Dracula at the OAC....

As part of the 10th anniversary season I wanted to feature a special main stage project that would highlight the cultural vision we have for this community. I didn’t have to look far for that idea. Main Stage Academy of Dance in Dousman, masterfully run by artistic director, Eddy Bray has been an amazing partner with the OAC for over six years. They have produced an excellent production of The Nutcracker at the OAC since 2013 that has become an annual holiday tradition.

I approached Director Bray over a year ago to see if he was interested in another special project, Dracula. Not just your usual production, but something fun, a little wild, all genres of music and family friendly. He did not disappoint. Mr. Bray has created a dazzling spectacle with passion, heart and, yes, a little chills. (It is Halloween after all).

I took on the role of producer and set designer, our very talented technical director Sean Floeter will tackle the lighting and audio, and an extraordinary group of very skilled dancers led by professionals Sam Booth (Dracula), Jordan Curtin (Mina) and Sam Huberty (Harker) will bring this classic tale to life.

It has been a joy to work on this special project. I am grateful for the hard work and dedication of the many people that have made this happen. I am always amazed at the talent and creativity we have in this community. Now let us entertain you...

Enjoy!

Chatfield Project “Online Auction”...

The Chatfield Project to restore four special stringed instruments owned by the school district moves into high gear as we enter the final phase of our fundraising efforts. A special online auction will begin September 23 and end October 23. The auction includes nine stringed instruments including cellos, violins, ukuleles and guitars painted by area artists into beautiful works of art. You can preview the auction and open your bidding account at www.biddingowl.com/oconomowocartscenter The instruments will be on display in the main lobby from September 15-October 23 and can also be viewed from the OAC web site home page at theoac.net.

Thanks for a great nine years! We look forward to having you here for our 10th. As always, thank you so much for your continued support.

Michael Duncan, Director, OAC
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Thanks to the Oconomowoc High School Landscape Class for their assistance with the OAC gardens.

The Oconomowoc Arts Center gratefully acknowledges a grant from the Oconomowoc Foundations Scheriffus Fund, the Richard R. and Karen Bertrand Charitable Fund, the Debbink Family Foundation and the Virginia Burns Charitable Foundation.

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And to the students, community members, and businesses who contributed to the 2007 celebration honoring Vic Passante’s dedication to the arts and to learning.
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The Performing Arts Center Enhancement (PACE) Fund, a $500,000 capital campaign conducted by the Oconomowoc Public Education Foundation (OPEF) to ensure top-quality productions and experiences at the OAC, was completed in July, 2013. OPEF and the citizens of Oconomowoc would like to thank the following donors for their generosity. Their names or those they chose to honor or memorialize, are permanently displayed on the Gratitude Board in the OAC Lobby.

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present

Dracula

A World Premiere “Rock” Ballet

Friday October 13 - 7:00 pm | Saturday October 14 - 1:00 pm & 7:00 pm
Sunday October 15 - 2:00 pm

Directed and Choreographed by ................................................... Eddy Bray
Scene Design by ................................................................. Michael Duncan
Lighting Design by ............................................................. Sean Floeter
Costumes by ......................................................................... Kari Grossklaus
Sound Design & Story Adaptation by ...................................... Eddy Bray
MSASD Studio Manager ......................................................... Mary Maerker
Stage Manager ...................................................................... Brain Brue
Lead Scenic Artist ................................................................ Terri Field

There will be one 15 minute intermission

Special Thanks to:
OHS Drama Department, Milwaukee Repertory Theater, Jerry Foust, Carrie Johnson,
Charles Berry, Moreland OB/GYN – www.morelandobgyn.com,
Melissa Packee, Stacy Tessmer, Tom Walter and Tiffany Novacek

Media Sponsor – Wisconsin Public Radio – 90.7 FM

The videotaping or other video or audio recording of this production is strictly
prohibited including camera phones.
**CAST OF CHARACTERS**

Dracula ................................................................. Samuel Booth  
Mina Murray ............................................................ Jordan Curtin  
Johnathan Harker ....................................................... Samuel Huberty  
Lucy Westenra ......................................................... Grace Walters / Megan McCarty  
Dr. Abraham Van Helsing ............................................. Alex Vrba  
Dracula’s Maid .......................................................... Caroline Packee

