

DIE YOUNG \* LIVE FOREVER

LESTRAIT

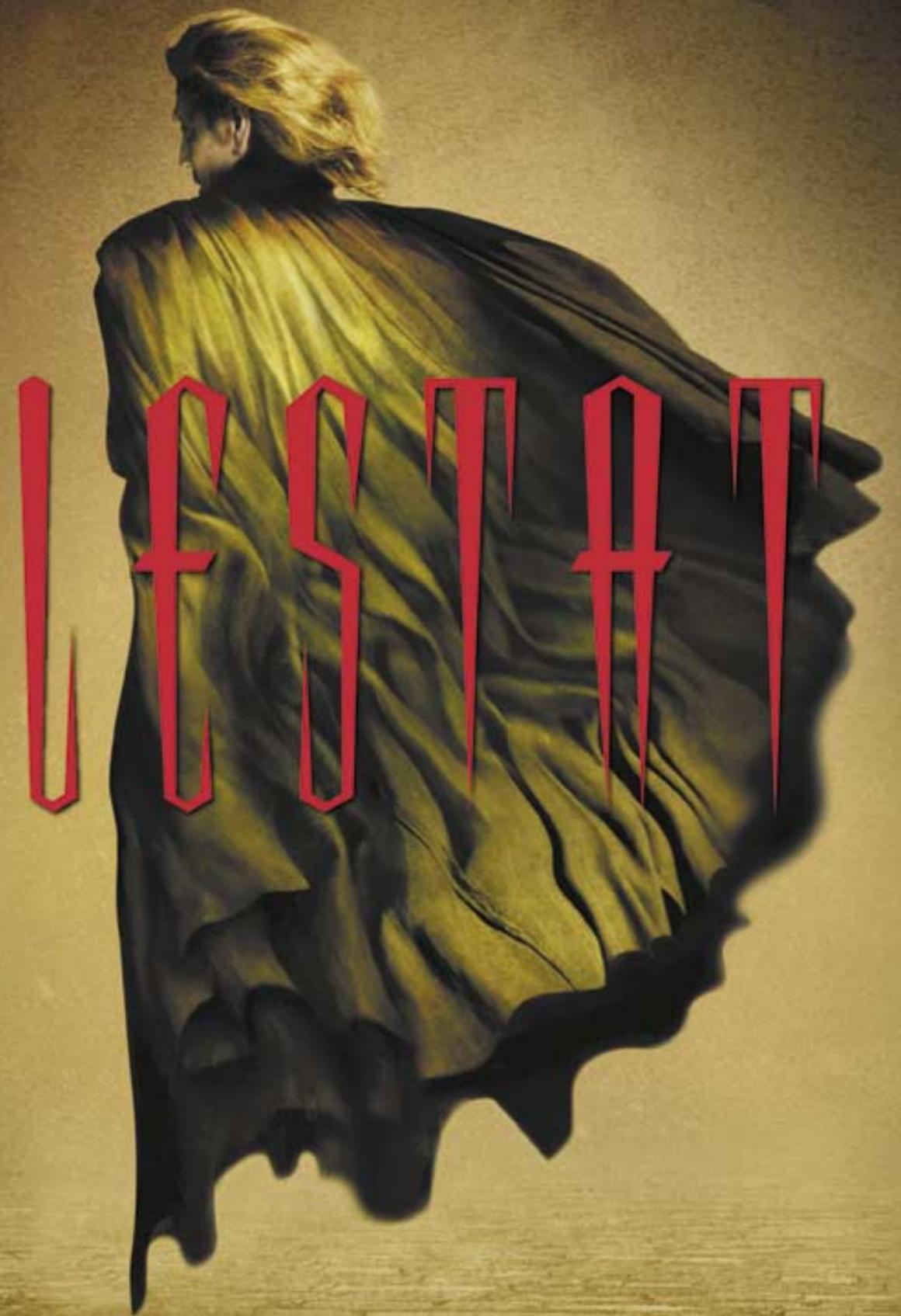


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WARNER BROS. THEATRE VENTURES

