguel Urbino, Victoria Villier

Properties Shoppers: Taishae Haughton, Kayla Williams

Scenic Carpenter: Ana Dratz

Scenic Artists: Courtney Ross, Michael Tatasciore

Technical Assistants: Katie McCoy, Melissa Nelson, Hannah O'Connor, Courtney Ross, Miguel Urbino

Carpenters: Tsotne Arsenidze, Jillian Barlow, Cassandra Cloutier, Brianna Cortese, Victoria Fernandes, Rachel Guinare, D. Henry Hanson, Sean Leehan, Ashley Candelaria, Jessica Kent, Kayleigh Moran, Michael Pancirer, Brennan Reid, Stephanie Saavedra, Brendan Solovey, George Strus, Natoria Wicker, Maggie Yuan

Electricians: Kristina Aasheim, Emmy Boisvert, Alicia Gaffey, Andrew Guillen Rodriguez, Angela Lanaris, Jacob Lazar, Bradley Lewis, Craig Long, Thomas McEnaney, Alex Muscaro, Andrew Nguyen, Charles O'Keefe, Adolfo Ortiz-Feder, Kilraine Pinyard, Owen Scoville, Philip Siciliano, Jahmorei Snipes, Bradley Stein, Lilian Sun, Miguel Urbino, Claire Vaucher

Production Assistant: Brooke Harbaugh

Production Art Design: Matthew J. Land

Program Design: Matthew J. Land

Theatre Staff Supervisors: Brooke Harbaugh, Matthew J. Land

Production Photography: Susan Cook

Production Videography: Johannes Holub

Front of House Staff: Olav Drangslund, Thalya Garcia, Andie Lerner, Mitchell Lippitt, Andrew O'Loughlin, Courtney Ross, Leah Schwartz, Nina Simisterra, Sydney Soucy, Ivy Swinski, Miguel Urbino, Matt Weisgable

From the Director

"Every age embraces the vampire it needs."
– Nina Auerbach, *Our Vampires, Ourselves*

I'm a self-professed fanboy. I'll eagerly discourse with you about *Star Wars*, *The Lord of the Rings*, and *Harry Potter*, but I've never been interested in vampires or understood the allure of fangs and draining blood. Maybe it's because for so many of us the idea of vampires is tied up in camp ("I want to suck your blood" and all that). Heck, my first exposure to any vampire was probably *Sesame Street's* Count von Count. Since Bram Stoker published *Dracula* in 1897, a novel which introduced into the collective consciousness so much of the vampire lore we all know, there has been a continual reinvention of how vampires function as a storytelling device. From a monstrous threat representing collective fears, to the recent rash of "good" vampires who rebel against their instinctual urge to kill, there are few iconic characters that have been as consistently in flux as the vampire.

Diving into the novel in preparation for this production, I was fascinated to find a host of themes that are as relevant today as they were in 1897. It's believed that Bram Stoker wrote *Dracula* in reaction to a growing fear in the west of globalization; the titular character, an Eastern European immigrant, travels to England where he spreads death and disease. Through his depiction of the female characters, Stoker may have also been confronting the New Woman, a feminist ideal that was emerging at the end of the nineteenth century and a precursor to modern day feminism. *Dracula* also functioned as a metaphor for fear of "the other" – an individual who exists outside of society's idea of what is "normal."

During our casting process, when the idea of a female Dracula was suddenly a real possibility, I became intrigued with how Stoker's original intentions could be filtered through a modern lens. The musical by Christopher Hampton, Don Black, and Frank Wildhorn, though largely faithful to the novel, already modernizes its approach in the way it blurs the lines between protagonist and antagonist, a change supported in part by its pop-influenced score. Certainly the idea of a woman in the all-powerful role of Dracula, set in a Victorian world dominated by men, felt like a deliciously fun subversion (*continued*)

From the Director (continued)

of a novel that has been accused of trying to reclaim a threatened patriarchy.

Since we began rehearsals in January, a number of restrooms at Marymount have been newly designated as "All Gender," underscoring a larger discussion that has been percolating in the zeitgeist. A woman is closer to becoming President of the United States than ever before, while another candidate talks about building a literal wall to keep immigrants out of our country. For better or for worse, Stoker's themes continue to resonate. What I've come to appreciate most about vampires is just how malleable they are as a metaphor, and how humbling it is to recognize that the vampire as a storytelling device will continue being repurposed long after all of us are gone.

