

STATE UNIVERSITY OF NEW YORK AT NEW PALTZ
DEPARTMENT OF THEATRE ARTS PRESENTS



SHREK THE MUSICAL

BASED ON THE DREAMWORKS ANIMATION MOTION PICTURE AND THE BOOK BY WILLIAM STEIG

Originally produced on Broadway by DreamWorks Theatricals & Neal Street Productions

Book & Lyrics by **David Lindsay-Abaire**

Music by **Jeanine Tesori**

Original Production Directed by **Jason Moore & Rob Ashford**

Directed by **Zach Gibson '19 (Theatre Arts)**

Music Direction by **Nathan W. Perry**

Music Supervision by **Brittany Proia**

Choreography by **Hailey Cooknick**

APRIL 17-19, 24-26 @ 8 P.M.

APRIL 19, 26-27 @ 2 P.M.

Parker Theatre

Parker Theatre is situated on the ancestral land of the Esopus, Lenape, and Munsee people.

**2 ACTS | 2 HOUR & 10 MINUTE RUN TIME |
10-MINUTE INTERMISSION | KID-FRIENDLY (AGES 4+) |
USE OF THEATRICAL SMOKE & HAZE EFFECTS**

"I'm a Believer" by Neil Diamond

SHREK THE MUSICAL is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.mtishows.com

DRAMATURG NOTE

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Christopher Etienne | Dramaturg

“What makes us special, makes us strong.”

If you didn't already know, the beloved animated DreamWorks film *Shrek* has been transformed into a musical spectacular. *Shrek the Musical* takes the classic story of a not-so-scary ogre named Shrek (of course) and his sidekick Donkey (of course), embarking on a noble quest to save the land from the evil lord Farquaad and rescue the lovely princess Fiona from a terrible fate, while singing catchy musical numbers.

Shrek the Musical explores themes of community, finding your place, and the power of being different. This musical highlights the importance of embracing individuality and finding community, demonstrating that true friendship can blossom even between unlikely duos!

In this production, the SUNY New Paltz Theatre Arts Department took *Shrek the Musical* off the traditional proscenium stage to instead perform it here, in a thrust, with a Renaissance Faire flair. The thrust stage provides a more intimate staging, which allows the audience to feel closer to the characters as they travel from Shrek's swamp all the way to the Kingdom of Duloc.

Our immersive production does not shy away from issues that happen in our real world today, such as discrimination based on appearances, gentrification, and an overuse of power. The show's turning point is "Freak Flag," a vibrant anthem of self-acceptance. The fairytale creatures, banished for their differences, choose to stand tall rather than hide. *“What makes us special makes us strong!”*

The outcasts are not just whimsical fairytale creatures, they're stand-ins for anyone who's ever been called *“too much,” “not enough,”* or simply *“FREAK.”* Shrek and Fiona's mirrored journeys from self-loathing and isolation to self-love are reminders that true *“happily ever afters”* come not from changing ourselves to fit the perfect storybook, but from rewriting the story to make room for everyone's unique selves!

*“We will write them, we will tell them, you will hear them, you will smell them.
This is our story!”*

DIRECTOR'S NOTE



Zach Gibson '19 (Theatre Arts) | Director

Why Shrek, Why Now?

That's the question I kept asking myself when I started on this journey to Duloc.

Shrek has been a part of my life since its premiere in 2001 and to give it some context, I was eleven. On the surface, it's a family friendly comedy that blends the classic fairytale stories through a unique perspective. When we dig deeper the movie expresses universal themes about identity, acceptance, and the power of community. Every character in this show is dealing with the narrative of a story someone else wrote for them—stories that don't always fit who they really are or match their lived experience. Shrek invites us to question those stories: Who gets to write them? Who gets left out? And what happens when we decide to write our own?