**Female Vampires:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Anna Briggs</td>
<td>Katie Maerker</td>
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<tr>
<td>Keeyana Brinkman</td>
<td>Trinity Manzke</td>
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<tr>
<td>Briana Brue</td>
<td>Megan McCarty</td>
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<tr>
<td>Reina Johnson</td>
<td>Caroline Packee</td>
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<td>Ella Sivak</td>
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<td>Chloe Tessmer</td>
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<td>Grace Walters</td>
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**Dr. Van Helsing’s Nurses:**

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<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Keeyana Brinkman</td>
<td>Reina Johnson</td>
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<tr>
<td>Briana Brue</td>
<td>Trinity Manzke</td>
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<td></td>
<td>Megan McCarty</td>
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<td>Grace Walters</td>
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**Bed Ghosts:**

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<tr>
<th>Name</th>
<th>Role</th>
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<tr>
<td>Maddie Maerker</td>
<td>Amber Pico</td>
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<td></td>
<td>Sawyer Schultz</td>
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**Party Scene Dancers:**

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<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Anna Briggs</td>
<td>Reina Johnson</td>
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<tr>
<td>Keeyana Brinkman</td>
<td>Annabel Ka11ter</td>
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<tr>
<td>Briana Brue</td>
<td>Katie Maerker</td>
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<td></td>
<td>Maddie Maerker</td>
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<td></td>
<td>Trinity Manzke</td>
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<td></td>
<td>Ella Martin</td>
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**Towns People:**

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<thead>
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<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Megan McCarty</td>
<td>Amber Pico</td>
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<tr>
<td>Ella McClellan</td>
<td>Sawyer Schultz</td>
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<td>Caroline Packee</td>
<td>Ella Sivak</td>
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<td>Chloe Tessmer</td>
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<td>Alex Vrba</td>
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<td>Grace Walter</td>
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**Set Construction/Painting Crews:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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</thead>
<tbody>
<tr>
<td>Keayana Brinkman</td>
<td>Raymond Menting</td>
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<tr>
<td>Regina Brinkman</td>
<td>Skylar Revell</td>
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<tr>
<td>Brain Brue</td>
<td>Sarah Stick</td>
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<tr>
<td>Grace Brue</td>
<td>Kellan Green</td>
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<tr>
<td>Mason Cox</td>
<td>Mason Jordan</td>
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<tr>
<td>Kiera Grade</td>
<td>Brittney Maerker</td>
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<tr>
<td>Kellan Green</td>
<td>Madison Maerker</td>
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<td>Mason Jordan</td>
<td>Mary Maerker</td>
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<td></td>
<td>Raymond Menting</td>
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<td></td>
<td>Skylar Revell</td>
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<td>Sarah Stick</td>
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<td>Mark Venenga</td>
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<td>Tammy Vrba</td>
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<td>Alex Vrba</td>
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SYNOPSIS

Act 1:

Scene 1
A Local Hospital

After being introduced into Dracula's world, Lucy collapses in a hospital bed. Her nightmares and sleepwalking have the hospital staff concerned. Troubled by her erratic moods, Lucy's medical specialist, Dr. Abraham Van Helsing, is summoned to her bedside. Lucy is now close to hysterical and is seemingly paranoid, she faints. Lucy has an unexplainable loss of blood which will require a transfusion. Dr. Van Helsing also discovers two tiny holes in Lucy's neck and is suspicious that supernatural forces are at work. After delving into research found in the hospital's library, the doctor abandons traditional medical practices. He summons the nurses to surround Lucy's bed with garlic and crosses. Lucy appears to be dead to the doctor.

Scene 2
Lucy's Funeral, Westenra Estate Family Graveyard

Holding Lucy under his dark spell, Dracula appears to have claimed his prize. Dr. Van Helsing, suspicious of Lucy's death, interrupts the funeral. He and Jonathan Harker, armed with crosses and stakes, arrive just in time to see Lucy's body rise. She is neither dead nor alive, but has joined the ranks of the undead. Driving a stake through her heart is the only way to set her free. Not wanting to waste any time, the men quickly plunge a stake through Lucy's heart, killing her.

