

Dave Steakley, Producing Artistic Director | Elisabeth Challener, Managing Director

DRACULA

WRITTEN AND DIRECTED BY STEVEN DIETZ¹
ADAPTED FROM THE NOVEL BY BRAM STOKER

Assistant Director ANDREA L. HART
Scenic Designer CLIFF SIMON
Properties Designer SCOTT GROH
Costume Designer SUSAN BRANCH TOWNE**
Wig and Make up Designer SERRET JENSEN
Lighting Designer HELENA KUUKKA
Sound Designer CRAIG BROCK
Dialect Coach AMANDA COOLEY DAVIS
Resident Stage Manager CATHERINE ANNE TUCKER¹
Assistant Stage Manager CATIE TIJERINA

¹Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

^{**} Member of IATSE 829 USA Designer ¹ Stage Directors and Choreographers Society

SEPTEMBER 25–NOVEMBER 3, 2019
THE TOPFER AT ZACH THEATRE

Time and Place:

1897.

London, England. And Transylvania.

There will be one twenty-minute intermission for this production.

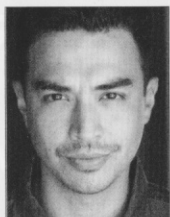
Drinks are welcome in the theatre.

Presenting Partner



DRACULA is presented by special arrangement with Dramatists Play Service, Inc., New York.

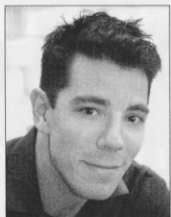
Originally produced by the
Arizona Theatre Company Tucson/Phoenix, Arizona.
David Ira Goldstein, Artistic Director
Robert Alpaugh, Managing Director



Keith Contreras-McDonald*



Sarah Kimberly Becker*



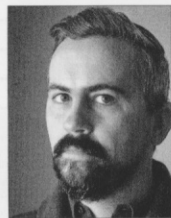
Joseph Garlock*



Kelli Schultz*



Kelsey Mazak



Jeff Mills*



Charlotte Gulezian*



Kacey Samiee*

DraculaKeith Contreras-McDonald*
 MinaSarah Kimberly Becker*
 HarkerJoseph Garlock*
 LucyKelli Schultz*
 Understudy for LucyKelsey Mazak
 SewardJeff Mills*
 RenfieldCharlotte Gulezian*
 Gypsy/Maid/Guard/VixenKacey Samiee*

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



*Actors' Equity Association, founded in 1913, represents more than 49,000 Actors and Stage Managers in the Understudy Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. Equity seeks to foster the art of live theatre as an essential component of our society. actorsequity.org



Photos and videos

The videotaping or other video or audio recording of this production and the taking of photographs, with or without flash, or by camera phone, is strictly prohibited. Please turn off all electronic devices — such as cell phones, pagers, etc. — and refrain from texting and/or tweeting during the performance.

Taking photos in the theatre

Audience members may take photos in the theatre before and after the show and during intermission. If you post photos on social media or elsewhere please credit the production's designers.

KEITH CONTRERAS-MCDONALD (Dracula) – ZACH: Usnavi, *In the Heights*. REGIONAL: *Native Gardens* at Arizona Theatre Company; Usnavi, *In the Heights* at Lyric Theatre of Oklahoma; *Edward II* at MOCA Chicago and Red Cat Los Angeles dir. Sam Gold; *A Midsummer Nights Dream* at MOCA Chicago and Red Cat Los Angeles dir. Joe Dowling; *The Imaginary Invalid* at Shakespeare Theatre of D.C. dir. Keith Baxter; *Hope: Part II of a Mexican Trilogy* with the Center Theatre Group and the Latino Theatre Company of Los Angeles; *Bluesman Group* at Briar Street Theatre in Chicago; TV: *Go On* dir. Beth McCarthy-Miller; *Metro* (Pilot) dir. Stephen Gaghan; *Medium*; *CSI: Miami*; *The Electric Company*. Education: The Juilliard School B.F.A. Upright Citizens Brigade In LA (101-401 and Musical Improv.) Thanks to my family for your endless support. Instagram: @Keefdabeef.

SARAH KIMBERLY BECKER (Mina) – ZACH: *High School Musical*. REGIONAL: *The Curse of the Starving Class* (The Catastrophic Theatre), *A Little Night Music* (Austin Playhouse), *Orphans* (Director, Street Corner Arts). OTHER: *Cabaret* (Summerstock Austin). Sarah is a graduate of the University of Southern California and a proud theatre educator.