At the center of it all is Shrek. He has spent his life living by an Ogre code of Isolationism and rejection of the outside world. The Fairytale Creatures, who are exiled to the swamp, thrust Shrek into a journey toward finding himself evidently rewriting a story he thought was always prewritten for him. We learn that behind that isolationist mindset and thick emotional wall, exists someone who just wants to be loved for who they are. Enter Donkey, loud, spontaneous and impossible to shake. He becomes the catalyst that brings Shrek closer to revealing himself. By simply being there (and refusing to go away), Donkey helps Shrek to open up. Donkey reminds us that real connection isn't always easy—but it's often found in people who show up with patience, persistence and joy. Sometimes, it takes the right person, or in Shrek's case, the right Donkey to help us tear down the walls that we have built ourselves..

Farquaad, on the other hand, shows us what happens when power is used to exclude rather than to uplift those around us. He's so obsessed with this desire for perfection that he pushes out anyone who doesn't fit his ideal version of society. His need for control comes from a deep place of insecurity and rejection of his upbringing. In denying his truth, he looks to build a society that reflects that same intolerance. His kingdom thrives on an illusion of order, maintained at the expense of diversity, empathy and ultimately truth. Sadly, Farquaad's world isn't too far from reality. Systems that exclude and marginalize others exist all around us. The Fairytale Creatures mirror those groups in real life that are excluded and marginalized for who they are. They become a powerful symbol of resistance and what it means to claim space in a world that tries to push you out.

In a world that too often divides and excludes, Shrek The Musical asks us to explore who we are, celebrate what makes us different, and find connection in unexpected places and people. This show is for anyone who's ever felt like they didn't quite fit in. It's a reminder that there's power in rewriting the story, that magic lives in the parts of ourselves that we may not want to share, and that home is sometimes found in the most unlikely of communities.

Thank you for being here and joining us. We hope this story makes you laugh, think, and maybe—just maybe—inspire you to write your own happy ending.

BIOGRAPHIES



Author:

DAVID LINDSAY-ABAIRE is a Pulitzer Prize winning playwright, screenwriter, lyricist and librettist. His most recent play, *Ripcord*, opens this fall at Manhattan Theatre Club. His previous play *Good People* premiered on Broadway, was awarded the New York Drama Critics Circle Award for Best Play, The Horton Foote Prize, The Edgerton Foundation New American Play Award, and two Tony nominations. His play *Rabbit Hole* received the Pulitzer Prize for Drama, five Tony nominations, and the Spirit of America Award. David also wrote the book and lyrics for *Shrek the Musical*, which was nominated for eight Tonys, four Oliviers, a Grammy, and earned David the Ed Kleban Award as America's most promising musical theatre lyricist. David's other plays include *Fuddy Meers*, *Kimberly Akimbo*, *Wonder of the World* and *A Devil Inside*, among others. In addition to his work in theatre, David's screen credits include his film adaptation of *Rabbit Hole*, Dreamworks' *Rise of the Guardians*, and the upcoming *Family Fang*, starring Nicole Kidman, Christopher Walken and Jason Bateman.

Original Production Directors:

JASON MOORE (Director). Broadway: Avenue Q, Steel Magnolias. Carnegie Hall: Jerry Springer: The Opera. Off-Broadway: Speech and Debate (Roundabout), Avenue Q (the Vineyard), Guardians (the Culture Project), The Crumple Zone. Associate directing: Les Misérables (Broadway, national tour), Ragtime (Vancouver). Writer: The Floatplane Notebooks (Charlotte Repertory Theatre). TV directing: episodes of Dawson's Creek, Everwood, One Tree Hill and Brothers and Sisters. Jason has a BS in performance studies from Northwestern University.

ROB ASHFORD won the 2012 Olivier Award for his production of *Anna Christie* starring Jude Law and Ruth Wilson at London's Donmar Warehouse. The production opened to rave reviews with The Independent's anointing it as "picture perfect" and David Benedict stating that "the production's hallmark is its boldness." Rob most recently directed the Broadway revival of *Cat on a Hot Tin Roof* starring Scarlett Johansson, and *Macbeth* with Sir Kenneth Branagh at New York's Park Avenue Armory and The Manchester International Festival. The Telegraph claimed "This is a *Macbeth* that won't just go down as a highlight of the Manchester International Festival but as one of the Scottish Play's great revivals."