*presents*

# LESTAT

BASED ON THE VAMPIRE CHRONICLES BY  
**ANNE RICE**

*Music By*

**ELTON JOHN**

*Lyrics By*

**BERNIE TAUPIN**

*Book By*

**LINDA WOOLVERTON**

*Starring*

**HUGH PANARO**

**CAROLEE CARMELLO JACK NOSEWORTHY**

**JIM STANEK RODERICK HILL MICHAEL GENET ALLISON FISCHER**

*Featuring*

**RACHEL COLOFF NIKKI RENEE DANIELS JOSEPH DELLGER COLLEEN FITZPATRICK CHRIS PELUSO  
MEGAN REINKING DREW SARICH SARAH SOLIE AMY SPARROW WILL SWENSON STEVE WILSON TOMMAR WILSON**

*Set Design*

**DEREK McLANE**

*Costume Design*

**SUSAN HILFERTY**

*Lighting Design*

**KENNETH POSNER**

*Sound Design*

**JONATHAN DEANS**

*Visual Concept Design*

**DAVE MCKEAN**

*Wig & Hair Design*

**TOM WATSON**

*Make-Up Design*

**ANGELINA AVALONE**

*Fight Director*

**RICK SORDELET**

*Vocal Arrangements*

**TODD ELLISON**

*Musical Supervisor*

**GUY BABYLON**

*Orchestrations*

**STEVE MARGOSHES  
& GUY BABYLON**

*Incidental Music Arrangements*

**& Music Direction  
BRAD HAAK**

*Music Coordinator*

**JOHN MILLER**

*Casting*

**JAY BINDER C.S.A./  
MARK BRANDON**

*Production Stage Manager*

**BONNIE L. BECKER**

*Associate Director*

**SAM SCALAMONI**

*Associate Musical Stager*

**CYNTHIA ONRUBIA**

*Associate Scenic Design*

**BRYAN JOHNSON**

*General Management*

**ALAN WASSER ASSOCIATES  
ALLAN WILLIAMS**

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**TMG-THE MARKETING GROUP**

*Musical Staging by*

**MATT WEST**

*Directed by*

**ROBERT JESS ROTH**

THE MIND OF ANNE RICE  
THE MUSIC OF ELTON JOHN & BERNIE TAUPIN

THIS IS THE INAUGURAL PRODUCTION OF WARNER BROS. THEATRE VENTURES

# CREATING LESTAT AND LOUIS

BY ANNE RICE

Go back. The quiet of the night in Berkeley, California in 1969 I was sitting there at the typewriter in the precious time, after the routine work of life was finished, and thinking: "What would it be like if you could get a vampire to tell you just what it was like? If you could get him to explain the relationship between himself and his victim -- I mean, getting that close to someone unique and living and loving, and then taking that life. What is this like?" I began to write the short story: "Interview with the Vampire."

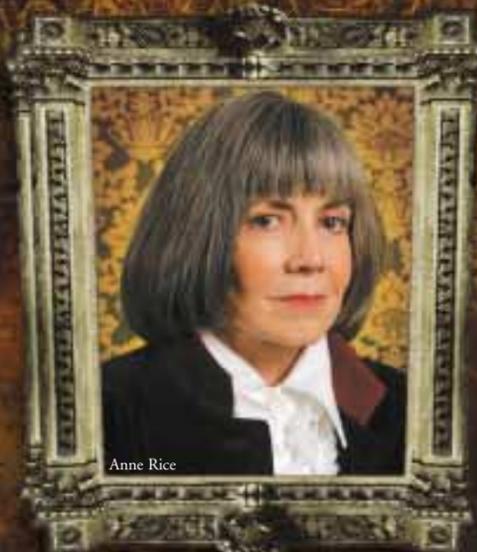
Flash forward to 1972. I'd done about three drafts. We were in the living room of our apartment in Berkeley, and a friend said: "I think you have something there, something you can really go with." Just a few words. Were they determinative? I don't know. What happened was this. I started to re-write the story for a collection of stories. And the rest of the collection fell away. I was in the story with Louis, and he had a name for the first time, and then came Lestat, the maker, a blaze into which I never really looked, a blaze that kept growing as I was Louis, being made a vampire, being forced out into a great gloom in which despair seemed the inevitable verdict. Louis refused the verdict. Louis demanded that life mean something, no matter how monstrous he was, no matter how brutal and indifferent the universe seemed. On and on, I was Louis; but there was Lestat exploding, filling the developing novel with a great pervasive heat. There was Lestat suddenly dancing under the gaslamp, cape flaring, mocking the passersby. Louis told his story. Lestat was vanquished -- punished maybe for having created Louis and the child vampire Claudia as monsters. But Lestat never really gave up; Lestat wasn't finished. Lestat was the fire that never went out, and then years later roared into the conflagration that was the second book, Lestat's own book, the story of one who was determined to be good at being bad, if that was what he had to do, Lestat, made a monster against his will, and insisting: "I will be the hero of this, you understand me? I will never grieve for myself." It was Lestat who saw the world as the Savage Garden, and spoke of Hell's Bells echoing in his mind, bells calling him to be strong, to go forth, to do what he must do to be ever more bright and fierce and irresistible in the seeming chaos and beauty that surrounded him.

