

DRACULA



OCT
3

THRU

OCT
27
2019

BY
MICHAEL FEDERICO

CONCEIVED BY
**CHRISTIE VELA AND
MICHAEL FEDERICO**

ADAPTED FROM
BRAM STOKER'S DRACULA

DIRECTED BY
CHRISTIE VELA


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#t3dracula



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THEATRE THREE'S 2019 - 2020 SEASON



Dracula

by Michael Federico

Conceived by Michael Federico & Christie Vela

Adapted from Bram Stoker's Dracula

Directed by Christie Vela

THE
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YOUNG
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SOUND DESIGN

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FIGHT CHOREOGRAPHER

Nicole Berastequi

PROPS MASTER

Claudia Jenkins

CAST

COUNT DRACULA

Allison Pistorius*

PROFESSOR ANNELIESE

VAN HELSING

Gloria Vivica

Benavides

MINA MURRAY/BRIDE

Natalie Young**

LUCY WESTENRA/BRIDE

Natalie Hope Johnson

JONATHAN HARKER/

VARIOUS

Ian Mead Moore**

RENFIELD/VARIOUS

Paul T Taylor*

CAST (cont.)

DR. SEWARD/ARTHUR/QUINCEY

Josh Bangle**

ENSEMBLE

Kat Lozano**

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DIRECTOR'S NOTES

Christie: We're at a British pub in the Quadrangle, BBC, which turned out great because we're here to talk about Dracula. Okay so, before we get into our adaptation, what do you like about the story?

Mike: The original Dracula story?

Christie: Yes

Mike: One, I think he's doing stuff that are pretty scary for the time- that he's actually dealing with the idea that someone like Mina is on the brink of liberation, in a way? If that makes sense, and he kind of writes around the sort of taboos of Victorian England, especially when it comes to sex and how women are supposed to view that in the Victorian era, um and I think he does some things that you look back on-

Christie: Yeah, yeah,

Mike: and you think, Oh Damn- This was racy-

Christie: It was bold-

Mike: and there's also something about, I

don't know, and maybe this is looking too much into it, but him being an Irish writer, there is something that I think, there's a line of Irish Writers and the way they kind of poke fun at the English class system- that is effective, and I think he does that well, so those were a couple of things that stuck with, even when we were talking about things we wanted to keep,

Christie: I agree, I think he's successful at broaching subjects that he otherwise would not be able to-

Mike: No, like, you have to have a vampire...

Christie: It has to be about biting on the neck, it has to be about-

MIKE AND CHRISTIE: BLOOD

Christie: Anything other than what I think it's about, which is female awakening, specifically, female sexuality, and I don't know where on the fence Stoker lands. I can't tell if he's saying, 'yeah I understand women are attracted to bad boys, but it's up to us to

■ DIRECTOR'S NOTES CONT.

keep them in line” What do you think?

Mike: I don't know, it's always interesting and sometimes hard to do, like even if he thought he recognized these things that were happening, there's still this social construct in place, like how far can he even imagine it going? You know? I don't know- I was teaching theater history, *Lysistrata*, and you see some of the things that even Aristophanes was doing 2,000 years ago, but still, he can only go so far, even in what he can imagine-

Christie: And they're talking about- and we don't even have to go that far back- we can go back to our constitution, in this country, where the founding fathers were like, All Men Are Created Equal, which was a bold statement for the time, but they meant all white men, not women, not-

Mike: of people of color, right, so even for some of the progressive things Stoker is doing, I think there is a limit to-

Christie: Because of the time.

Mike: Yeah

Christie: Okay, then so why Now, what is it about our adaptation, and I have to say that when we first started discussing doing *Dracula*, you said to me, and I agreed, it's played out, I'd always wanted to do it, but I had to agree, there's nothing new you and are going to bring to it, if-

Mike: we do it, the way it's always been done. I think, oddly enough, the way in for me, the one thing we thought most stories lacked, was actually in regard to Mina, and I think especially in Stoker's and even in *Copolla's*, Mina should actually be the protagonist in the story,

Christie: It's true-

Mike: she's set up to be the protagonist and yet almost always goes away, in the book she does all these things to move us forward and then it's suddenly, well, you're done kid-

Christie: right, it becomes, Mina must be protected!

