

STATEMENT OF PROFESSIONAL PHILOSOPHY

When I perform, I follow a simple philosophy: stay present. I bring my whole self to the moment, using breath to infuse singing, dancing, and acting with an authentic portrayal of fears, love, hopes, and dreams; making every onstage moment a genuine part of the human experience. What my character does is far less important than - Why?

For more than thirty years, I've flourished in the performing arts, reaching the zenith of success in Musical Theatre. As a leading Broadway Song & Dance man, it has been my distinct honor to have original musicals crafted around my talents. As a creator, I've collaborated on world premieres, working alongside some of the most accomplished and influential theatre artists of our time.

A major criterion for excellence in the field is belonging to the professional labor unions created to serve artists in their chosen field. I have been a member of the [Actor's Equity Association \(AEA\)](#), the labor union for actors since 1997. I have been a member of the Stage Directors and Choreographers Society (the labor union for Directors and Choreographers) since 2008. I have been a member of the The Screen Actors Guild - American Federation of Television and Radio Artists (SAG/AFTRA) since 2006. SAG/AFTRA is the labor union representing film and television actors, journalists, radio personalities, recording artists, singers, voice actors, internet influencers, fashion models, and other media professionals worldwide.

(2018) THE MUSIC MAN – HAROLD HILL (STARRING ROLE)

By Meredith Wilson, Directed by Jeff Calhoun
Asolo Repertory Theatre, Sarasota, FL

Director Jeff Calhoun wanted to re-imagine the classic Meredith Wilson musical *The Music Man*, centered around me in the titular role. The character is normally played by actors who sing, or singers who act, but Jeff Calhoun wanted to develop the show around my dancing. The songs would have a sense of physical energy that neither of us had seen in other productions. We worked with up-and-coming choreographer Paul McGill to infuse his work with my tap dancing, and the results were wonderful!



Noah Racey starring as the title role in "The Music Man" at the Asolo Repertory Theatre.

"Noah Racey is one of the foremost dance men in the country, and that's exactly what Harold Hill was. Noah's spectacular dancing and musical theater skills become a metaphor for the fast-talking shyster that is Harold Hill." – Jeff Calhoun quoted in Ryan G. Van Cleave, [Sarasota Scene Magazine](#)

"And with Noah Racey playing Hill, you have a performer who can tap through any fast-moving routine that McGill throws his way." – Jay Handleman, [Herald-Tribune](#)

(2018) SINGIN' IN THE RAIN – DON LOCKWOOD (STARRING ROLE)

By Betty Comden and Adolph Green, Lyrics by Arthur Freed, and Music by Nacio Herb Brown

Director/Choreographer: Linda Goodrich

Broadway at Music Circus, Sacramento, CA

Because I followed Fred Astaire's footsteps, starring in the Broadway production of *Never Gonna Dance*, I am recognized as an expert of the MGM Musical song & dance styles. So playing Don Lockwood, the role Gene Kelly originated in the film of this well-known classic was an obvious item on my bucket list. So, when Linda Goodrich approached me about leading her production at Broadway Sacramento, I gladly accepted her offer. There is such magic in getting to dance in the rain on any stage, but getting to do it at Sacramento's theatre in-the-round was truly a once in a lifetime experience.



Noah Racey sings and dances the title song from "Singin' In The Rain" at Broadway Sacramento

"Noah Racey...makes a dashing leading man of Don Lockwood. He epitomizes the vision of the 1920's heartthrob in "You Were Meant For Me." If that wasn't enough, he will steal everyone's heart in the title song. A man, tap shoes, a lamppost, and....rain? You'll have to see for yourself the effects that defy description." – Courtney Symes, [BroadwayWorld](#)

(2018) THOROUGHLY MODERN MILLIE (15th Anniversary Reunion Concert) – ENSEMBLE

By Dick Scanlan and Jeanine Tesori

Director: Michael Mayer, Choreographer: Rob Ashford

Minskoff Theatre, New York, New York

I had the pleasure of joining my fellow original Broadway cast members for the 15th Anniversary Reunion Concert benefit celebration of the 2002 Tony Award-winning Broadway production *Thoroughly Modern Millie*. The concert starred two-time Tony Award winner Sutton Foster, Tony Award winner Gavin Creel, Tony Award winner Harriet Harris and the rest of the original cast for a one-night-only benefit to raise funds for The Actors Fund, the human services organization that helps everyone in entertainment and performing arts. I got to revisit the first time I had the pleasure of dancing steps I contributed to the production as Associate Choreographer (*The Speed Test*), that helped Rob Ashford win the Tony for best Choreography. The event took place at The Minskoff Theatre in New York, NY.