JOSEPH GARLOCK (Harker) – ZACH: Debut. REGIONAL: *The Immigrant* (Haskell Harelik, Critic's Table Award) and *Guys and Dolls* (Harry) at Austin Playhouse; *The Rover* (Willmore), *History of King Lear* (Kent), *Invisible Inc.* (Cord), and *Rose Rage* (Richard) at Hidden Room Theatre; *Henry V* (Henry), *Romeo and Juliet* (Mercutio), and *Servant of Two Masters* (Florindo) at Penfold Theatre; *Hamlet* (Hamlet), *The Winter's Tale* (Autolycus), and *Much Ado About Nothing* (Benedick) with Present Company Theatre; *Still Now* (Ben) and *The Dragon Play* (Dragon) at Shrewd Productions; *Lear* (Burgundy) at Vortex Rep. ADDITIONAL CREDITS: Co-founder of Violent Crown. Choreography credits include *Bethany* at Theatre En Bloc, winner of B. Iden Payne Award for fight choreography. Love to Perckle. JMV.

KELLI SCHULTZ (Lucy) – ZACH: *Next to Normal* (Natalie) and *High School Musical* (Sharpay). REGIONAL: *360 Round Dance*, *Chronicles of Bad Ass Women*, *Threepenny Opera*, *Trojan Women* at University of Texas at Austin; *House of Several Stories* at Austin's Playhouse. ADDITIONAL: *Assassins* (Squeaky Fromme) at Bay Area Musicals; *Dear Texas* at Oakland Flight Deck; B.A. in Theater and Dance from the University of Texas at Austin.

KELSEY MAZAK (Lucy understudy) – ZACH: Debut. REGIONAL: *Significant Other* (Kiki, Broadway World Nomination) with Jarrott Productions; *Our Town* (Emily) at Trinity Street Theatre; *Yankee Tavern* (Janet, Broadway World Nomination) and *The Book Club Play* (Ana) with Different Stages, *House on Haunted Hill* (Nora Manning) at Ground Floor Theatre; *The Antipodes* (Sarah u/s) at Hyde Park Theatre. EDUCATION: B.F.A. Acting from Southern Methodist University.

JEFF MILLS (Seward) – ZACH: Debut. REGIONAL: *Fixing Troilus & Cressida* (Ulysses) and *Fixing King John* (Arfur) with the Rude Mechs; The Government Inspector (Hlestakov) at Mary Moody Northen Theater; *Everything is Established* (Montgomery) at Physical Plant; *Hotel Vanya* (The Doctor) at Natalie George Productions; *The History of King Lear* (Various) and *Der Bestrafte Brudermord* (Puppeteer) at Hidden Room Theatre; *Three* (Andre) at Breaking String Theater; *Mud* (Lloyd) at Salvage Vanguard Theatre; *The Assumption* (Chester) at Refraction Arts TOURING: *The Intergalactic Nemesis Trilogy* (Ben Wilcott/Mysterion). ADDITIONAL: B.A. in Acting from St Edward's University; 2018 John Bustin Award Winner (Austin Critics Table); Yoga with Adriene (Producer)

CHARLOTTE GULEZIAN (Renfield) – ZACH: Debut. EUROPEAN PREMIERE: *Ariadne in Exile* (Ariadne) at Junge Oper Rhein-Main- Frankfurt, Germany WEST COAST PREMIERS: *Hit the Wall* (Peg) at the LA LGBT Center, *Stupid Fucking Bird* (Mash) and *My Barking Dog* (Melinda) at The Theatre at Boston Court. REGIONAL: *Romeo and Juliet* (Benvolio) at A Noise Within; *Severe Weather Warning* (Adel) at Theatre en Bloc; *Blackbird* (Una), *Fool For Love* (May), and *The Search for Signs Intelligent Life in the Universe* (Trudy) at the LA LGBT Center; *Shining City* (Nessa) at The Hudson Theatre; *Pulp Scripture* (Big Sis) at Piano Fight ADDITIONAL: *Shameless - Showtime*; *Big Hero 6* (The Ringleader) Film and TV Series - Disney. M.F.A Acting, University of Southern California.