Read more at www.mtishows.com/authorbios.

CAST



Lee Camara | Shrek

Gab Salerno | Fiona

Jayden Jordan | Donkey

Julia Dubinsky | Farquaad

Charlie Downey | Happy Person, Peter Pan, Guard, Greeter, Knight, Rat Dancer,
Grumpy

Donnie Tiburcio | Little Ogre, Baby Bear/Elf, Travel Puppets, Pied Piper, Baby
Bear

Emilia Guzzetta | Queen Lillian, Sugar Plum Fairy, Gingy, Guard, Duloc Dancer,
Travel Puppet, Rat Dancer

Jack Edmonds | Papa Ogre, Papa Bear, Thelonius, Travel Puppet

Jessica Morales | Mama Bear, Teen Fiona, Rat Dancer

Joseph Basile-Faicco | King Harold, Big Bad Wolf, Guard, Knight, Swing for
Shrek & Donkey

Julie Deltuvia | Happy Person, Pig, Duloc Dancer, Travel Puppet, Rat Dancer,
Blind Mouse

Kyra Saffon | Wicked Witch, Guard, Duloc Dancer, Travel Puppet, Rat Dancer

Lia Cardone | Mama Ogre, Fairy Godmother, Duloc Dancer, Dragon, Rat Dancer

Luke Anderson | Pinocchio, Duloc Dancer, Knight, Rat Dancer

Ryen Weston | Happy Person, Pig, Duloc Dancer, Travel Puppet, Rat Dancer,
Blind Mouse

Sara McAuliffe | Happy Person, Pig, Duloc Dancer, Travel Puppet, Rat Dancer,
Blind Mouse

Thea Silverstein | Young Fiona, Ugly Duckling, Rat Dancer

Zach Gamache | Captain of the Guard, Duloc Dancer, Knight, Rat Dancer, Bishop

Alli Byrne | Off-Stage Swing for Farquaad & Pinocchio

Eileen Bronk | Off-Stage Swing for Fiona & Dragon

Liz Howe | Off-Stage Swing for Female Presenting Fairytale Creatures

Nova Bulin | Dance Captain, Dance Swing, Rat Tapper

CREATIVE TEAM



Director | **Zach Gibson '19 (Theatre Arts)**

Assistant Director | **Grace Hoey**

Music Director | **Nathan W. Perry**

Music Supervisor | **Brittany Proia**

Choreographer | **Hailey Cooknick**

Assistant Choreographer | **Nora-Lise Hamre**

Production Stage Manager | **Luiza Braga**

Assistant Stage Managers | **Aditri Khadilkar & Meara LeFevre**

Production Assistants | **Michelle Edwards, Liam Gorelin & Devorah Strangways**

Assistant Stage Manager Substitutes | **Kiersten DeLorey, Arianna Robinson, Jess Romanowski & Barclay Travis**

Dramaturg | **Christopher Etienne**

Scenic Designer | **Dan Daly**

Technical Director | **Joel Sherry**

Costume Designers | **Charlotte Palmer-Lane & Olivia Riddle**

Sound Designer | **Dean Mahoney**

Lighting Designer | **Max Rosenfeld**

PRODUCTION STAFF



Costumes:

Costume Director | **Kaitlyn Kociela Taylor**

Assistant Costume Designers | **Cookie Richards, Natalie Stockmeyer**

Hair & Makeup Supervisors | **Athena Holman, Brionna McDonald**

Wardrobe Supervisor | **Hannah Goldberg**

Assistant Wardrobe Supervisor | **Athena Holman**

Costume Craft Technicians:

X Alexander
Campbell Brown
Julia Dubinsky
Hannah Goldberg
Tierney O'Brien
Cookie Richards
Arianna Robinson
Dani Rosenfeld
Lily Rutski
Natalie Stockmeyer

Costume Stitchers:

Elizabeth Baldwin
Michaela Browne-Gallagher
Nova Bulin
Lee Camara
Noah Cruz Hernandez
Evelina Deryabina
George Folise
Ellis Jablonski
Madison Kaplan
Keren Kwarteng
Aila Moses
Mia Rinaldi
Kyra Saffon