Tom Wojtunik, Director
March 2016

Coming Soon



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About the Production

For thousands of years, people have blamed vampires for terrible and unexplainable deaths. In *Amulets and Superstitions*, E. A. Wallis Budge traced the origins of the vampire myth back to Mesopotamia in 4000 BCE. In the event of an infant death, people blamed a blood-sucking demon named Lilith who preyed on babies in their cribs. After centuries of horror stories, the vampire became a symbol for the threats that a society faces and vampire mythology has evolved over time to reflect the fears of people around the world. When Bram Stoker published *Dracula* in 1897, the title character embodied a major societal fear that was rampant in Victorian England: reverse-colonization.

According to Stephen D. Arata, fear of “the other” is a driving force in *Dracula*: “The fear is that what has been represented as the ‘civilized’ world is on the point of being colonized by ‘primitive’ forces.” Arata also notes that, when *Dracula* hit the shelves, Victorian England was in a state of great uncertainty. This was due to the deterioration of the elderly Queen’s health, Britain’s dwindling global influence, the rise of the U.S. and Germany as world powers, and a number of uprisings in the British colonies. There was a brewing paranoia that immigrants from across the Empire would come to London, marry English women, and taint the strong English pedigree with foreign blood. Stoker’s novel dramatized this fear in a literal manner. Dracula exchanges blood with Mina and Lucy in an attempt to create new vampires through them. The sexual connotations are critical since, as Marilyn Brock notes, “The female victims in [*Dracula*] are characterized as potential ‘good English mothers,’ which is the most critical component of the stabilized definition of the Victorian home; therefore, these women symbolize the site at which the British feel most vulnerable.”

This production of *Dracula the Musical* acknowledges and expands upon the fear of reverse-colonization. The introduction of a female Dracula is, in many ways, more terrifying than the original. By creating an army of new vampires exclusively through other women, she removes the need for men entirely. Not only does she threaten Victorian society by dismantling the family, but she also threatens to obliterate patriarchy as a whole.

Given the long history of vampires in culture, we may contemplate what vampires represent in our own time. What fears and anxieties do they represent in the 21st century? More importantly, we may think about the human trend to cast “the other” as a monster and where else this manifests in our society.

- Audrianna Hatch, Dramaturg

Who’s Who Cast

Madelyn Baillio (Dracula) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the mainstage production of *Once Upon A Mattress*. Other credits include Sinatra Centennial with Michael Feinstein at Lincoln Center, Great American Songbook Celebration at The Kennedy Center for the Performing Arts, and *Xanadu* at Theatre Under the Stars.

Mariana Barbosa (Ensemble) is a senior in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the mainstage productions of *A View From The Bridge*, *Polaroid Stories*, and *The Three Sisters*, the January project *Elegies for Angels, Punks, and Raging Queens*, as well as the directing projects *Between Mouthfuls* and *Freak*.

Sarah Bialkin (Ensemble, u/s Vampire Women) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the January project *South Pacific*, the Musical Theatre Association production of *A Chorus Line*, and the Club Mosaic production *Artists in Motion*.

Taylor Brauer (Vampire Woman, u/s Lucy) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Studio Production Workshop production of *Spring Awakening*.

Javier Castellanos (Jonathan Harker) is a freshman transfer from the New World School of the Arts double major in the BA Theatre Arts and Politics & Human Rights with a minor in Musical Theatre. Previous credits include *The Light in the Piazza* and *Shrek the Musical* at Miami Children’s Theatre and *Sweeney Todd* at the Roxy Performing Arts Center.

Sarah Cetrulo (Vampire Woman, u/s Mina) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the mainstage production of *A View From The Bridge*, the January project *South Pacific*, and the Musical Theatre Association production of *The 25th Annual Putnam County Spelling Bee*.

Lucien F. Coppola IV (Ensemble) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the January project *South Pacific* and the directing project *WASP*.

(Who's Who continued)

Ashton Michael Corey (Renfield, u/s Harker) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the mainstage productions of *The Light in the Piazza* and *Footloose* as well as the Musical Theatre Association productions of *A Chorus Line* and *The 25th Annual Putnam County Spelling Bee*. Other credits include *Spring Awakening* and *West Side Story* at Mesa Encore Theatre.

Paloma D'Auria (Vampire Woman) is a sophomore in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the Musical Theatre Association production of *A Chorus Line*.

Anthony Ieradi (Ensemble, u/s Renfield) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the mainstage productions of *A View From the Bridge* and *The Light in the Piazza*. Other credits include *The 25th Annual Putnam County Spelling Bee* at Moor Arts Theatre Company, and *A Man of No Importance* at Burlington County Footlighters.