Mike: and so I think when we started re-looking at Mina and making Mina active and the driving force behind the storytelling, that led naturally to well, if Mina's this thing, that forces us to do this with *Dracula*, and it forces us to do this with *Van Helsing* and I think, it's still, at least when I was working on it, it really started with Mina, and I really do think our Mina is different, maybe not as obviously as our *Dracula* or *Van Helsing*, but I do think she's very different from most

Minas that we see-

Christie: I would venture to say that I think our Mina is closer to the Mina that I think most modern women who like the novel, will relate to our Mina more, Our Mina is the Mina that I've always wanted to see, I know that probably from the Victorian male perspective, the idea of I've got to save the girl becomes the main thing in the story, but if I were to put myself in her shoes in that time, and was given the choice, of being the proper English wife who does everything to please society and her husband, and the total freedom that *Dracula*-

Mike: represents

Christie: I would go with total freedom, even it meant that I would be a pariah, or hunted down

Mike: I think that's, it's such an interesting aspect in the story, I think that is what we looked at, she's in some ways, not given any options and we finally, were like, fuck that!

Christie: yeah, what if Mina had a choice-

Mike: yeah, and Mina is in the book, and in most iterations, extremely intelligent, but also understands the social rules of the time, even in a way that Lucy doesn't, because Lucy's so rich,

Mike: Yeah, I think it's always, why *Dracula* is adapted over and over, because we haven't quite figured it out yet, and I think some of the stuff that Mina has to deal with are things that women still, STILL have to deal with-

Christie: I will agree. I will agree....

Mike: and so yeah, for me that was the key, into doing something that was different, and I keep telling people, it's still super fun and scary and sexy and all those things, but I do think starting with saying, Okay how do we make Mina the driving force that naturally changed all the things around her.

Christie: I love asking all these questions, but in the end, we just wanted to have lots of blood and pretty costumes, and scare some people

Mike: Yeah, Man it's October and I want people to feel tingly and scared!

Christie: yeah. Let's eat some burgers!

Christie Vela

■ CAST & CREW BIOGRAPHIES

Artistic Staff Biographies

Michael Federico

(PLAYWRIGHT) has had his plays/musicals produced in New York, Chicago, Dallas, San Diego, and Austin. Recent credits include *The Manufactured Myth of Eveline Flynn* (book) at Theatre Three and *Pompeii!!* at Kitchen Dog Theater. He co-created and wrote the book for the musical *On the Eve*, which had productions at the Magnolia Lounge and Theatre Three in Dallas before being selected for the NAMT Festival and receiving workshop readings at Joe's Pub and SDSU. Michael is a recipient of the NEA Art Works Award, the Drama Guild Foundation Writers Alliance Grant, the TACA New Works Fund Grant, and multiple DFW Theatre Critics Forum Awards. In addition to his playwriting work, he has rewritten a teen comedy movie for Legendary Digital, co-written the audio drama *Terms for Wonderly*, and his horror film *Final Dress* has started shooting with Christie Vela directing and a DFW-based cast, crew, and creative team. Michael has a BFA in Theatre from SMU and an MA in Humanities from UTD.

Christie Vela

(DIRECTOR) is the Associate Artistic Director AND WAS PREVIOUSLY SEEN IN *The Armor Plays*. She directed *Jekyll and Hyde* last season. You've seen her work At Second Thought Theater, in *Enemies/People*,

A Kid Like Jake, and *The Necessities* and directed *Bull*, *Straight White Men* for Second Thought and *What We Were*. Founding Member of the Brierley Resident Acting Company at Dallas Theater Center acting credits include *Romeo & Juliet*; *Sense & Sensibility*; *Medea*; *The Book Club Play*; *A Christmas Carol*; *King Lear*; *God of Carnage*; *Joseph and the Amazing Technicolor® Dreamcoat*; and *The Beauty Plays*. At DTC she directed *A Christmas Carol* (2015), *Gloria Fade* and *Real Women Have Curves*. At Kitchen Dog Theater she directed *Se Llama Cristina*; *The Turn of the Screw*; *Boom*; and *The Pillowman*. You've also seen her work as director/actor in the Metroplex at Echo Theatre, Amphibian Stage, Undermain Theatre, Shakespeare Dallas, Teatro Dallas. She frequently directs outside of Dallas at Trinity Rep in Rhode Island and is adjunct faculty at Booker T Washington HSFPVA.

Jeffrey Schmidt

(SCENIC DESIGNER) is an actor, director, designer and writer with a 25-year history in theatre, film and television. He grew up in Whitehouse, Texas. Currently, he serves as the Artistic Director of Theatre Three in Dallas which just closed their 57th Season. His affiliation with Theatre Three goes back to 90's in many different capacities. His passion is for new work

and more specifically new work from Dallas and Texas based artists. He has been involved in more than 20 world premiere productions many of which were written by Dallas artists. His next season at Theatre Three will include 3 more world premieres by Dallas artists. Additionally, he is the Executive Artistic Director of The Drama Club and served as Artistic Director of Moonwater Theater Company for three years. He is a member of Actor's Equity Association and is represented by the Mary Collins Agency. Upcoming projects include designs for Shakespeare Dallas and Junior Players. Closer to home, he'll be scenic designing T3's *Noises Off* as well as performing in it!