Why were these characters born? Why were they everything that I knew? Why was I able to talk about what mattered to me when they started talking? Fantasy, the much abused word, was merely a doorway through which I walked to enter my reality: a doorway to the place where I could bring it all together, where I could say: I will be the hero of this, you understand me?"

October 8, 2005, La Jolla, California.

GABRIELLE: Carolee Carmello, LOUIS: Jim Stanek, NICOLAS: Roderick Hill, LESTAT: Hugh Panaro, CLAUDIA: Allison Fischer, ARMAND: Jack Noseworthy, MAGNUS: Joseph Dellger, MARIUS: Michael Genet.

Cast and Anne Rice photography by: Paul Kolnik, Background image: *Lestat* set rendering by Derek McLane



Anne Rice



# FROM PAGE TO STAGE: LESTAT'S JOURNEY

By: Robert Jess Roth

The story of the development of *Lestat* begins backstage in Elton John's dressing room at Madison Square Garden in 1999. Elton and I had been looking for a project to collaborate on and I'd been thinking about *The Vampire Chronicles*

for a long time. I had prepared a very detailed pitch for Elton: why the books would make a good musical; the fact that the stories weren't really about vampires at all but addressed big human themes like loss, family, and choice; and the story had big events and large emotions that you could sing about. I got about as far as "Have you ever read any of Anne Rice's *The Vampire--*" before Elton jumped in, "I've read them and I love them. They'd make an amazing musical. That should be our next project." Wow. That was easy! If the rest of the process had been as simple, you would have been reading this four years ago!

With Elton on board, I began to track down the stage rights, which led me to Warner Bros. and producer Gregg Maday. While this rights search was going on I asked Linda Woolverton to write the book and Elton told me he wanted to ask Bernie Taupin to write the lyrics. Once it looked certain that the rights were ours, Elton set up a lunch with Linda and Bernie and me, and it was clear right away that we were on the same page about how we wanted to present the material. Bernie said yes, making this the first time that he and Elton have collaborated on a musical. I was overjoyed to know that, finally, this legendary song writing team would collaborate on a Broadway musical.

Linda, Bernie and I decided that we would study up on the books but not talk about them to each other until we all met in Las Vegas for a week of what Bernie called "vampire boot camp." We created an outline and spotted where we felt the songs would fit. Shortly thereafter, Linda and Bernie began writing. I don't know if I can accurately describe the thrill I felt the first time I read Bernie's lyrics. They captured the complexity and emotions of the story so completely. Linda's first draft was equally compelling. She managed to take the scope of Anne's very complicated stories and transform them into an elegant tale for the stage of Lestat's life from mortal man into immortal being.

As always in their collaboration, Bernie's words come first, then Elton sets them to music. Elton wrote the entire score over a two-week period in an inspired outpouring of music. Every day he would call and play me a new song. (Yes, these were some of the most exciting phone calls I've ever had).

And the process continues, through casting and design, into rehearsals and performances in San Francisco, to opening night on Broadway and beyond. It has been more than 25 years since I first picked up *Interview*, and Anne's writing continues to bring me great pleasure.