Kevin Shortell
A'Leigha Smalling
Francesca Stanberry-Beall
Rome Torres
Ryen Weston

Dressers:

Rocco Grancio
Abby Lattanzio
Lennon Lotardo
Avery Pulcher
Cookie Richards
Meagan Rosado
Natalie Stockmeyer
Paige Teixeira
Naya Vulaj

Scenic, Carpentry & Puppets:

Assistant Scenic Designer | **Heather Kuhn**
Assistant Props Managers | **Amelia Kovtun, Amelia Murray**

Props Crew:

Eileen Bronk
Blake Genuario
Emily Glass
Marissa Gordon

Puppetry Design & Construction | **Gianna Rojas**
Assistant Technical Directors | **Bridget Donnelly & Erin Quigley**
Lead Carpenter | **Ethan Jones**

Scenic Production Crew:

Kenny Annunziata
Jack Barry
Luiza Braga
Ray Buchanan
Sydney Button
Nikki Chitty
Ainsley Clagett
Michael Colantuoni
Esmeralda Cotto
Kiersten DeLorey
Derrick Ellison
George Folise
Bree Forte
Marissa Gordon
Katarina Grunwald
Katelyn Haubrick
Ethan Hecker
Elizabeth Howe
Jabzy Kisob
Madison Kaplan
Eamon Keuper
Amelia Kovtun
Adrian Leary
Taylor Mulcahy
Keelin Naylor
Khris Pendleton
Michael Puglisi
Erin Quigley
Mia Rinaldi
Gina Ruiz
Tatum Seigel
Nathalie Stockmeyer
Alexandra Strock
Alyssa Turcotte
Jianna Wong

Scenic Artists:

Raeanna Hoskinson
Heather Kuhn
Olivia Riddle
Julia Wilson

Sound:

Assistant Sound Designer | **Oz Fen Wang**
A1 | **Ethan Maguire**
Production Audio / A1 Assistant | **Jake Rizzo-Harrell**
Crew Head / Head A2 | **Phoebe Albro**
A2s | **Paige Mansfield, Miles North & Mars Pugliese**

Load in Crew:

Phoebe Albro
Emma Holder-Young
Bree Forte
Jayden Trim
Miles Noth
Paige Mansfield
Mars Pugliese

Lighting:

Assistant Lighting Designer | **Max Auerbacher**
Production Electricians | **Jess Romanowski & Theo Wright Lighting**
Programmer | **Maya Battistella**
Light Board Operator | **Ray Buchanan**
Followspot Operators | **Sky Rolnick, Kaida Warwick & Keelin Naylor**
Fire Watch | **Alina Estep & Elisa Rosario**

Electricians:

Max Auerbacher
Maya Battistella
Kiersten DeLorey
Meg Hobson
Elisa Rosario
Max Rosenfeld
Bradley Stanton
Rome Torres
Declan Caulfield

Social Media:

Social Media Coordinator | **Gab Salerno**

Social Media Editors:

Luke Anderson
Emilia Guzzetta
Joseph Basile-Faicco
Erin Quigley
Nora-Lise Hamre

Orchestra:

Conductor/Key 1 | **Nathan W. Perry**
Key 2 | **Ricky Romano**
Guitar | **Paul Miller**
Bass | **Mike Aiese**
Drums & Percussion | **Chris Wengert**
Reeds | **Jenny Hill**
Trumpet | **John Barath**
Trombone | **Stephen Whimble**

ACKNOWLEDGEMENTS



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UPCOMING PRODUCTIONS



New Pages

An undergraduate writing showcase co-presented with the Department of English
Monday, April 21 @ 8 P.M.
Tuesday, April 22 @ 8 P.M.
Parker Theatre
Free & Open to the Public

TICKET OFFICE



BOX OFFICE INFORMATION

845-257-3880
boxoffice@newpaltz.edu
<https://www.newpaltz.edu/tickets>

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