Olivia Mattsey (Lucy Westenra) is a sophomore in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the January project *South Pacific* and the directing project *The Cherry Orchard*. Other credits include *Cabaret* and *Hello, Dolly* at the Professional Performing Arts School in New York.

Mitchell Matyas (Ensemble) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the January project *South Pacific* and the directing project *The Whole Shebang*.

Patrick D. Mooney (Dr. Jack Seward) is a senior in the BFA Acting program. Previous MMC credits include the mainstage production of *Polaroid Stories* and the directing projects *Woyzeck* and *Freak*.

Matthew Mucha (Arthur Holmwood) is a sophomore in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the directing project *The Cherry Orchard* and the Musical Theatre Association production of *The 25th Annual Putnam County Spelling Bee*. Other credits include *Spring Awakening* and *Songs for a New World* with Porch Light Productions.

Max Realyvasquez (Quincey Morris) is a sophomore in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the mainstage production of *Tartuffe*.

(Who's Who continued)

Austin D. Ryan (Professor Van Helsing, u/s Dracula) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the mainstage productions of *A View From the Bridge*, *O Pioneers!*, and *Columbinus*; the January project *South Pacific*; and the directing project *Woyzeck*.

Georgia Sackler (Mina Murray) is a junior transfer student from Southern Methodist University in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre.

Lyndsi Skewes (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the mainstage production of *Tartuffe*, the January projects *South Pacific* and *Elegies for Angels, Punks, and Raging Queens*, and the Cabaret class performance of *12 Deadly Sins*. Other credits include *The Buddy Holly Story* at Majestic Theatre.

Michael A. Torres (The Boy) is 11 years old and currently in 6th grade at P.S. 18 Park Terrace School, "Where All Children Can Learn." He is also enrolled in Rosie's Theater Kids where he was selected on a scholarship last summer and has been selected for the 2015-2016 school year as an extracurricular opportunity. He has participated in the school band with the clarinet in regular school and is currently getting private piano lessons.

Who's Who Production

Toby Algya (Sound Designer) NYC: *Widower's Houses*, *Dark Vanilla Jungle/Tonight With Donny Stixx*, *H2O*, *Hard Love*, *Abundance*, *Natural Affection*, *Lost In Yonkers*, *Awake and Sing!*, *Philip Goes Forth*, *Tender Napalm*, *Whida Peru*, *Mosaic*, *Rosmersholm*, *Ringmaster*, *Human Variations*, *Pratfalls*, *Where's My Money*, *The Invested*, *Hamlet*, *Fantasy Football: The Musical?*. Regional: Barrington Stage, Shakespeare Theatre of New Jersey, Lyric Theatre of Oklahoma, Trinity Shakespeare Festival, Hartford Stage, City Theatre - Pittsburgh, Portland Stage, People's Light and Theatre, WHAT, Asolo Rep., South Coast Rep., La Jolla Playhouse. MFA UC San Diego.

(Who's Who continued)

Ron Carlos (Dialect Coach) teaches voice, speech, and dialects at MMC and The Yale School of Drama. Past MMC coaching credits: *A View From The Bridge*, *The Light in The Piazza*, *Polaroid Stories*, *Footloose*. Broadway: *It's Only A Play*, *The Glass Menagerie*. Off-Broadway: *The Witch of Edmonton* (Redbull Theater). Regional: *Misalliance*, *Love's Labour's Lost* (Shakespeare Theatre of New Jersey); *War* (Yale Rep/World Premier); *Pippin*, *The Glass Menagerie*, *The Lily's Revenge*, *The Snow Queen* (American Repertory Theater). TV: *Orange Is The New Black*, *Madam Secretary*, *Power*, *Unforgettable*, *Fringe*. Film: *Look Away*. Ron has his MFA in Voice and Speech Pedagogy from The American Repertory Theater Institute at Harvard University and his BA in Theater Performance with a Musical Theatre minor from MMC.

Montana Crissman (Production Stage Manager) is a junior in the BA Theatre Arts program with concentrations in Directing and Producing & Management, and is also in the Business Management program. Previous MMC credits include the mainstage productions of *O Pioneers!* (Assistant Stage Manager) and *Pericles, Prince of Tyre* (ASM), as well as the directing projects *Between Mouthfuls* (Stage Manager) and *Nine-Ten* (Director). Other credits include *Beautiful Dreamer* at Waking Vision Productions.

F. Mitchell Dana (Lighting Designer) has designed over 575 productions including several on Broadway. He has designed more than 40 productions for Off-Broadway including at MTC and Roundabout Theatres, over 90 operas for the NYCOpera, at the Royal Opera at Covent Garden, the 1984 Olympic Arts Festival, at Wembley Arena for Expo'92, at Barcelona's Gran Llicieu, the LA Opera, and for many other US and Canadian Opera Companies. He has designed for more than 200 major LORT productions and another 250 plays and musicals. He is currently National VP of United Scenic Artists 829.