"The packed house gave a warm welcome to Foster, who got the first of multiple standing ovations when she stepped out on stage (in a red dress more contemporary than the 1920s-style costumes worn in the show), before she sang the opening lines of her first song. Other showstopping moments included the impressive choreography in "The Speed Test" and "Forget About the Boy," Creel's "What Do I Need With Love?," and Foster's 11 o'clock number "Gimme Gimme." – Jessica Derschowitz, [Entertainment Weekly](#)

(2018) TOMMY BATTLES THE SILVER SEA DRAGON – DANCING SUBWAY ZOMBIE

Writer, Director, Composer: Lushi

Producer: Michael Angelo Zervos

I was brought on to this project by a casting director in New York to be one of a group of demons that exist in the leading character's mind, stemming from the death of his mother. The shoot was done throughout the New York Subway system, during daylight hours, so we had to battle the ebbs and flows of pedestrians to make each shot happen. A quintessential New York film experience!

"The songs are all catchy, tie in perfectly with the characters' emotional lives, and are excitingly choreographed by Celia Rowson-Hall." – Bobby LePire, [Film Threat](#)

(2022-PRESENT) ASSOCIATE ARTISTIC DIRECTOR, OPENSTAGE THEATRE & COMPANY

As the longest-standing theatre company in Fort Collins, this local non-profit, established by former CSU students in 1973, consistently upholds professional industry standards. Under the current Artistic Director, Sydney Parks Smith, OST&C is steering towards a new era, aligning its practices with national discussions on Consent, Boundaries, Justice, Equity, Diversity, Inclusion, and Representation. Serving as an agency for cultural change, OST&C educates and informs their community. Recognizing the innovative models at OST&C, I saw the potential for my extensive professional entertainment industry experience to significantly contribute to their future. Most importantly, I envisioned a robust collaboration with OST&C as a gateway for CSU students to real-world experiences collaborating with both local and seasoned professionals in the field.

Theatre, at its core, is a bastion of open-mindedness, inclusivity, and subversive progressivism. Colorado State University's Land Grant Mission drew me in significantly, embodying a commitment to both the land and the communities it serves—something our nation direly needs. Local communities must empower their artists to tell audacious, relevant stories, sparking tough questions and elevating our collective awareness. With three decades in the national arts scene, I find the exchange of ideas among regional theaters most exhilarating. We crave creative artists who not only navigate major artistic hubs but also weave these narratives into their local arts community. Musical Theatre, with its profound storytelling, is the heart of this endeavor. In Fort Collins, I prioritize nurturing a program at CSU deeply rooted in community bonds.

To achieve this, I accepted the position of Associate Artistic Director at OpenStage Theatre & Company (OST&C) as a crucial facet of my Research/Creative work. As the oldest theatre company in Fort Collins, OST&C, a local non-profit founded by former CSU students in 1973, has consistently upheld professional industry standards, with its current Artistic Director, Sydney Parks Smith, steering the ship towards a new era. Aligning their standards and practices with national conversations on Consent, Boundaries, Justice, Equity, Diversity, Inclusion, and Representation, OST&C is at the forefront of cultural change, educating and leading the community it serves. Recognizing the tremendous potential in OST&C's innovative creative and business models, I sensed that my extensive experience in the professional entertainment industry could greatly contribute to their future endeavors. Crucially, I envisioned a robust and official collaboration with OpenStage Theatre & Company as a gateway to unparalleled opportunities for CSU students—real-world experiences collaborating with both local and seasoned professionals in the field.