Hugh Panaro



Carolee Carmello



Jack Noseworthy

Cast and Robert Jess Roth photography by: Paul Kolnik  
Background art: created by Dave McKean for *Lestat*

# A NON VAMPIRE VAMPIRE MUSICAL

By Bernie Taupin

Anne Rice's stories have always been for me more than simply tales of vampires adrift through the centuries. I have never found anything remotely clichéd about her immortals. They are in many ways more human than most of those they take in order to survive. Their senses are heightened, so their passions and the moral issues they face become magnified to a surreal intensity. This to me is what the show embodies, a moral man in an amoral world.

The traditional world of the vampire was turned upside down by Anne Rice. Her characters are sleek and sexy, infused with all the complexities of history's great heroes. No Lugosi—pale and veiled by his cape, no hissing “Hammer” villains, in fact none of the undead's traditional accoutrements. I suppose what I'm saying is that this could be labeled a “non-vampire, vampire musical.” Strange as it may seem it's oddly true.

We have gone out of our way to stage something that is a composite of rich history and contemporary stylization melded with extraordinary graphic images. I am aware that skepticism is inevitable. After all, the immediate image of singing vampires can induce a veritable wave of hilarity and sarcasm. I've no argument other than I think you'll be surprised how well it works and how natural it seems. Our vision has always been a stylish, sexy, intelligent show that is stripped of gothic clichés and that displays the vampire dealing with his damnation on a startlingly realistic and human level. Writing the songs for this show has been one of the most enjoyable experiences of my career. I was terrified at first and found the whole process daunting. I do after all come from a background of rock where the 4-minute fix is a staple of the genre. Please let me make this clear: this is not a rock opera.

## OUR FINEST WORK

By Elton John

*Interview with the Vampire* has long been one of my favorite books and Anne Rice one of my favorite writers. Being able to combine these worlds into one piece of musical theater has been enormously fulfilling for me and one of the highlights of my professional career. I'm tremendously proud of *Lestat*.

I first discovered the joys of writing for the theater when I worked on *The Lion King*, *Aida* and *Billy Elliot*. With *Lestat*, it's a whole new experience as I've had the chance to work with my writing partner, Bernie Taupin, on his first musical, which makes it all the more special. I'm extremely confident that this is our finest work.





# SYNOPSIS

By **Linda Woolverton**

## PROLOGUE

A handsome, fashionable young man reveals that he is a vampire and sits down at a laptop computer to write his life story.

## ACT ONE

Lestat, a young, independent and strong-willed aristocrat, is an outsider in his own family. His mother, Gabrielle, urges him to escape the family and their oppressive way of life, so Lestat and his childhood friend Nicolas run away to Paris where they thrive working in the theatre. Just as Lestat has found acceptance and happiness, the vampire Magnus snatches Lestat from his mortal life and gives him the Dark Gift of immortality. Magnus then throws himself into a fire leaving Lestat with no one to guide him in his new existence. Lestat refuses to be doomed by the situation, but he is caught in a moral dilemma because he is a moral man who now must kill to live. As a vampire, Lestat suffers from loneliness, but he will not make Nicolas into a vampire because he loves him. He does, however, give his mother the Dark Gift on her deathbed. Lestat and Gabrielle encounter the vampire Armand who controls a small coven of vampires. Armand takes Nicolas as bait to ensnare Lestat and Gabrielle and, in retaliation, Lestat frees the coven vampires from their miserable existence by offering them a more enlightened way of life. Nicolas finally convinces Lestat to grant him immortality, but he does not have the mental stamina for the vampire life and he sinks into an almost catatonic state. To help the coven survive among mortals, Lestat gives them the theatre as their sanctuary. Armand warns Lestat that he will eventually go mad if he continues to live among mortals. But Lestat does not heed the warning and his arrogance prevents him from seeing Armand's anger and resentment. Lestat and Gabrielle journey through Europe, Greece and Egypt in search of the ancient vampire Marius, Armand's creator, in the hopes that he can show them how to survive eternity. Armand writes Lestat informing him Nicolas has committed suicide. Gabrielle desires to be free of all mortal ties and she leaves Lestat for the natural world beyond mankind. Suffering a double blow of guilt and loss, Lestat seeks solace in the earth. Time passes until at last, Marius appears from out of the sky and pulls Lestat from the earth.

