

LET THE RIGHT ONE IN

By Jack Thorne
Based on the novel by John
Ajvide Lindqvist

DIRECTED BY WENDY DANN

SETTING: 1980S, THE BORDER OF THE KNOWN WORLD

LET THE RIGHT ONE IN

was commissioned by the National Theatre of Scotland & Marla Rubin Productions Ltd and first produced by the National Theatre of Scotland by arrangement with Marla Rubin Productions Ltd and Bill Kenwright, in association with Dundee Rep Theatre, at Dundee Rep Theatre on 5th June 2013.

Content Warnings: This play depicts graphic violence, blood, self-harm, bullying, alcohol abuse, parental abuse/neglect, and nudity. Additionally, the play includes mentions of sexual abuse, homophobic and transphobic slurs, and adult language.

**THE VIDEOTAPING OR OTHER VIDEO OR AUDIO RECORDING
OF THIS PRODUCTION IS STRICTLY PROHIBITED.**

**2025-2026 SEASON IS SPONSORED BY
TOMPKINS TRUST COMPANY**

CAST

Oskar: Roman Scilimenti

Eli: Valerie Wick

Hakan: Jake Jervis

Mum: Leila Johnson

Jonny: Nicholas Ismailoff

Micke / Hakan Cover: Jeremiah Jobe

Halmberg: Max von Kolnitz

Kurt: Andrew Levin

Avila: Gianluca Guarino

Jimmy: Gage Williams

Dad / Stefan / Torkel: Isaac Stratford

Nils / Skater: Omolola Adewale

Janne / Jocke / Skater / Gym Class Boy /

Halmberg Cover: Charlie Kungl

Jimmy / Torkel / Stefan Understudy: Ashton

Showers

Mum / Nils Understudy: Sydney Crowe

Avila / Jocke / Jonny Understudy: Salvatore

Barone

Micke / Jocke / Kurt / Dad Understudy: Clark

Schutz

Eli Understudy: Chloe O'Shea

Oskar Understudy: Gareth Hogan

CREATIVE

Director: Wendy Dann

Assistant Directors: Zoë Bell, Amy Shapiro

Dramaturg: Winter Paul

Fight Choreographer: Dean Robinson

Dialect Coach: Max Lorn-Krause

Movement Consultant: Aimee Rials

Scenic Designer: Maura Dransoff

Costume Designer: Nico Padilla

Lighting Designer: Noelle Whipple

Sound Designer: Will Nerney

Blood Special Effects Designer: Hal Ogozalek

PRODUCTION

Technical Director: Joey Bromfield

Assistant Technical Directors: Tanner Foley, Micah Frazier

Lead Carpenters: Lia Smit, Andrew Martin

Production Props Supervisors: Hal Ogozalek, Josh Wonkka

Assistant Props Supervisor: Andres Cintron, Elyssa Lee

Charge Scenic Artist: Elena Lindeman

Assistant Scenic Artist: Sydney Hogue

Production Electrician: Johanna Tackitt

Head Electricians: Fern Holston, Hannah Rooks

Assistant Head Electrician: Keesh Davidoff

Sound Engineer: Diana Cooper

Wardrobe Supervisor: Cole Owen

Production Manager/Props Mentor: Mia Jumbo

Associate Production Manager: Sawyer Simmons

STAGE MANAGEMENT

Production Stage Manager: Mara Hanson

Stage Manager: Abigail Franzo

Associate Stage Managers: Elliot M. Schenck, Emmy Keipert-McCann, Dena Chen

Production Assistants: Paige Bachyrycz, Hana Fiona, River Patten

Script Production Assistant: Sawyer Simmons

Sub-Calling Stage Manager: Quin Frederich

Stage Management Mentor: Amanda Spooner

THEATRE ADMINISTRATION

House Manager: Ella Joice

Concessions Coordinator: Bella Mastagni

Production Liaison: Scout Carter

Social Media Coordinator: Matthew Scott

Promotions & Publicity Associates: Molly Heichel, Eli Foodman

Opening Night Reception Coordinator: Caroline Armistead

House Management Shadow: Arwyn Oshry

Receptions Shadows: Taz Foreman & Leah Fosbrook

Production Liaison Shadow: Natalia Steves

Front of House Assistants: Stella Connelly, Angie O'Leary, & Eloise May

PRODUCTION CREW

FIRST YEAR RUN CREW

Scenic: Auden Voisine, Megan Murello

Costumes: Olivia Scott, Avery Ludlow, Juliana Caskey

Props: Addisyn Coad, Vincent Johnson

Sound: Alex Peak

Lighting: Drew Romero

SOUND

Alex Peak, Jayleen Cassanova, Maxwell Kleid, Ava Young, Grayson Theirrien, Emily Marx, Skyler Lipkind, Jessi Brissenden

