

DRACULA

A FEMINIST REVENGE FANTASY

Based on the novel by Bram Stoker



By Kate Hamill

DRACULA: A FEMINIST REVENGE FANTASY

Originally produced by Classic Stage Company; John Doyle, Artistic Director

"Dracula A Feminist Revenge Fantasy Based on the novel by Bram Stoker" is presented through special arrangement with and all authorized performance materials are supplied by TRW PLAYS,
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Any video and/or audio recording of this production is strictly prohibited.

Please note that there will be one 15-minute intermission.
Patrons may use the restrooms in the Kamerick Art Building And Communication Arts Center in addition to the restrooms in the Strayer-Wood building.

Warning: This production contains depictions of blood, the use of stage weapons, and choreographed physical violence and intimacy, as well as references to and simulation of domestic violence, cannibalism, and suicide. In the second act, a character simulates hanging with a noose.

SETTING

Place: Various locations around Britain and Romania. An asylum. A castle. A graveyard. A church. A home.

Time: Late 1890s... or is it?

DEPARTMENT OF THEATRE

William Hickman, Head

Susan Connor, Katy Hahn, Neal Jacobs, Kendra Kahl, Ron Koinzan, Tange Kole, Eric Lange, Katy McGlaughlin, Mark A. Parrott, Amy S. RohrBerg, Katrina Sandvik, Matthew J. Weedman

Office Assistant.....Gwen Gehrke

Communications Assistant.....Maddie Hamilton

Production Manager Assistant.....Lauren Steelman*

We would like to acknowledge that the land we are gathered on is the unceded land of the loway, Sauk and Meskwaki, Wahpeton, and Sioux People, who were forcibly exiled because of aggressive and consistent colonialism. Please take a moment to honor these people, their ancestors, and their descendants, as well as the land.

Additionally, TheatreUNI is invested in the dismantling of systemic racism and oppression to equitably serve our students, audiences, community members, teachers and guest artists. The faculty and staff of TheatreUNI condemns racism of all types. The faculty and staff of TheatreUNI unconditionally commit to the work of removing racist actions, language, curriculum, and content from our programs, classes, activities, and productions.

The Department of Theatre is accredited through the National Association of Schools of Theatre (NAST). NAST is the national accrediting agency for theatre and theatre-related disciplines and is made up of approximately 200 schools of theatre. The granting of accredited membership is a sign that an institution has met an external set of basic criteria for its programs. It also indicates an ability to provide a base of academic strength and operational integrity.

ARTISTIC TEAM

Director.....	Katy Hahn
Scenic Designer.....	Mark A. Parrott
Lighting Designer.....	Eric Lange
Costume Designer.....	Gabby DePrizio*
Sound Designers.....	Griffin Berndt & Katy Hahn
Stage Manager.....	Monica Ripley
Accent Coaches.....	Katy Hahn, Matthew J. Weedman
Intimacy Director.....	Katy Hahn
Fight Choreographer.....	Matthew J. Weedman
Sound Coordinator.....	Katy McGlaughlin

CAST

Count Dracula.....	Aidan Smith
Mina Harker.....	Beauna Thammathai
Jonathan Harker.....	Isaac Ripley
Marilla/Maid.....	Megan McGuire
Drusilla/Miller/Merchant.....	Claire Thoma
Dr. George Seward.....	Brady Okic
Renfield.....	Maddie Hamilton
Lucy Westenra.....	Megan Schwartz*
Dr. Van Helsing/Woman's Voice.....	Julie Matta*