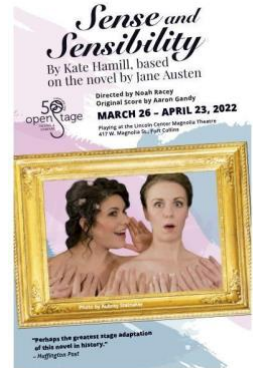
I have directed two shows with OpenStage; Kate Hamill's adaptation of *Sense & Sensibility* and *Big Fish – Small Cast Edition*. For *Sense & Sensibility* I brought a composer from New York City to create an entire original score for the show and work as Musical Director for the project. I also consulted as

Production Manager on *The Revolutionists* by Lauren Gunderson and worked as Movement Director for OpenStage's production of Gunderson's *The Book of Will*, bringing the skills I developed working with Broadway Choreographer Lorin Latarro to bear on the transitions in *The Book of Will*. In each instance I have found ways of bringing CSU students on the productions to work on both performance and design positions.

(2022) SENSE AND SENSIBILITY – DIRECTOR/CHOREOGRAPHER

By Kate Hamill
Original Score by Aaron Gandy
OpenStage Theatre & Company, Fort Collins, CO

I was approached by OpenStage's Producing Artistic Director Sydney Parks Smith to direct this production because Sydney had seen my work at CSU and felt my skills would be well matched to the piece. I felt the show needed an instrumental accompaniment, so I worked with Sydney to apply for a grant to cover the expense of bringing a composer on board to [create an original score](#) for it.



I also used this production with OpenStage to give CSU student designers and performers opportunities to work professionally, engaging three student stage managers, (Whitney Roy, Katie Winslow, Lauren Boesch), two sound technicians, one to design (Mason Dill) and the other to run the board in performances (David Walters), and I cast one of my senior actors (Kelby Jakober) as one of the three sisters in the play. This exercise proved extremely valuable. Our students fit into the professional environment and represented CSU Theatre very well.

We had a great deal of difficulty getting the show open due to Covid protocols demanding we postpone the opening for two months. Even with the delayed opening the production came off extremely well, receiving great praise and recognition within the Fort Collins theatre community and winning me the Opus Award for Outstanding Direction.

"...director Noah Racey makes interesting and inspired decisions as to who will play which characters. Indeed, this leads to many of the funny bits in the play, as men play women and women play men and characters who were just in one scene simply take off or don a dress (on stage) to appear in the next."— Kari Redmond, [OnStage Colorado](#)

(2022) A WALK IN THE WOODS – DIRECTOR

By Lee Blessing
Bas Bleu Theatre Company, Fort Collins, CO

When I directed this play for Bas Bleu Theatre in Fort Collins, I continued the global conversation on DEISJ principles by casting one of the characters traditionally played by a man, as a woman. This helped to augment this piece that normally focuses on power structures between countries, with a multi-layered exploration of gender and aging through the hopeless cycle of arms negotiations.

I also used this production as an opportunity to showcase the talents of CSU's Division of Theatre by collaborating with my colleagues. I cast our Head of Performance, Saffron Henke, and gender-bent the role of the American diplomat and negotiator John (Joanne) Honeyman, and CSU's Head of Design, Erin Carignan, designed the costumes. Professor Saffron Henke and I applied for an Ann Gill grant to support our hopes of establishing a professional arm for the CSU Theatre Program, working with Bas Bleu Theatre to create opportunities for students and faculty alike. As we were denied that award, we will continue to look for ways to bring this idea to fruition.

My efforts in engaging with this company and its Artistic Director, Wendy Ishii, has led to our discussions and collaboration on the NoCo Theatre Group.

"Often this play is cast with two men, but Racey makes the bold and timely decision to cast Honeyman as a woman, going from John to Joanne." – Kari Redmond, [OnStage Colorado](#)

(2023) THE BOOK OF WILL – MOVEMENT DIRECTOR

By Lauren Gunderson, Directed by Sydney Parks Smith
OpenStage Theatre & Company, Fort Collins, CO

As part of my duties as Associate Artistic Director of OpenStage Theatre & Company, I served as Movement Director for their production of Lauren Gunderson's hit play. Using the skills I developed working with Broadway Choreographer Lorin Latarro, I incorporated physical staging into the transitions between scenes to augment the production's physical energy, to wonderful effect.