Doug Oberhamer (Music Director) has credits that range from Broadway and Off Broadway to National and International Tours. He also works as a composer, arranger, orchestrator, music producer, and vocal coach in New York and abroad. Original featured cast member and Associate Conductor of the Broadway Musical *Swing!* Music Directing Credits include: *Swing!*, *Thoroughly Modern Millie*, *Saturday Night Fever*, *Crazy for You*, *We Will Rock You*, *The Man of La Mancha*, *Frankenstein*, *Nunsense*, *What Do Critics Know?*, *Reel to Real*, *My Vaudeville Man*, *Wanda's World*, *Flight of the Lawnchair Man*, *I Got Fired*, *Women on the Verge*, *Seeing Stars*, *Rings*, and *Gemini*. Doug also subs on Broadway shows, most recently keyboard 1 on *Rocky*, work that he enjoys in addition to music directing. Doug can also be found in the Cabaret world as a music director, arranger, and orchestrator. He has performed at Birdland, The Zipper, The Triad, Joe's Pub, (cont'd)

(Who's Who continued)

Doug Oberhamer (continued) Feinsteins 54 Below, Don't Tell Mama's, and Rose's Turn with shows such as: *Steppin' Out*, *Little Death*, *Foreign Currency*, *Top Drawer*, *Sirens of the Silver Screen*, *Love Stories*, *The A**hole in My Head* and many others. Doug is the Music Supervisor and Vocal Director for Royal Caribbean Cruise Line Productions. He can be heard as the featured trumpet soloist on the Sony Classics Grammy nominated recording of *Swing!* as well as MCA Records Vanessa Daou "Slow to Burn," and is collaborating with Nile Rodgers on *DoubleTime*. He was nominated for a Jefferson Award for his work on *Swing!* in Chicago and won a Bistro Award for excellence in Musical Direction and Arranging/Orchestrating for *Little Death*.

Dan O'Driscoll (Fight Director) recently choreographed *HIR* for Playwrights Horizons and *Lost Girls* for MCC. Assistant Fight Director for *The Changeling* at Red Bull and *Mother Courage and Her Children* at CSC. Dan is a certified teacher with the Society of American Fight Directors and teaches stage combat at NYU-TSOA, Montclair State University, and Nassau Community College. His work was seen previously at MMC in the productions of *The Beaux' Stratagem*, *Polaroid Stories*, *Tartuffe*, and *A View from the Bridge*.

Christine O'Grady (Choreographer/Associate Director) Marymount debut. Broadway/Tours: *Hair* (Associate D/C), *Legally Blonde* (SDC Observer). Off-Broadway: the revival of *John & Jen* (Keen Company), *The Underclassman* (Prospect), *The Glass Menagerie* (Roundabout), *The Boys in the Band* (Transport Group), *Signs of Life* (Amas). Recently: *The Outcast of Sherwood Forest* (NETC's Moss Hart Award, Rhode Island Youth Theatre) *Shrek the Musical* (Barrington Stage Company), *Inspired Lunacy* (Florida Studio Theatre), and *Dancing Lessons* (Barrington Stage Company/TheaterWorks Hartford). Five NY Innovative Theatre Award Nominations for Outstanding Choreography, won in 2011 for *The Drowsy Chaperone* (Gallery). www.ChristineOGrady.com.

Ray Recht (Scenic Designer) is a Professor of Theatre Arts at Marymount Manhattan College and coordinator of both the Design & Technical Theatre and Producing & Management programs in the Theatre Department. He has designed numerous productions for the MMC mainstage including scenery for *A View From the Bridge*, *O Pioneers!*, *Footloose*, *Triumph of Love*, *Ruined*, *Rags*, *The Good Soul of Szechuan*, *Sweet Charity*, *Geography of a Horse Dreamer*, *The Bald Soprano*, *Thoroughly Modern Millie*, *Our Town*, *Camille*, *Approaching the End of Summer-Finding the Sun*, *Richard II-The Holy Terror*, *The Mystery of Edwin Drood*, *The Adding Machine*, *The Seagull*, and *Angels in America*, as well as lighting for *Stage Door*, *Girl Gone*, *Major Barbara*, *Hello Again*, *The Old Law*, *The Wild Party*, *There Are Crimes and Crimes*, *The Crucible*, *The Executioner's Daughter*, and *The Winter's Tale*. He continues to work professionally on Broadway, (cont'd)

(Who's Who continued)

Ray Recht (continued) Off-Broadway, and at numerous regional and international theatres. Recently he designed the world premiere of *Granite State* for the Peterborough Players. His set design was nominated for Best Scenic Design in New Hampshire in 2014. His set designs for Florida Repertory Theatre have been favorably reviewed by Terri Teachout in the Wall Street Journal. He has designed several feature films, TV specials, numerous TV commercials, and many commercial parodies for Saturday Night Live. He holds a BFA from Carnegie-Mellon University and an MFA from Yale University Drama School. Professor Recht is a proud member of United Scenic Artists, Local 829 of I.A.T.S.E.