KACEY SAMIEE (Maid, Attendant, Gypsy, Guard, Vixen) – ZACH: Debut. OTHER: Last Act Theatre Co: *Seven* at Trinity Street Playhouse. Theatre en Bloc: *Severe Weather Warning* at The Long Center. The Vortex: *Heartland*. The Hideout Theatre: Various mainstage improvised theatre productions and improvised musical theatre productions, teacher-musical improv.

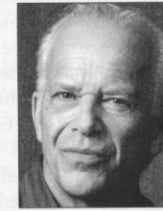
I write to you from the midst of an enormous shadow. It is a shadow cast by history and fate, legend and myth. It is a shadow that has hovered over literature and popular culture for over a hundred years. It is the shadow of Bram Stoker's *Dracula*.

Dracula survives (and continues to be the Rosetta Stone of vampiric literature) because of its audacity. It is a story that is not content to deliver just one genre or narrative style. Like the Count from Transylvania which it celebrates, the reach of Stoker's novel is fully omnivorous: it is a mystery of detection, a horror story, a morality play, a social critique, and a psychological thriller all at once. The character of Dracula is not a metaphor; he is a brilliant, endless, seductive, fanged beast plotting to suck the blood from your throat. However, the flawed certainties of Dracula's victims - that Faith will protect, that Science will discover - produce a banquet of metaphorical questions: Are we complicit in the creation of evil? Are we blind to the beasts within us? Does love endure or does it devour?

In 1994, I made my first attempt to bring this iconic novel to the stage. The result - I remain surprised and humbled to say - was an adaptation that continues to enjoy a long life across the country, twenty-five years later. But as it turns out: Bram Stoker was not done with me. With the encouragement of my colleague John Langs at ACT Theatre in Seattle, I returned to the story once again. And this time I found a young woman - Mina Murray - who refused to be simply Dracula's innocent Victorian bride. This time Mina was not content to have the men in the play discover the truth, detect the motive, plot a course of action, and vanquish the perpetrator. This time Mina was both Dracula's intended victim and Dracula's foremost adversary. This time - in 2019 - Mina is on a quest.

It is a great privilege to share this new adaptation with Austin audiences, and to be back at ZACH where I have been fortunate to premiere several plays. I believe great communities like ours are founded on both passions and myths. Stoker's *Dracula* invites us to indulge both: the restless passions of love, intimacy, secrecy; the enduring myths of what awaits us on a darkened night, when the moon is full and the wolves are howling.

Steven Dietz
Playright and Director



Steven Dietz †



Andrea L. Hart



Cliff Simon



Scott Groh



Susan Branch Towne**



Serret Jensen



Helena Kuukka



Craig Brock



Amanda Cooley Davis



Catherine Ann Tucker*



Catie Tijerina



UNITED SCENIC ARTISTS LOCAL 829
A national theatrical labor union and professional association of Designers, Artists and Craftspeople.

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.
** Member of IATSE 829, USA Designer † Stage Directors and Choreographers Society

STEVEN DIETZ (Director and Playwright) – ZACH: *Plays - Becky's New Car, Shooting Star, Fiction, Mad Beat Hip & Gone*. Also directed - *Doubt, Dividing the Estate*. REGIONAL/NYC: Thirty-plus plays and adaptations at over one hundred regional theatres, as well as Off-Broadway. INTERNATIONAL: Productions in over twenty countries, including recently in Brazil, Thailand, South Africa, Estonia and Iran. Translations of plays into a dozen languages. AWARDS: American Theatre Critic's Steinberg New Play Citation (*Bloomsday*), Kennedy Center Fund for New American Plays Award (*Fiction, Still Life with Iris*), PEN/USA West Award in Drama (*Lonely Planet*), Edgar Award/Mystery Writers of America (*Sherlock Holmes: The Final Adventure*), Edgerton New Play Award (*Rancho Mirage*). RECENT PREMIERES: *The Great Beyond* and *The Ghost of Splinter Cove* (interlocking plays for adult and youth audiences, Actor's Theatre of Charlotte and Charlotte Children's Theatre). UPCOMING: World premiere of *How a Boy Falls* (Northlight Theatre, Chicago IL). OTHER: Widely produced plays include *This Random World, On Clover Road, Yankee Tavern, Last of the Boys, American la Ronde, Jackie & Me, Private Eyes, Inventing van Gogh, God's Country, and The Nina Variations*. Currently a Dramatists Guild "Traveling Master" - Dietz teaches workshops in playwriting, story-making, and collaboration across the U.S. He and his wife, playwright Allison Gregory, divide their time between Seattle and Austin.