"I cannot remember the last time I was so enamored with a play." – Kari Redmond, [Onstage Colorado](#)



(2023) CHRISTMAS DRAG SPECTACULAR – CONSULTANT FOR STAGING

LGBTQIA+ Christmas show
Unitarian Church, Fort Collins, CO

I had the pleasure of being invited to rehearsals for a community Church's production of a Christmas Drag Nativity. This work is extremely important for the LGBTQIA+ members in our community; finding representation in a time of year, a tradition and a celebration that has never made room for them. [The minister wrote in support of my contributions.](#)

(2024) BIG FISH: SMALL CAST EDITION – DIRECTOR/CHOREOGRAPHER

Music and Music and Lyrics by Andrew Lippa, Book by John August

For the production of *Big Fish* I am directing at OpenStage Theatre & Company this Spring, I am continuing to bring CSU students into positions both on and off stage. Musical Theatre student Ruby Duka will have a role in the ensemble as well as the position of Assistant Choreographer, and stage management student Anna Cordova will join the production team as an Assistant Stage Manager. I am proud to have our students stepping into professional roles in productions where I can continue to advise and counsel them. (More details to come).



As a direct result of my creative/research community engagement here in Fort Collins, I developed relationships to secure a \$1,000,000 Endowment for the CSU theatre program, which will increase our scholarship resources exponentially, an extremely important step for our theatre division's hopes of a more diverse student body.

In addition to my directing/choreographing, performing and Artistic Directing, **my writing** has become an extremely important part of my research and creative work. Over the past 5 years I developed a solo show that theatricalized the story of my own life (*Mountain Grove*).

(2018-2023) MOUNTAIN GROVE (Previously *The Noah Racey Project*)

By Noah Racey, Directed by Dick Scanlan

- (2018) Symphony Space, New York, NY
- (2021) Solo Flights – Theatre Aspen, Aspen, CO
- (2023) Orcas Center for the Performing Arts, Eastsound, WA

(2018)

This Memoir Play with Music began as an exploration of my experiences growing up on a hippie commune in Southern Oregon in the 1970s. Collaborating with my mentor, director/writer Dick Scanlan (3-time Drama Desk Award nominee, 2-time Tony Award nominee, and Olivier Award Nominee) I developed this piece (Then titled *the Noah Racey Project*) into a 90-minute play with music. We first presented it in New York City at [Symphony Space as part of their Project Broadway series](#).

(2021)

After the Pandemic, the Noah Racey Project was invited to be the lone musical entry at Theatre Aspen's Solo Flights festival, a rare exception for this program generally consisting of solely scripted works.



Solo Flights

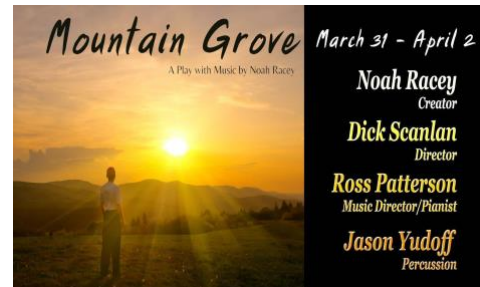
Solo Flights is a nationally recognized, week-long developmental festival of one-person shows presented annually by Theatre Aspen. Renowned Solo Flights artists include Phylicia Rashad, Felicity Huffman, William H Macy, Beau Bridges, Sarah Stiles and more.

As it was a developmental series, no press was allowed, but a very well-respected Broadway creator came to see the piece and wrote me a [letter of acknowledgement and support](#):

“As I watched Noah’s rise to Broadway and to the top of his profession, part of what makes this story so compelling is his realization that everything in your life, no matter how bizarre, is what makes you, you!”
– [Hunter Foster, Director/Writer/Actor](#)

(2023)

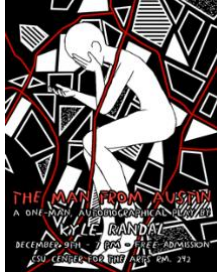
For the final development of this play I continued to use my creative & research opportunities for community outreach and engagement. My creative team and I were invited to Orcas Island, a vibrant arts community in the Pacific Northwest with which I’ve had a life-long connection. We spent two weeks as artists in residence, teaching workshops, leading master classes and completing the script (now titled *Mountain Grove*).