Nicole Wee (Costume Designer) - For Marymount Manhattan: *The Light in the Piazza*. National Tour: *The Great Divorce* (Fellowship for the Performing Arts). Off-Broadway: *Closer Than Ever* (Dir. Richard Maltby) and *Storyville* (Henry Hewes and Audelco nominations - Outstanding Costume Design, York Theatre Co.), *The Body Politic* (59E59), *The Sensational Josephine Baker* (Emerging Artists Theatre). Off-Off Broadway: *Tiny Dynamite* (Origin Theatre Co.), *The Wundelsteipen (and Other Difficult Roles for Young People)* (The Flea), *Letters to the End of the World* (At Hand Theatre Co.), *First Prize* (kef Productions). Regional: *Crazy For You*, *Spamalot* (Muhlenberg SMT), *I Do! I Do!* (Peterborough Players), *Tosca* (Boheme Opera N.J.), *Ruined* (regional premiere, Best Costume Design — Best of the Suncoast 2010, Florida Studio Theatre). MFA: New York University. www.nicolewee.com

Tom Wojtunik (Director) is thrilled to be back at his alma mater, where he last directed *Bright Lights, Big City* on the mainstage. Tom is the former Artistic Director of the Astoria Performing Arts Center (APAC, 2008-2014), where he directed the NY IT Award-winning revivals of *Allegro* and *Children of Eden*. Additional APAC productions include *Blood Brothers*, *The Secret Garden*, *Love Trapezoid* (new musical workshop), *The Human Comedy*, *The Pillowman*, *Ragtime*, and *Proof*. Other NY credits: *The Secret Catcher* (Ensemble Studio Theatre); *Cloned!* (2014 Best of Fest) and *The Groove Factory* (NYMF); *It Is Done* (22Q Entertainment/Mean Fiddler); *The Play About the Naked Guy*, *Edenville* (NY IT Award Nomination for Best Director, Emerging Artists Theatre); *Grease 3: Threase* (UCB/The Pit); *The Miss Education of Jenna Bush* (FringeNYC, Best Solo Show & Audience Favorite); *The Who's Tommy*, *Man of La Mancha*, *Urinetown* (NY IT Award, Outstanding Musical); *Take Me Out* (Gallery Players); *I'm In Love With Your Wife* (Midtown International Theatre Festival). Tom is a member of the LCT Directors' Lab, the Ensemble Studio Theatre, and Emerging Artists Theatre. BFA: Marymount Manhattan College. SDC Member. www.tomwojtunik.com

Theresa Lang Theatre Seat Dedications

For a contribution of \$1000, an inscribed plaque will be placed on the arm of a Theatre seat with your name or that of someone you wish to recognize or remember. There is room for two names on each individual plaque. Several persons can combine resources to name a Theatre seat (e.g. in honor of a favorite professor, graduating class, etc.). A company or corporation may also contribute a seat.

Please contact Professor Mary Fleischer at mfleischer@mmm.edu or at the following address:

Prof. Mary Fleischer
Dept. of Theatre Arts
Marymount Manhattan College
221 East 71st Street
New York, NY 10021



The Theresa Lang Theatre is owned and operated by Marymount Manhattan College as a facility for student work as well as an urban showcase for professional theatre, dance, and music. The College is a private institution offering BA and BS degrees in liberal arts as well as BFA degrees in Acting and in Dance.

For information about the college, call (212) 517-0430 or visit our website at www.mmm.edu. For information about the Theatre Department, its productions, or any of its programs, call (212) 774-0760. To join our mailing list, please call (212) 774-0760 or email us at theatreoffice@mmm.edu.

Theresa Lang Theatre Staff:

Producing Artistic Director
Managing Director
Technical Director
Assistant Technical Director
Administrative Coordinator
VP for Administration & Finance

Mary Fleischer
Matthew J. Land
Robert Dutiel
Christopher Parrish
Brooke Harbaugh
Paul Ciraulo

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