## ACT TWO

Marius heals Lestat by allowing him to drink his ancient blood, and serves as his mentor. Marius won't speak of Akasha and Enkil, the mother and father of all vampires, nor will he give Lestat the answers he seeks. Instead, he sends Lestat out to live a complete human lifetime which will enable him to come to terms with his existence as a vampire. In the New World Lestat impulsively makes Louis into a vampire because he reminds him of Nicolas. Louis becomes filled with guilt and remorse and Lestat tries to ease his pain by making Claudia, a young girl, into a vampire. Claudia makes Louis happy and the little vampire family thrives for thirty years. As Claudia matures, she grows bitter and vengeful against Lestat for trapping her in a child's body forever. Without Louis knowing, Claudia carries out a plot to "murder" Lestat by drugging him and slitting his throat. But she doesn't understand that a vampire cannot die in the mortal way. Louis protects her by burning the house down as Lestat lays on the floor begging for help. Three years later, Lestat finally has gained the strength to return to Europe. He goes to Armand full of remorse for the mistakes he's made. Armand does not let on that both Louis and Claudia have joined the vampire coven at the theatre. Armand lays a trap and takes the unsuspecting Lestat to a performance where he sees Claudia and Louis performing in a "vampire" play. Despite Lestat's protests, Claudia is tried and executed by the coven for attempting to kill Lestat. Devastated by the loss of their child, Louis leaves Lestat forever. Armand admits to Lestat that he orchestrated Claudia's death purely for revenge. Lestat retaliates by telling Armand that Marius has nothing but disdain for him and feels great remorse for giving him the gift of immortality. Enraged, Armand throws Lestat from the rooftop. Marius resurrects Lestat for the second time and transports him to his sanctuary in Greece. Lestat tells Marius that he has come to terms with what he is. He knows he must face eternity alone and he vows never to make another vampire and never to kill the innocent. Satisfied that Lestat has found his own moral compass, Marius reveals a hidden vault where he safeguards Enkil and Akasha, the mother and father of all vampires. Thousands of years old, they are like living statues. True to his nature, Lestat boldly kisses Akasha on the lips. Akasha responds by allowing him to drink from her. Through her sacred blood, Lestat gains enlightenment and a renewed state of grace. He understands that he is connected to all vampires throughout time and he will never be alone because all those he's loved and lost will remain with him forever. Lestat is finally at peace. Eventually, Lestat grows tired of living in the shadows and he decides to break the most sacred of the vampire laws...to tell his story to the world.



## DAVE MCKEAN: VISUAL CONCEPT DESIGN

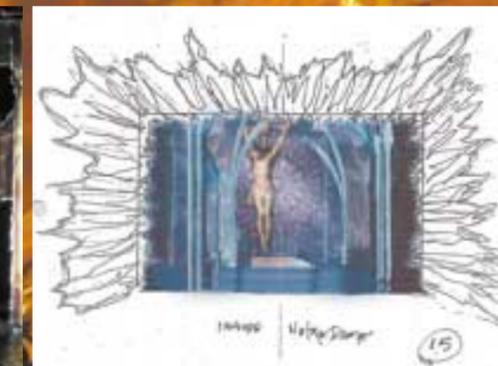
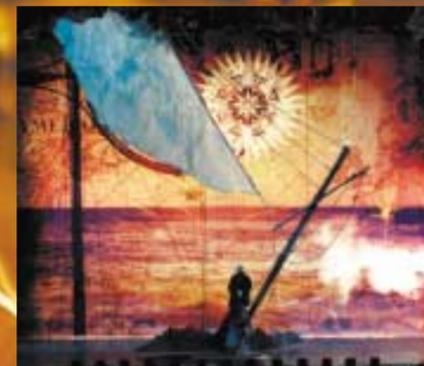
"Since we are following the life of a man who has his view of the world, human life and himself, utterly changed by circumstances, I wanted to try and get something of that unique vision onto the stage, using film, time-lapse images, translucent images, conceptual images, you get a feeling of seeing through a very different pair of eyes, with an unusual perception of time, space and life."