ANDREA L. HART (Assistant Director) is a writer, director, performer and educator. Her work has been supported by grants from Puffin Foundation West, Theater Bay Area, Venturous Theater Fund and has been developed and performed at the #AmericanAF Festival in NYC, Great Plains Theatre Conference, the MacDowell Colony, CounterPulse and other companies in San Francisco. She was a semi-finalist for the Eugene O'Neill Theater Conference and the Bay Area Playwrights Festival. Her experimental short films have been official selections at the Seattle True Independent Film Festival and the Columbus International Film and Video Festival. She creates devised work with Ochlos Theatre Lab and is co-founder of 6NewPlays, a producing collective of Bay Area playwrights. She has over 10 years experience teaching drama to grades K-12 in classrooms ranging from small private, independent schools to large, public institutions and everything in between. She is currently an M.F.A. candidate in Directing at UT Austin. Find out more at: www.andreahhart.org.

CLIFF SIMON (Scenic Designer) – ZACH: *Sunday in the Park with George, Disney's Mary Poppins, All The Way*. Cliff designed original Off-Broadway production of *Fame* (pre-Broadway run) at the Truck and Warehouse Theatre; sets for Playwrights Horizons and T. Schreiber Studios. He designed several shows at George Street Playhouse in New Brunswick, a children's musical version of *The Nutcracker* at the Cleveland Play House and many shows here at ZACH (winner of B. Iden Payne Award for *Present Laughter*) as well as for Riverside and Maltz-Jupiter Theatres in Florida, Walnut Street Theatre in Philadelphia, Ogunquit Playhouse in Maine, Alaska Center for Performing Arts in Anchorage and La Mirada in Los Angeles. He also designs edibly painted cakes (cliffcakes.com) and teaches young and upcoming designers at the University of Alabama at Birmingham.

SCOTT GROH (Set and Properties Design) is ZACH Theatre's Resident Properties Designer and created prop designs for *Immortal Longings, Matilda The Musical, Hedwig and the Angry Inch, Once, Disney's Beauty and the Beast, Sunday in the Park with George, A Christmas Carol; A Year with Frog and Toad; The Who's Tommy; Pinocchio; The Gospel at Colonus; In the Next Room, or the vibrator play; A Christmas Story; This Wonderful Life; Les Misérables, and One Night with Janis Joplin*. NATIONAL TOURS: *Fiddler on the Roof, Blast!, All Shook Up, and Arthur Live!*. REGIONAL THEATRE: Tuacahn Amphitheatre, The Lost Colony, Colorado Shakespeare Festival, SeaSide Music Theatre, La MaMa Experimental Theatre Club, Williamstown Theatre Festival, and Pörthouse Theatre. scottgrohdesign.com

SUSAN BRANCH TOWNE (Costume Designer) – ZACH: 30 credits including *Immortal Longings, Once, Disney's Beauty and the Beast, Sunday in the Park with George, One Man, Two Guvnors; A Christmas Carol; Sophisticated Ladies; The Who's Tommy; One Night with Janis Joplin; Ragtime; Xanadu; Hairspray; and The Drowsy Chaperone*. ADDITIONAL CREDITS: *The Magic Flute* for Ballet Austin, *The Bat* Austin Lyric Opera; *She Loves Me, Hamlet, Merrily We Roll Along, The Secret Garden, Carousel* and many more at St. Edward's University where she is an Assistant Professor. Susan's more than 200 professional credits include productions at Denver Center Theatre Company, Repertory Theatre of St. Louis, Syracuse Stage, Alabama Shakespeare Festival, Pioneer Theatre Company, Utah Shakespeare Festival, New York City Opera, as well as Off-Broadway. Susan holds a B.F.A. from Carnegie-

Mellon University and an M.F.A. from the Yale School of Drama, and is a 30-year member of United Scenic Artists, Local 829

SERRET JENSEN (Hair and Makeup Designer) – ZACH: *Immortal Longings, Matilda The Musical, Hedwig and the Angry Inch, Once, Disney's Beauty and the Beast, Sunday in the Park with George, Singin' in the Rain, Lady Day at Emerson's Bar & Grill, The Great Society, Priscilla, Queen of the Desert; Mary Poppins; One Man, Two Guvnors; Mothers and Sons; Peter and the Starcatcher; A Christmas Carol; The King and I; The Who's Tommy; The Gospel at Colonus; In the Next Room, or the vibrator play; A Christmas Story; Les Misérables; Mad Beat Hip & Gone; 33 Variations; Spring Awakening; Love, Janis*. Originally from Houston, she has been the resident designer for The Alley Theatre, Divergence Vocal Theatre, body suspension group C.o.R.E., and other performance art groups and children's theatres. She has worked on productions with Houston Grand Opera, Austin Lyric Opera, Houston Ballet, Theater Under the Stars, and the Society of Performing Arts, and several national tours.