SOUND SHOP

Diana Cooper, Fern Holston, Morgan Buker, Theo Roe, Will Nerney

LIGHTING

Drew Romero, Raleigh Risser, Jacob Long, Theo Hanson, Raina Grabowski, Joey Gallegos, Alex Siegelson, Charlie Jurta, Caleigh Tozer, Miralhi Taylor-Martin

LIGHTING SHOP

Colby Stack, Ian Donahue, Jackson Leuenberger, Josh Wonka, Nico Padilla

COSTUMES/WARDROBE RUN CREW

Kennedy Kelly, Kendall Ficken, Jilayne Kistner, Joshua Guest, Isabella Nocon, Ellen Milcoff

COSTUME SHOP

Cady Loeb, Cole Owen, Eli Oremland, Jocelyn Hinks, Julia Elcik, Kerby Roenke, MaCaleb Earle, Madden McLeod, Maura Dransoff, Noelle Whipple

SCENIC ART

Avery Ludlow, Olivia Scott, Cody Acquista, Trey Barnum, Julian Bingham, Jack Engel, Hannah Green, Melissa Hecker, Quinn Hines, Gareth Hogan, Mels Kates, Michael Lazovitz, Arlin Rakas, Sana Sarr, Ashton Showers, Spencer Whims, Sydney Wilson, Avery Wrobel

PRODUCTION CREW

SCENIC ART SHOP

Dahye Eun

PROPERTIES

Addisyn Coad, Vincent Johnson, Natalia Steves, Kate Quirus, Ren Collina, Luci Alpert, Kat Conzalez, Quentin Williams

PROPERTIES SHOP

Hal Ogozalek, Devon Worthy, Brady Fiscus, Elyssa Lee

SCENERY

Eli Foodman, Arwyn Oshry, Leah Taylor, Taylor Ross, Shelby Riley-Cherubin, Dahlia Rosenthal, Maren Nazar, Mitchell Henderson, Rehema Kiama, Chloe O'Shea, Sal Barone, Luke Voelmle

SCENE SHOP

Alex Liebman, Andres Cintron, Camie Purdy, David Klos, Evan Wasserman, Indiana Ward, Josh Wonkka, Keene Owen, Lia Smit, Maiya Straus, Micah Frazer, Mike Di Miceli, Regan Witt, Tanner Foley, Telly Staley, Xander Parente

DRAMATURGE'S NOTE

Who Are the Right Ones?

Let the Right One In began as a Swedish novel by John Ajvide Lindqvist, originally published in 2004. Four years later, Lindqvist adapted his work into a screenplay. This film met immediate critical acclaim, winning the Nordic Film Prize and the Saturn Award for Best International Film, among other successes. Since then, it has been adapted into an American film, a TV series, a graphic novel, and two plays- one written by Lindqvist himself, and one adapted in English by Jack Thorne. Although it has only been 20 years since its original publication, the novel is already considered a classic in Swedish literature, and one of the best vampire stories in contemporary literature.

The story has received much praise for its genre conventions, providing a new perspective on the vampire myth. The story echoes the conventions of established vampire classics such as Bram Stoker's *Dracula* as well as Swedish gender classics such as Almqvist's *The Queen's Tiara*. Yet what resonated with readers and audiences the most is its themes of marginalization and isolation, which ignited the spark that would skyrocket the story's success. In particular, the 2008 film gained a cult following within the LGBTQ+ community for its nuanced approach to the themes of gender identity and acceptance. Critics have described the film as "repulsive and brilliant," and "horrifying and tender," labeling this tale as one that defies categorization.

Ithaca College's production explores the idea of plurality within the story. As individuals, each and every one of us contains multitudes of being, just by existing. The labyrinth is built by our circumstances, and painted by our choices. Every person is a puzzle that both seeks solving and keeps changing and evolving, sometimes simultaneously. The solution might lie in accepting the plurality. Question is: are we able to reconcile the parts of life that are soft, with the parts that frighten us? Juxtaposing innocence with violence, jubilation with devastation, our production toes the line between extremes, asking the question: "Which monster do you choose?" Furthermore... which monster do we choose to be?

-Winter Paul, Dramaturg