*Denotes member of Alpha Psi Omega

+Denotes a Guest Artist

PRODUCTION TEAM

Dean, College of Humanities, Arts and Sciences.....	John Fritch
Head, Dept. of Theatre/Theatre UNI Artistic Director.....	William Hickman
Production Manager.....	Katy McGlaughlin*
Assistant Stage Managers.....	Hailey Smith, Hannah Tibbs
A/V Supervisor.....	Robert Scott
Scenery Studio Technical Director.....	Samuel Wright
Scenery Studio Technical Director Mentor.....	Ron Koinzan
Scenery Studio Supervisor.....	David Harnois*
Paint Charge.....	Lauren Steelman*
Paint Crew.....	Aidan Smith, Richard Nissen, Mel Dudley, Isaac Ripley, Natalie Clark, Sam Trumpold*
Scenery Construction Crew.....	Griffin Berndt, Nathan Beatty, Jeremiah Brown, Eric Chen, Isaiah Dale, Jonathan Danker, Ayla Dawson, Gabby DePrizio*, Travis Dodd, Jed Ford, Dom Hammel, Lillian Hernandez, Ethan Hussel, Aria Jensen, Otter Kroll, Briley Larson, Robin Lindley, Jayde Marren*, Rylee McNeal, Jess Mohn, Hannah Pratt, Logan Roach, Peyton Robbins, Shayan Shahzad, Hailey Smith, Beana Thammathai, Hannah Tibbs, Trenton Washburn, Samuel Wright
Properties Head.....	Mark A. Parrott
Assistant Properties Head.....	Claire Thoma
Properties Crew.....	Amber Schute
Properties TA.....	Jude Beekman
Deck Crew.....	Makenna Arbogast, Wrigley Brody, Ayla Dawson
Sound Board Operator.....	Jed Ford
Head Electrician.....	Rylee McNeal
Assistant Head Electrician.....	Huck Brace
Light Board Operator.....	Ethan Hussel

PRODUCTION TEAM

Electrics Crew.....	Huck Brace, Isaiah Dale, Otter Kroll, Robin Lindley, Angel Maynard, Isaac Ripley
Lighting TAs.....	Lillian Hernandez, and Hailey Smith
Costume Design Mentor.....	Amy S. RohrBerg
Costume Studio Supervisor.....	Katrina Sandvik
Costume Construction Crew.....	Makenna Arbogast, Andrew Breitsprecher*, Chase Burbridge, Magnus Camp, Eric Chen, Mel Dudley, Megan Hedtke, Erik Heeren, Blair Holohan, Jayde Marren*, Julie Matta*, Angel Maynard, Richard Nissen, Brady Okic, Mac Oleson, Hannah Pratt, Peyton Robbins, Megan Schwartz*, Hannah Tibbs, Claire Thoma, Paige Winkelman, Skylar Zimmerman
Wardrobe Crew Head.....	Kira Manuel
Assistant Wardrobe Crew Head.....	Aria Jensen
Wardrobe Crew	Ayla Dawson, Dom Hammel, Briley Larson, Rubi Salazar
Hair & Makeup Crew Head.....	Paige Winkelman
Hair & Makeup Crew.....	Tommy Bates*, Salvador Diego, Mac Oleson
Marketing Manager.....	William Hickman
CHAS Marketing Team.....	Michaela Kendall and Dylan Lundquist
House Manager.....	Hudson Kalter
Assistant House Manager.....	Ethan Nielsen
Lobby Coordinator.....	Jude Beekman
Asst. Lobby Coordinator.....	Kaleb Dufel
Special Projects.....	Addie Keith*

*Denotes member of Alpha Psi Omega

+Denotes a Guest Artist

ARTISTIC DIRECTOR'S NOTE

The mission of the Department of Theatre is to create theatre which excites and which illuminates the human condition in ways that are relevant to students, audiences, community members, teachers, and guest artists. To this end, the department offers coursework and productions that are diverse, creative, and participatory, serving students who want to prepare for a life in the theatre and also students who want to prepare a place for theatre in their lives. We create theatre, and in this process, educate.

The Strayer-Wood Theatre, as the home of the Department of Theatre on the campus of the University of Northern Iowa, strives to produce theatre which allows an opportunity for student creation and participation and nurtures and entertains the University Community and the Cedar Valley. Strayer-Wood Theatre productions are innovative, captivating, real theatre.

I am so excited to join this vibrant theatre community. Professor Hahn has directed a fantastic addition to this production season, and I am so glad to share this impactful production with you all. I am also very excited to have a student costume designer and technical director on this production. Both students were mentored through the process and both have shown leadership, bold choices, and effective time management and communication skills.

This season offers comedy, horror, family entertainment, and killer music. The season was chosen in a process that involves our full theatre faculty and staff who follow a schedule of genres to assure our students work on a wide variety of theatre in their years here. After a group of plays are chosen, we open it up to the students to voice their opinions and suggest other titles. We believe in student participation in the artistic process. These choices are made in the fall, rights procured, and then pre-production begins in spring. I hope you will join us to see the result of a process begun over a year ago and see all four shows this year. Thank you for your patronage, your participation, and your support.