"Lestat is a sensualist. Someone who revels in his increased sensitivity to sound, taste, texture and ideas."

*Under the direction of Dave McKean, short films have been created for this production to symbolize the ecstatic loss-of-consciousness...or "swoon" that both the vampire and victim experience during the vampiric embrace. One of these swoons will be projected each time a mortal's life is taken.*

"The swoons became short films when we realized they had to express a huge all-encompassing rush of an experience, like a drug rush, or adrenalin high. The book describes the experience as being a data overload of feelings and experiences from the victim's life. As this happens 14 times throughout the show, a meaningless barrage of images we felt would become tiresome after 14 repeats, so I concentrated on creating single image or scene symbolic films, that could compress the victim's life into one emotion or feeling, one iconic image. These were created, depending on the nature of the scene, as either live action footage shot on HD, or CG 3-d imagery. They all have a surreal dreamlike feel, and are colored in blood reds and golds. They all begin with a roller coaster ride down the blood vessel."

**KENNETH POSNER:  
LIGHTING DESIGN** The inspiration for the lighting came from Dave McKean's surreal art and photography and from Derek McLane's evocative scenic design. The color, texture and quality of light work to support and reinforce the stage pictures of

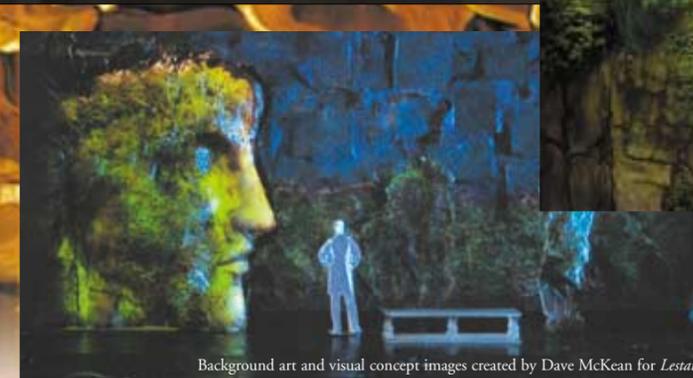


## DEREK MCLANE: SET DESIGN

I have attempted to blend photographic and sculptural pieces in a new way, in many cases blurring the line between flat, one dimensional photographs and three dimensional spatial objects.

I drew my inspiration from the work of British photographer Dave McKean, whose phantasmagorical images eerily evoke the world of Anne Rice and The Vampire Chronicles. I have often based designs on the work of other visual artists; what makes this design especially unique is that McKean was actually involved in the process. In addition to films and projected imagery that he created for the production, a number of his images appear in fragments of scenery and in photographically created drops.

The scenery itself is mostly translucent, using fragments of photographs, tissue paper, a variety of plastics and fiber glass and collage. Much of the set is made of layers of ripped paper, with frayed edges, suggesting the margins of decayed but vibrant photographs.



Background art and visual concept images created by Dave McKean for *Lestat*



Mr. McLane and Mr. McKean as well as to guide the audience through the world they have created--the world of *Lestat*. The lighting uses bold color and dramatic angles with high contrast between light and shadow to sculpt the actors while creating fluid movement between Derek McLane's highly textured set and the ethereal images of Dave McKean's films. By using techniques often found in dance lighting, I can create an incongruous juxtaposition of light and shadow that heightens the emotional experience of the audience.

# SUSAN HILFERTY: COSTUME DESIGN



## BROCHURE CREDITS

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Background: Jim Smanek, Michael Genet, Roderick Hill, Hugh Panaro, Foreground: Jack Noseworthy, Carolee Carmello, Allison Fischer  
Cast photography by: Paul Kolnik, Background art: created by Dave McKean for *Lestat*

“THIS MUSICAL IS THE FULFILLMENT OF MY DEEPEST DREAMS.”  
-ANNE RICE