HELENA KUUKA (Lighting Designer) is thrilled for this opportunity to collaborate at the ZACH. Helena is the Resident Lighting Designer at Orlando Ballet, where her work was most recently seen in *Wonderland, Beauty and the Beast, Carmina Burana, Swan Lake, Firebird* and *Giselle*. Other favorite designs include *Eugene Onegin* and *The Marriage of Figaro* for Florida Grand Opera, *Norma, Lucia di Lammermoor* and *Romeo and Juliet* for Tulsa Opera. *Aida* for Vancouver Opera, *I am* and *Places* for Ballet Memphis, *Barber of Seville* for Opera Santa Barbara, *Rockland* (world premier) for Pine Mountain Music Festival, *La Traviata* for Kansas City Lyric Opera, *Titanic; Newsies; Oklahoma; Hello, Dolly!; Mamma Mia!; Big Fish; Million Dollar Quartet; Dreamgirls;* and *When You Wish* for Lyric Theatre of Oklahoma, *The Abduction* for Kentucky Opera and *Aida* for Portland Opera, to name a few. Upcoming engagements include *Romeo and Juliet* for Opera Santa Barbara, *Matilda The Musical* and *Kinky Boots* for Lyric Theatre of Oklahoma and *Vampire's Ball* and *The Nutcracker* for Orlando Ballet. Helena is also the Lighting Designer for the Fort Lauderdale Christmas Pageant, an annual Christmas extravaganza, which is televised nationwide during the holiday season. Native of Helsinki, Finland, she now resides in Orlando.

CRAIG BROCK (Sound Design) is ZACH's resident sound designer, and has worked as a recording engineer and music producer since 1989. ZACH: *Immortal Longings, Matilda The Musical, Hedwig and the Angry Inch; Once; Disney's Beauty and the Beast; Lady Day at Emerson's Bar & Grill; The Great Society; Priscilla, Queen of the Desert; Mary Poppins; One Man, Two Guvnors; Sophisticated Ladies; Mothers and Sons; All The Way; Peter and the Starcatcher; A Christmas Carol; The King and I; The Who's Tommy; Vanya and Sonia and Masha and Spike; The Gospel at Colonus; A Christmas Story; Les Misérables; Sandra Bernhard in Concert; 33 Variations; One Night with Janis Joplin; Megan Hilty in Concert; Harvey; Tru; Ragtime; Mad Beat Hip & Gone; White Christmas; Xanadu; The Laramie Project; The Laramie Project: Ten Years Later; Next to Normal; RENT; Metamorphoses; The Drowsy Chaperone; Becky's New Car; Our Town; The 25th Annual Putnam County Spelling Bee; Love, Janis; The Grapes of Wrath; Let Me Down Easy; Shooting Star; Caroline, or Change; The Clean House, and Porgy and Bess.*

AMANDA COOLEY DAVIS – ZACH: *Immortal Longings; Matilda The Musical; Notes From the Field; Hedwig and the Angry Inch; Once; Disney's Beauty and the Beast; Heisenberg; The Curious Incident of the Dog in the Night-Time; The Great Society; Priscilla, Queen of the Desert; Disney's Mary Poppins; One Man, Two Guvnors*. JARROTT PRODUCTIONS: *The Children; Prodigal Son; The Herd; The Price; Freud's Last Session*. TRINITY STREET PLAYERS/AUSTIN JEWISH REPERTORY: *Kindertransport*. CITY THEATRE: *The Importance of Being Earnest*. Previously based in New York and San Diego, Amanda is a dialect coach, theatre educator, improviser, and actor. TRAINING: M.F.A. in Acting - Brooklyn College, M.A. in Theatre Arts - San Diego State University, A.B. in Theatre - Davidson College.