Holly Hill (COSTUME DESIGNER) is honored to work with Theatre Three and old bestie Christie Vela. She has been designing and building costumes for film, television, stage and educational institutions around the world for the last 25 years. After receiving her BA in Liberal Arts from Texas A&M, she has gone on to design projects for Chiquita Banana, Master Chef, *Biggest Loser*, Norwegian Cruise Lines and Jagermeister. She made Los Angeles home in 2002. Her love of

■ CAST & CREW BIOGRAPHIES CONT.

design, costuming, research and collaboration are the strengths she lends to this production. She can't say no to a good Gin martini.

Aaron Johansen

(LIGHTING DESIGNER) is pleased to be back with Theatre Three, having most recently designed *Raptured, Solstice: A New Holiday Adventure* and *Dr. Jekyll & Mr. Hyde*. Previous collaborations have included: Dallas Theater Center; Kitchen Dog Theater (Company Member); Dallas Children's Theater; Second Thought Theater (Artistic Associate/Resident Lighting Designer); Stage West; Uptown Players; Cry Havoc Theater Company; Cara Mía Theatre Co and Sweet Tooth Hotel Art installation. Follow me and my work on Instagram @Famoustrendywizard Enjoy the show!

John M. Flores (SOUND DESIGNER)

Theatre Three: *The Moors, She Kills Monsters, Dr. Jekyll & Mr. Hyde, Adding Machine, Seminar, Bengal Tiger at Baghdad Zoo*; 2TT Credits: *What We Were, Drunk Enough To Say I Love You/ Here We Go, Revolt She Said, Revolt Again*, Kitchen Dog Theater: *Wolf at the Door, You Got Older, Radiant Vermin*, Dallas Theater Center: *Real Women Have Curves, Fade, Gloria, Raisin in the Sun/Clybourne Park*. Trinity Rep: *Native Gardens*; WaterTower Theatre: *Guadalupe in the Guest Room*; Stage West:

An Octoroon, Don't Dress For Dinner, Echo Theater: Ruined, 'Night Mother. Drama Club: *Wild, Wicked, & Wyrd*.

Nicole

Berastequi (FIGHT CHOREOGRAPHER) is thrilled to be choreographing this talented cast for Theatre Three! Recent fight work includes: *Real Women Have Curves; Twelfth Night; Fetch Clay, Make Man; Gloria* (Dallas Theater Center); *Guadalupe in the Guest Room* (WaterTower Theatre); *Straight White Men* (Second Thought Theater); *Wild, Wicked, and Wyrd* (The Drama Club); *Titus Andronicus* (Shakespeare Dallas). Nicole received her BFA in Acting from SMU, where she trained in hand-to-hand fight combat, rapier and dagger, and quarterstaff.

Michelle Foster (STAGE MANAGER)

Recent credits include: Dallas Theater Center: *Twelfth Night, A Christmas Carol*; Theatre Three: *The Armor Plays: Cinched and Strapped, The Manufactured Myth of Eveline Flynn, The Moors*; Casa Manana: *Wizard of Oz, Carrie*; Undermain Theatre: *Three Sisters, Annie Baker's John, Galileo, 10 out of 12, Jonah, Long Day's Journey Into Night*; Stage West: *Don't Dress for Dinner, Sex with Strangers*; Trinity Shakespeare: *Romeo and Juliet, Twelfth Night*;

Shakespeare Dallas: *The Complete Works of William Shakespeare Abridged*. Michelle is the production manager for the annual Living Black and White™ productions with Pegasus Theatre and teaches at Booker T Washington High School.

Cast Biographies



Allison Pistorius

(COUNT DRACULA) was last seen at Theatre Three in *Adding Machine: A Musical*. She has worked at LORT member theaters Dallas Theater Center, TheaterWorks Hartford, and the Denver Center Theatre Company. Locally, Allison has appeared with Shakespeare Dallas, Second Thought Theatre, and Stage West, among others, and she teaches acting at Booker T. Washington High School for the Performing and Visual Arts. She earned a BA in Theatre and Dance from UT Austin and an MFA in Acting from the National Theatre Conservatory.



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Gloria Vivica Benavides (PROFESSOR ANNELIESE VAN HELSING) was last seen at Theatre Three in *Les Liaisons Dangereuses*, and is thrilled to return! She has previously appeared on stage at Dallas Theater Center (*Real Women Have Curves*, *White Rabbit*, *Red Rabbit*), WaterTower Theatre (*A Doll's House*, *Elliot*), Stage West (*Romeo & Juliet*), Cara Mia Theatre (*Where Earth Meets the Sky*), and Undermain Theatre (*so go the ghosts of mexico, part two*). Gloria earned her BFA in Theatre from the University of North Texas.