Our time coincided with the community rehearsing for a concert that showcased the incredible talents on that island: What Dreams May Come. Many of the performers in that concert came to work with me in my Song Interpretation Workshop on deepening their connection to the material they were going to sing in that concert. It was a truly beautiful evening of shared creativity and exploration. The editor of the region’s online news outlet *The Islands’ Sounder* [wrote to me](#) to let me know how my group had affected and inspired their community.

“I sat in on two of the sessions... There were tears, laughter and healing. You are a patient, enthusiastic and deeply knowledgeable educator who creates a safe space for exploration.” – [Colleen Smith Summers, Publisher, San Juan News Group](#)

I was mentored in the difficult work of memoir writing by Broadway playwright and director Dick Scanlan. In addition to enriching my own personal and creative growth, I did this to gain experience writing for the stage and more specifically, writing personal narrative, or memoir pieces. I want to take this experience to any students interested in telling their own story. The results were instantaneous!



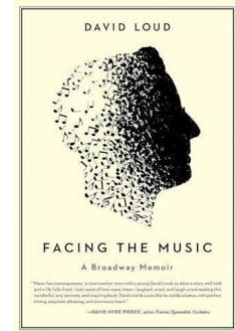
Immediately after a video of Mountain Grove was featured in CSU’s *On The Brink* reading series, numerous students approached me, telling me they had been inspired to write their own stories. One student (Kyle Randall) asked me to advise him. Through our work together Kyle wrote and performed a one act play for his Honors Thesis that brought the house down!

“Well that literally could not have gone better than it did!” – Kyle Randal, [Service Reflection](#)

In 2022 I was awarded the College of Liberal Arts Award for Community Engagement for the ways I had collaborated with local organizations to bring opportunities to the students and teaching artists of the theatre division.

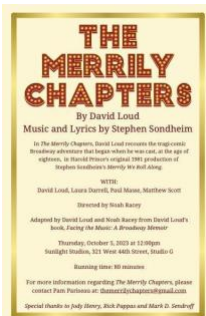
(2023) THE MERRILY CHAPTERS – DIRECTOR

Adapted by Noah Racey and David Loud from David Loud’s book: *Facing the Music: A Broadway Memoir*.
Sunlight Studios, New York, NY



I was approached by Broadway music director and conductor David Loud (*Ragtime, Sondheim on Sondheim, The Scottsboro Boys, Curtains, New York, New York [with Lin Manuel Miranda]*) in 2022 to direct (and help adapt the script for) a presentation of readings from his newly released book: *Facing The Music: A Broadway Memoir*. David and I had worked together on Broadway in *Curtains* and I had directed all of his concerts in the Lyrics & Lyricists series at the world renown 92nd St YMHA in New York City.

We cast a collection of Broadway A-list performers to sing excerpts from the many shows he Music Directed on Broadway, and to play characters from David’s story. A section of David’s book focused on his experience in the original Broadway production of *Merrily We Roll Along*, widely considered to be Steven Sondheim’s most legendary flop. Sondheim had recently passed away, so David’s singular glimpse behind the curtain at this production was enthusiastically received. Our concert reading of David’s book ran for a limited run at the 92nd Street YMHA.



In 2023, David and I were asked to mount an industry backer’s presentation of the piece now titled [The Merrily Chapters](#) at Sunlight Studios in New York for a hand selected group of Broadway movers and shakers. David Loud asked me to further adapt the script for this reading. We made the decision to reduce the cast size from 5 to 2 for simpler storytelling and include in the piece his diagnosis of Parkinson’s Disease.

The recent revival of *Merrily We Roll Along*, starring Daniel Radcliff could have made performing material from the show a challenge, luckily David Loud’s reputation and connection to Steven Sondheim yielded [fruitful results!](#) From this showing at Sunlight Studios came a second invitation to further develop the script and staging at the Marlene Meyerson Jewish Community Center in Manhattan in January of 2024.

