DRACULA: A COMEDY OF TERRORS
by
GORDON GREENBERG & STEVE ROSEN

October 5 – 9 | 7:30 PM
University Theatre
Tickets: uleth.ca/tickets | Box Office 403-329-2616
Masks Mandatory | uLethbridge COVID protocols apply
DRACULA:  
A COMEDY OF TERRORS  

By Gordon Greenberg & Steve Rosen

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Director: Nicola Elson  
Scenic/Lighting: Dave Smith  
Costume Design: Julia Wasilewski’s Drama 3821 Costume Design Course  
Costume Design Graduate Students: Jaime Johnson & Carla Traughber-Simon  
Sound Design: Colton Vanhooren, Ahona Sanyal, Nicola Elson, Dave Smith  
Composer/Musician: Kathy Zaborsky

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Cast

ACTOR 1: Haker/Suitors/ Bosun/Gravedigger  
Jaret Pack

ACTOR 2: Dr. Westfeldt/ Renfeild/Captain  
Mirielle Nieuwenhuis

ACTOR 3: Lucy/Kitty/Driver  
Lilliana Gaggero

ACTOR 4: Mina/Van Helsing  
Mason Arsenault

ACTOR 5: Dracula  
Quinn Larder

MUSICIAN: Kathy Zaborsky  
HEAD FOLEY ARTIST  
Colton Vanhooren

ASSISTANT FOLEY ARTIST: Ahona Sanyal

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The videotaping or recording of this performance by any means is strictly prohibited

The play is approximately 95 minutes in length
Gordon Greenberg is a director and writer living in New York. He has directed on Broadway, Off-Broadway, in London’s West End, written for television and stage, and developed, directed and produced new works for arts institutions across America.

He directed the acclaimed West End revival of Guys and Dolls, starring Rebel Wilson, which received six Olivier Award nominations (Savoy Theatre, Phoenix Theatre, Chichester Festival Theatre.) In his review for the New York Times, Ben Brantley called it “Pure, unforced pleasure...a boozy, bawdy party,” The Guardian’s Michael Billington called it “An expert revival...delivered with grace and elan,” and Dominic Maxwell of The London Times wrote, “Gordon Greenberg’s production leaves the whole audience purring with pleasure.”

Greenberg co-wrote and directed the Broadway stage adaptation of Irving Berlin’s Holiday Inn at Studio 54 for Roundabout Theatre Company, Universal Pictures Stage Productions, and PBS Television’s Great Performances. In its review, Variety said “Holiday Inn, the 1942 film, has gotten a complete and first-class stage redo... Director Gordon Greenberg and co-writer Chad Hodge have significantly rethought, reshaped and revitalized the script, giving the show more heart, a modern sensibility and a joyful spirit.” Deadline called it “An endorphin assault, inducing warm bath pleasure like no other show since 42nd Street.” It premiered at Goodspeed Musicals, where it had the longest run of any show in that theatre’s history. Recent directing work includes The Secret of My Success for Universal Stage Productions, the North American premiere of Piaf/Dietrich for Mirvish in Toronto, the world premiere of The Heart of Rock and Roll, the new Huey Lewis musical, which had a record breaking run at The Old Globe and will premiere on Broadway next season, Terms of Endearment at the Geffen Theatre for Greg Berlanti, starring Alfred Molina and Calista Flockhart, the London revival of Barnum for the Menier Chocolate Factory, which the Guardian called a “Charming, toe tapping carnival,” and the Independent called a “Flashy, warm-hearted, striking production,” and he wrote the new book of Meet Me In St. Louis for the St. Louis MUNY’s 100th Anniversary and co-wrote (with Michael Weiner) tv movies for Disney Channel and Nickelodeon. Other work includes the acclaimed New York revivals of Jacques Brel... (Drama Desk, Drama League, Outer Critics noms) and Working (adapted with Stephen Schwartz & Lin Manuel Miranda, Drama Desk Award, 59 E 59, Old Globe, Broadway Playhouse Chicago, Asolo Rep), the stage adaptation of Disney’s Tangled, and numerous regional productions at Williamstown, Goodspeed, Paper Mill, MUNY, Dallas Theatre Center, Capital Rep, Signature, Theatreworks Palo Alto, NY Stage & Film, and the Bucks County Playhouse. As an actor, he has appeared on Broadway, Off-Broadway and on television. He is also deeply involved in education as Co-Artistic Director of the Broadway Teachers Workshop and has taught master classes at the University of Michigan, University of Oklahoma, N.Y.U., Belmont University, Syracuse University, Arts Ed London, Broadway Moscow, Broadway Dreams (Berlin), etc. Education: Stanford University, NYU, RADA.
Steve Rosen has also collaborated with David Rossmer on a number of projects, including The Other Josh Cohen which was nominated for six Drama Desk Awards (including Outstanding Musical, Book, Music and Lyrics) and a Lucille Lortel Award for Best Musical. The show is about to complete a critically acclaimed six month extended Off-Broadway commercial engagement at the Westside Theatre in New York City. He and Mr. Rossmer have recently been hired to write the book, music and lyrics for Broadway Vacation, an original Broadway musical with an original story based on the characters from the classic Warner Brothers films, scheduled to play Seattle’s 5th Avenue Theater in 2021. Rosen and Rossmer also currently have an agreement with Radical Media to package and sell their hour long dramatic television series “Get In, Get Out.”