William Hickman
Artistic Director

DIRECTOR'S NOTE

We call a story a classic when it successfully taps into a universal truth that continues to resonate through the ages. When we choose to feature “classics” in our mainstage season, part of our challenge lies in figuring out how to tell the story again in a fresh new way to audiences who probably already know how it goes.

For the uninitiated, I will share some background information.

Bram Stoker published the novel *Dracula* in 1897, and it is commonly believed (although disputed by some scholars) that he based his title character on Vlad Dracul, a fascinating historical figure who ruled Walachia, Romania, on and off from 1456-1462. According to legend, “Vlad the Impaler” preferred to kill his enemies by impaling them on a wooden stake, then dine amongst them as they died, dipping his bread in their blood. Whether Stoker found inspiration in Vlad Dracul himself or other sources of vampire lore (which exists in some form in many cultures around the world) is unknown. In any case, our collective imagination has not yet released the concept of the vampire as a subject of enduring fascination. Over 125 years after the novel *Dracula* was first published, we are still finding new and varied ways to interpret the concept of a blood-sucking monster.

Dracula has become one of the most popular characters in cinematic history, second only to Sherlock Holmes. He is amazingly versatile, practically beckoning us to reimagine him as the metaphor of our choice. Since vampires are not human, an artist can use them to show behaviors that are considered too strange or controversial to be performed by actual human characters. They provide a certain distance from the realistic and familiar that allows audiences to confront issues that might otherwise be considered taboo for their own time and place. Because of this, vampire plays and movies are often far ahead of their time.

One hundred years ago, *Nosferatu* used vampires as a metaphor to represent the loss of men in post-WWI Germany, playing on fears of foreign intervention and immigration (particularly Jewish immigration). In the 1931 film *Dracula* with Bela Lugosi, the vampire became a sex symbol, creatively working around the Hays Code, which imposed limitations on portraying homosexuality onscreen. In *Blacula*, the first black horror movie which premiered in 1972, the vampire protagonist battles against racial profiling to regain his own power and identity from his white oppressors. Two years later, *Deathdream* (also known as *Dead of Night*) used the vampire symbol in yet another way, illustrating the effect of combat on Vietnam veterans, including their rejection by society and the media. In all of these interpretations, vampires symbolized the outsider, “othered” by the society in which they exist.

What attracted me to directing Kate Hamill's feminist adaptation of *Dracula* is that hers is the first version I have encountered that asks, "What if the vampire is not the outcast? What if he blends into the crowd, instead of sticking out like a sore thumb? What if he is just like us? How much more dangerous could that make him?" Her script subverts the familiar narrative of the women in the story being little more than victims, empowering them to raise the stakes themselves, both literally and figuratively. Hamill posits that perhaps all men may be capable under the right circumstances of abusing their power over women, and challenges us to consider whether we are willing to fight those who succumb to evil.

If you have been a longtime supporter of TheatreUNI, you may know that this is not our first stab at staging *Dracula*. As a matter of fact, we produced Ted Tiller's adaptation in Spring 2010, which happened to be the final semester of my senior year as a theatre performance major in department. I am thrilled to share a completely different approach to the story thirteen years later. With the exception of a couple of smaller scenic elements (major props to anyone who can spot or guess our hidden pair of "Easter eggs"), very little will resemble that 2010 production.

Thank you for joining us for yet another vampire story. Our students, faculty, and staff have worked incredibly hard to bring you the show you are about to experience, and I promise you, this is *Dracula* like you have never seen it before. I hope you will agree it is a classic worth retelling.

Katy Hahn
Director

SPECIAL THANKS

Julie Parrot, Dawn Bolhous and Scheels - for Supporting the
TheatreUNI Food Pantry
Friends of TheatreUNI
Lydia Burg - for Dramaturgical Support
Alex Olson - for Dramaturgical Support
Aidan Smith - for Poster Design and Publicity Photo Editing

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*Indicates Charter Member

Friends of TheatreUNI Supporters

Theatre is a tool to educate, communicate, and entertain, but we can't do it alone. Every theatre needs supporters and patrons and that audience that we partner with to make the magic happen. Friends of TheatreUNI is a group of theatre enthusiasts who support our students and faculty by providing scholarship funding and attending shows and special events. Friends members get advance access to ticketing and discounts depending on your level of membership. Supporting theatre here at UNI, in the Cedar Valley, and in the state of Iowa is important to the quality of life in our community and makes a difference in each of our students' journeys to discover their path. Please join us in becoming a member of Friends of TheatreUNI today.