Scene 3
Dracula summons Jonathan Harker to Dracula's Mansion

Jonathan Harker, a lawyer whose job it is to assist Dracula with a real-estate deal, travels to Dracula's Mansion. His purpose is to present him with papers in need of his signature. While there, Jonathan introduces Dracula to his fiancée, Mina Murray. Dracula is instantly taken aback by the beauty of Mina. She looks exactly like the wife he had long ago when he was human. Jonathan tells Dracula of his upcoming marriage to Mina. Dracula quickly offers to throw a lavish party in their honor. Jonathan politely declines the offer. However, Dracula strongly insists and Jonathan reluctantly agrees.

Scene 4
The Mind of Mina. A Guest Room in Dracula's Mansion

Removing her cross from around her neck, Mina retires for the night. Soon after, Dracula enters her room through a window. He slithers under her bed and ends up leaning over her sleeping body. Dracula is able to penetrate the spirit of Mina to influence and control her mind. With Mina overpowered, Dracula bites her on the neck. In the effort to make her his next bride, he drains her blood from her body.

Scene 5
Jonathan and Mina’s Engagement Party in Dracula’s Grand Ballroom

As promised, Dracula throws a lavish party to celebrate Jonathan and Mina's engagement. Included on the guest list are dancers from near and far along with many of the townspeople. Dracula appears in the mind of Mina again during the party. Jonathan is tormented watching Dracula and Mina together and realizes what is happening. At the height of the festivities, Dracula abducts Mina and takes her to his underground cave.

-Intermission-

Act 2:

Dracula's Hidden Underground Cave

Mina has been taken captive by Dracula who offers her a place to live in the world of the living dead. Because Mina’s body has been drained of blood, Mina is slowly transforming into a vampire. Dracula hears Dr. Van Helsing, Jonathan Harker and other townspeople enter the cave. Unlike Lucy, who was Dracula's victim, Mina appears to be Dracula's willing partner. They can be seen standing side by side, Dracula in his cloak and Mina in her dress. Jonathan, having lost Lucy and not wanting to lose Mina, decides killing Dracula is the only way to save Mina. With daylight fast approaching, Dracula and his vampire brides are forced into battle. Witnessing Jonathan's anguish, Mina turns on Dracula and weakens him with her cross. Dr. Van Helming, Jonathan, and the townspeople surround Dracula and his brides with crosses, garlic and pitchforks. Dr. Van Helsing then sees the opportunity to rip open a large curtain that allows in the daylight. That action finally kills Dracula.
In June of 2016 I was approached by the Oconomowoc Arts’ Center Manager Michael Duncan, to collaborate on a production of Dracula for the OAC’s 10th anniversary. Michael was very enthusiastic about taking on the project and the challenge of, what sounded like, a fascinating show intrigued me as well. Our vision was to create a fun, family-oriented production that would be visually stimulating, thought provoking and memorable for the community. My first challenge was figuring out how to take Dracula, a production geared for mature audiences, and make it family friendly. I felt it needed to be something like “Michael Jackson’s Thriller Meets Dracula.” What I mean is, if I could find lively music, add a touch of fright, along with some great dancing, and tie it together in a traditional, narrative ballet format, I think it could work. The production would be a full scale choreographic dance event with full sets, costumes and lighting design. That is right up my alley and something I pride myself on. Easier said than done? Yes!

With constant communication between Michael and me, we were able to move forward and keep focus on the direction we wanted the production to go. Michael arranged for us to obtain props from the Milwaukee Repertory Theater including candelabras, pitchforks, old flashlights and a gothic chandelier - my personal favorite. These props would all enhance the performance. Michael oversaw all aspects of set design, based on our initial ideas. The day I walked into the theater and saw the sets for our cave and crypt scenes, including a gothic cage, I was blown away! Our ideas were coming to life! The attention to detail by Michael Duncan, Artist Terri Field, and Carpenter Jerry Foust was perfect for the show!

Dracula first gained its popularity as a vampire/horror film starring Bela Lugosi as Count Dracula. The film was released in 1931 and was loosely based on author “Bram” Stoker’s 1897 Gothic novel, Dracula. Dracula as a ballet was also based on “Bram” Stoker’s novel. It was first choreographed by Wes Chapman for the Alabama Ballet in October, 1997. As a boy I loved to watch a TV show called Dark Shadows. You may recall this Gothic soap opera that aired until the early 70s. My most fond remembrance was of the character, Barnabas Collins, the vampire! Dark Shadows contained ghosts, werewolves, zombies, witches and warlocks. As much as I eagerly anticipated watching it each week, I wouldn’t watch it unless my older brother watched it with me…with the lights on. It was scary, but I somehow knew it was all make believe. This is the direction I chose to go in with our production of Dracula. The story we have created is also loosely based on “Bram” Stoker’s gothic novel.