Steve was also one of the co-creators, writers and hosts for the comedy improv variety show Don’t Quit Your Night Job, which began at Joe’s Pub in downtown NYC and migrated Off-Broadway to the HA! Comedy Club in Times Square, The Zipper, The Julia Miles Theater, Le Poisson Rouge, 54 Below and most recently as the opening night entertainment at BroadwayCon. Rossmer and Rosen wrote, with Dan Lipton, The Great Broadway Shuffle, which Rosen has performed to standing ovations at Joe’s Pub, Ars Nova and at the American Airlines Theater on Broadway.

As an actor, Steve has worked extensively on stage and screen. He currently plays recurring roles on NBC’s “Law and Order: SVU”, Fox’s “The Resident” and has been nominated for a Drama Desk Award for his performance in The Other Josh Cohen as well as a Lucille Lortel Award for his performance in Pretty Filthy for The Civilians. He also originated principal roles in the original Broadway companies of Monty Python’s Spamalot, Aaron Sorkin’s The Farnsworth Invention and the 2009 revival of Guys & Dolls.

Director’s Note

Theatre in the time of Covid. What a strange world we live in. This pandemic has had a devastating impact on the live performance industry, so this production is particularly meaningful as it’s the first drama production the University has had with a live audience since all this began. Knowing that this is our current reality, I chose the play very carefully. I wanted to find something that would allow for our performers to socially distance themselves from each other and I desperately wanted to find something that would make us laugh. I was delighted when I found Dracula: A Comedy of Terrors.

It is the most ridiculous of plays -- ridiculous in the best possible way. As luck would have it, I was able to cast the show with a bunch of ridiculous humans. It warms my heart to see this ensemble supporting each other, taking risks, being vulnerable, and being so, so silly. We spend our days laughing, working our butts off and looking for every possible moment to do something ridiculous on stage. Pretty great way to spend the day.

The sound in this play is also unique. I am a big fan of incorporating design elements into the process early in the game. We had our musician and foley artists with us on
day one of rehearsals and they have been with us ever since. Having this time has allowed us to create a dynamic, live sound scape that adds another layer to the presentation that I hope you enjoy as much as I do.

A big thank you to our stage management team for keeping us on track with such positivity, and for being my right hand. Another big thank you to our production and design team for working so tirelessly to make this play lift so beautifully from the page to the stage. And of course, a final big thank you to the husband, the kid, and the dog for being so patient and supportive while I spend all my time in the theatre.

As you watch our play, I ask that you allow yourself to embrace the silliness of it all and get swept up in just how wonderfully ridiculous a story can be. We hope you enjoy Dracula: A Comedy of Terrors.
Acknowledgements:

The Cast and Crew of DRACULA: A COMEDY OF TERRORS would like to extend our heartfelt thanks to these individuals and businesses whose generosity greatly assisted us in developing the play:

New West Theatre
  Cole Fetting
  Calvin Toth
  Chris Morris
Bridge City Barbers and Style Lounge

Territorial Acknowledgement...

Oki, and welcome to the University of Lethbridge. Our University’s Blackfoot name is Iniskim, meaning Sacred Buffalo Stone. The University is located in traditional Blackfoot Confederacy territory. We honour the Blackfoot people and their traditional ways of knowing in caring for this land, as well as all Aboriginal peoples who have helped shape and continue to strengthen our University community.
Department of Drama Faculty

Justin A. Blum, PhD
Lee Burckes, BA, MFA
Jim Dobbin (Calgary Campus), BA, BEd, MFA
Nicola Elson, BFA, MFA
Gail Hanrahan, BA, MFA
Gabrielle Houle (Adjunct Faculty), PhD
Doug MacArthur (Associate Dean) BA, MFA
Deric Olsen (Chair of the Drama Department), MFA
Jorge Sandoval (Adjunct Faculty), BFA, MFA
Shelley Scott, BA, MA, PhD
Dave Smith, BFA, MFA
Aaron Taylor, BA, MA, PhD
Mia van Leeuwen, BA, MFA
Julia Wasilewski, BA, BFA, MFA
Jay Whitehead, BFA, MFA
Charlie Wilson-Borella, BFA, MFA

Professors Emeriti

Ron Chambers
Lisa Doolittle
Richard Epp
Brian Parkinson
Leslie Robison-Greene
Ches Skinner

University Theatre Staff:

Kelly Roberts, BFA
D.A. Smurlick
Mike Takats

Carpentry and Props:

Arlene Curran, Journeyman Carpenter
Jennifer Hare (on leave) BA Honors
Baz Skinner, BA

Costume:

Teresa Heyburn, BFA
Lynn Hopkins, BFA

FFA Dean’s Office:

Operations Manager:
Amanda Berg, BA, BMgt

Manager of FA Facilities:
Niall Donaghy, MFA

Admin Assistant & Promo Design:
Sarah Hilliard, BA

Admin Support:
Shawn Coburn, BSW

Box Office & Front of House:

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Laura Ferguson
Cole Fetting
Lauren Moore
Jazden Smith
Colton Vanhooren