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SCHOLARSHIP RECIPIENTS



CLAIRE THOMA

Claire Thoma is a 5th year theatre major with a double emphasis in performance and design & production, and a minor in music. She has been involved with a variety of TheatreUNI productions, including *Blood at the Root*, and is thrilled to be performing in *Dracula: A Feminist Revenge Fantasy*. Her design emphasis is in costumes, and she has been a TA in the costume studio for 4 semesters now. She worked on *Radium Girls* in Spring 23' as the crew head for the wardrobe run crew, and is currently assistant to the props head for both shows this semester.



MONICA RIPLEY

Monica Ripley is a Theatre Design and Production and Performance double emphasis, graduating in May of this year. She is currently the Stage Manager for *Dracula: A Feminist Revenge Fantasy* and has worked on many other productions at TheatreUNI, including assistant stage managing *Radium Girls*, playing Audrey/Chiffon in *Little Shop Of Horrors*, playing Charlotte in *Cinderella*, and being a part of multiple Cornerstone productions. She spent this past summer working as a scenic artist in Missouri, and upon graduation plans to continue to pursue freelance theatrical scenic painting as well as audition for regional theatre companies.



JULIE MATTA

Julie Matta is a 4th year major in Theatre Performance and Theatre for Youth and Communities with a minor in Spanish. They currently are serving as the President of the Multicultural Theatrical Society and Executive Director of the University of Northern Iowa Student Theatre Association. Throughout their career at UNI, they have been in various plays including: *It's Greek to Me*, *Dream with Me*, *A Small Pair of Feet in the Middle of the Sea*, *As You Like It*, and currently *Dracula: A Feminist Revenge Fantasy*. After their time at UNI, Julie hopes to work as an actor in bilingual classical theatre. They eventually wish to return to school to obtain their Master's Degree in Theatre for Social Change and Justice and ultimately become a professor in the field.



GABBY DEPRIZIO

Gabby DePrizio is a senior costume designer and technician, who will graduate with a BA in Theatre Design and Production, and a History Minor in May of 2024. Currently, they are working as the Costume Designer for *Dracula: A Feminist Revenge Fantasy*. Throughout their time at UNI, Gabby has been a part of organizations such as UNITT, USITT, MTS, UNISTA, APO, and UNI Proud. Gabby is a Technical Assistant in the Scenic and Costume Studios at Strayer Wood and a Stagehand at the Gallagher Bluedorn. After graduation, Gabby plans to work as a freelance costume technician until they begin attending graduate school to earn a Master of Fine Arts in Costume Technology.

2023-2024 SEASON

HEATHERS: THE MUSICAL

FEBRUARY 23 THRU MARCH 3

By Kevin Murphy and Laurence O'Keefe

Welcome to Westerburg High, where Veronica Sawyer is just another nobody dreaming of a better day. But when she joins the beautiful and impossibly cruel Heathers and her dreams of popularity may finally come true mysterious teen rebel JD teaches her that it might kill to be a nobody, but it is murder being a somebody... Based on the 1998 cult hit that starred Winona Ryder and Christian Slater.

Content Warning: Heathers deals frankly with issues including self-harm, suicide, bullying, and mental health. It may not be suitable for younger audiences.

SUZETTE WHO SET TO SEA

APRIL 20 & 21

By Finegan Kruckemayer

In a small seaside village where men build boats and women do not, young Suzette knows she is different – she longs for the sea and believes she is meant for something greater than a life on land. So when a mysterious event occurs, Suzette is forced to do that most difficult thing – prove herself worthy of her destiny.

his youth theatre production will tour to all Waterloo elementary schools during the Spring 2024 semester.

4/20 - public performance in the BMT, 10:30 am

4/21 - public performance in the BMT, 2:00pm

This show is best enjoyed by K-5 audiences and their families.



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