I often tell my dancers, “dance is music.” So that is where I began. As I researched Dracula in books, movies, musicals and ballets, I compiled a series of audio tracks that fit our narrative. I was inspired by many amazing musical artists including Jiri Skorpik, composer for the Czech Musical Dracula, Philip Feeney, best known for his work in dance, and Phillip Glass, who composed the musical score for the 1931 classic horror film Dracula. There were also a number of influential contemporary pop and hip-hop artists that influenced the music I chose.

I had several concerns while looking at the Dracula narrative from this new prospective. How do we help the audience understand why Dracula is tormented whenever he is near fresh blood? Why does Dracula have a romantic interest in Mina? Is turning Mina into a vampire a romantic gesture, or a gesture of revenge and power? Is Lucy a victim? Do I make Mina a willing partner of Dracula’s? How do I put together a mixture of contemporary ballet, modern, and hip-hop choreography all within a single time period that flows naturally together? I regularly involve the dancers in the creative process, something I do quite often with my MainStage Academy dancers. We have our roundtable discussions. Together we sit, review rehearsal footage and discuss narratives. We ask questions like: How is it going? Does it make sense? What can we do to improve understanding and clarity for the audience? That is how we addressed and solved those concerns. What I’ve loved most about taking on the Dracula project was working with my talented and dedicated MainStage Academy dancers who have danced five days a week this summer, often with additional weekend rehearsals. They truly provided my inspiration and my drive.
I'm also grateful to have MainStage alumni performing the principle dance roles in Dracula. Sam Booth portrays Dracula and Jordan Curtin, Mina Murray. Sam and Jordan have gone on to dance with the Fort Wayne Ballet in Indiana. I am proud to say, these dancers danced under my direction at MainStage not too many years ago. I also want to extend my gratitude to Samuel Huberty, another dancer currently with the Fort Wayne Ballet. These three dancers have been commuting from Fort Wayne to Oconomowoc on weekends to rehearse. They’ve been great role models and have shared their passion for dance and their professionalism with the younger dancers. I am grateful they signed on to make this production a reality!

Although an exhausting process, working with Michael and the dancers has been an incredible experience. We are glad you are here to enjoy the fruits of this truly collaborative effort. From the set production designers, to the lighting crew, the dancers and myself, we thank you!

MainStage Academy of Dance
Artistic Director
-Eddy Bray
**Sam Booth**  
Samuel E. Booth is originally from Milwaukee, Wisconsin. He began his training at Mainstage academy of dance just outside of his hometown. Under artistic director Eddy Bray, he has trained with Orlando ballet, Ballet Met and Ballet Austin. He has performed professionally in second company rolls with Ballet Met. There in addition to Nutcracker, he danced roles in Dracula, Sleeping beauty and swan lake. He currently resides at Fort Wayne ballet as a professional trainee.

**Jordan Curtin**  
Jordan Curtin was born in Port Washington, Wisconsin. She danced at multiple ballet studios as her family frequently relocated throughout the Midwest. At age 10 she started training at MainStage Academy of Dance under the guidance of Artistic Director Eddy Bray. At age 16 she moved to Portland, Oregon, to dance as a trainee at Portland Festival Ballet, under Artistic Director John Magnus. In 2014, Jordan returned to Wisconsin and graduated from Kettle Moraine Perform – Performing Arts High School with a focus in dance. From there, Jordan spent two years as a trainee at BalletMet, in Columbus, Ohio, under Academy Director Timothy Lynch. She is currently an apprentice with Fort Wayne Ballet under artistic director Karen Gibbons-Brown. She is very excited to be back dancing for her home studio in the production of Dracula.

**Samuel Huberty**  
Samuel began his training at Toe to Toe Ballet School under the guidance of Colleen Huberty. In 2014 he moved to Fort Wayne Indiana, to study at the Auer Academy of Fort Wayne Ballet under Karen Gibbons-Brown. In addition to his year training he has also studied under many other master teachers including: Minion Furman, David Howard, Brian Loftus, and Jeremy Blanton, during the summer. Samuel has danced roles in Lacrymosa, as an ensemble member, Aurora's Wedding, as the Wolf, and in The Nutcracker, as a Russian Trepak.
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