Natalie Young (MINA MURRAY/BRIDE) is devilishly pleased to return to Theatre Three. Selected stage credits include: *Lela & Co*, *Great God Pan*, *Bull*, *Red Light Winter*, *Some Girl(s)*, *Edmond* (Second Thought Theatre); *The Taming of the Shrew*, *Titus*

Andronicus, *The Merchant of Venice* (Shakespeare Dallas); *Jekyll & Hyde* (Theatre Three); *Party Mouth*, *Bill* (Ochre House). She holds a BFA from Northwestern. Natalie is also a musician and member of The Polyphonic Spree, and the Co-Director of Choreo Records Tap Company.



Natalie Hope Johnson (LUCY WESTENRA/BRIDE) is excited to be making her debut with Theatre Three! Recent credits include *Mrs. Ravenscroft* in *Ravenscroft* (MILC), *Jane Netherfield* in *Suckers* (Imprint Theatreworks), and *Poopy/Phoebe* in *Communicating Doors* (Runway Theater). Natalie holds a BA in Supply Chain & Operations Management from the University of Northern Iowa, lives in Dallas with her Golden Retriever Lily, and is currently employed as a Resource Planner at Dal-Tile Corporation. Keep updated on Natalie's future projects at www.nataliehopejohnson.com!



Ian Mead Moore (JONATHAN HARKER/ VARIOUS) is a Dallas-based musician, actor, singer, and VO artist. Music Director: UTD, Theatre Three, GCT. Actor: Uptown Players, WaterTower Theatre, Lyric Stage, Imprint Theatreworks, Wingspan. Guitar Lurker: WaterTower, Ochre House, UNT, Junior Players. VO: lots of little voices and a couple big voices with FUNimation. Tunes: guitar, keyboards, and vocals with SAILING NEPTUNE. Love to L. and A.



Paul T. Taylor (RENFIELD/ VARIOUS) Paul has acted on Theatre Three stages since 1991 (*Heartbeats*) and is delighted to still be a T3 artist 28 years later. His favorite T3 experiences have been *Assassins*, *Drood!*, *Bat Boy*, *The Hot Mikado* and *Look What's Happened To Pixie Da Costa!* Other Dallas - FW favorites

CAST & CREW BIOGRAPHIES CONT.

include *Artist Descending A Staircase* (Amphibian), *Mr. Burns, a post-electric play* (Stage West), *Urinetown* (Watertower), *Forever Plaid* (Casa Manana), *The Rocky Horror Show* (Contemporary), *Martyr* (Second Thought) and *10 Out of 12* (Undermain). At Lincoln Center, he was in the Korean Opera *The Last Empress* and starred in *Shear Madness* at the Kennedy Center. His film and television work includes *The Purge*, *Sin City*, *Soul Men*, *Super*, *Friday Night Lights* And *Prison Break*. Paul also played the cult horror villain "Pinhead" in *Hellraiser: Judgment*, the tenth film in the classic horror franchise. Website: paulttaylor.com



Josh Bangle (DR. SEWARD/ARTHUR/QUINCEY, FIGHT CAPTAIN) is appearing for his first performance with Theatre Three! He was recently seen in Casa Mañana's *Wizard of Oz*, and Uptown Players *Disaster! The Musical*, *Straight*, and *Spring Awakening*. Anime fans may also recognize his voice from *Goblin Slayer* (Lizard Priest), *Fairy Tale* (Ajeel), *Overlord II* (Zaryusu Shasha) and many other shows. He thanks his wife profusely for her unending support.



Kat Lozano (ENSEMBLE) is ecstatic to be making her Theatre Three debut! Previous theatrical credits include *Wolf at the Door* (Kitchen Dog Theater), *Comedy of Errors* (Austin Shakespeare), *The Crucible* (University of Texas at Austin Theatre and Dance). Film credits include *Everything Except Hope Pt. 2* and *Bitch's Tit*. Kat has a BFA in Acting from the University of Texas at Austin. Next up, she will be in Kitchen Dog Theater's production of *Queen of Basel*.

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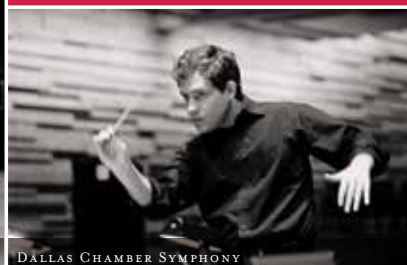
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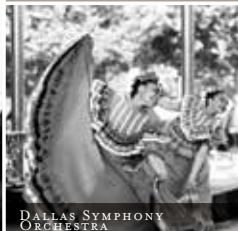
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