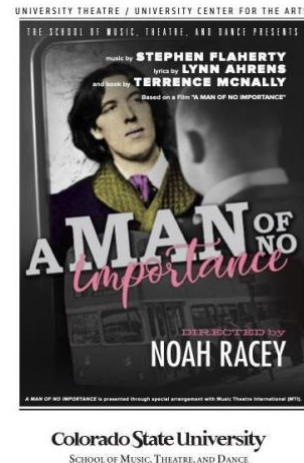
EDUCATIONAL THEATRE

Part of my creative and pedagogical duties at Colorado State University involves studying, rehearsing, and presenting the annual musical production in our season.

(2019) A MAN OF NO IMPORTANCE – DIRECTOR/CHOREOGRAPHER

Music by Steven Flaherty, Lyrics by Terrence McNally
School of Music, Theatre, and Dance

I directed [*A Man of No Importance*](#) for my first production at Colorado State because it fit so well with CSU’s land-grant imperative to connect with and uplift marginalized voices in our community. The show explores a very timely subject: LGBTQ identity and the acceptance of oneself. Because we opened the show so close to the anniversary of Mathew Shepherd’s murder just 65 miles north of CSU, in Laramie, WY, I wanted a story that would speak directly to our need to connect with one another, building awareness and acceptance of our differences. The size of the cast and orchestra also fit our program well, and the vocal arrangements for the chorus were the perfect level of challenge for our student talent pool. I corresponded with the authors Lynn Ahrens and Steven Flaherty and to the cast’s delight, they wrote us a note wishing us well in our run:



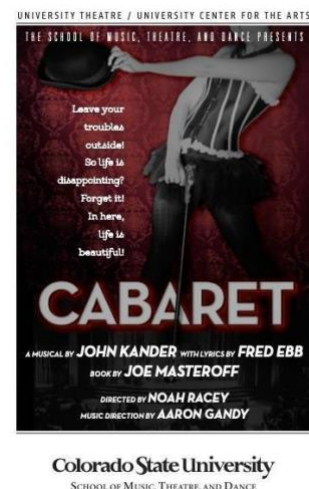
“We love the show so much, and are always so happy when it gets done by students. “These are confusing times.” What better time for a musical about the potential of theater to bring people together, celebrate their differences and create new families? We hope you enjoy every moment, and we know you’ll be a smash! All best!” – Lynn Ahrens and Stephen Flaherty

“Racey’s direction has evoked countless conversations in my classes, particularly as it relates to facing complex issues like personal traumas, identity issues and willingness to lean into discomfort.” – Elizabeth Sink, [Peer Creative Evaluation](#)

(2020) CABARET – DIRECTOR/CHOREOGRAPHER

Music by John Kander, Lyrics by Fred Ebb, Book by Joe Masteroff and Fred Ebb
School of Music, Theatre, and Dance

Amidst the political upheaval of the Trump presidency, for me, there wasn’t a more important story to tell than the story of [*Cabaret*](#). Speaking truth to power is one of my creative imperatives, as I believe we need to speak out about the policies that came out of Washington DC, to the division in our country, to the utter lack of bipartisanship and civility in our government, and to the kind of tyrannical power grabs that took over 1930s Germany – the period when *Cabaret* was set. The main themes of isolation in your own community, of being distanced from people whose opinions are continually edging further and further away from civil discourse, are all evident in this musical. In alignment with the #metoo movement and amplifying women’s voices demanding equality and transparency, I cast a woman in the part of the Emcee, the part originated by Joel Grey in the original Broadway production. As part of our rehearsal process, students engaged in deep discussions about the stakes of representation in a gender fluid world.



As I had the great honor of working with John Kander on Broadway on *Curtains*, I shared my vision for the show with him and he affirmed my choices as an effective way to let the play speak to our times and

gave our show his blessing. John even asked the cast to take time to think about what doing *Cabaret* right now – in the political climate we found ourselves in – meant to them. The students wrote these thoughts and ideas in a [collection of letters](#) and we sent the letters to John along with an opening night [THANK YOU video!](#)

Being able to ask someone like the legendary John Kander [what he and his writing partner Fred Ebb were intending for a certain number](#), or how they were approaching the show and relate that to our students from the author himself is part of what sets our Musical Theatre program apart.

(2021) THE H.O.P.E. PROJECT – DIRECTOR

Various Artists

School of Music, Theatre, and Dance

In 2021, in the middle of the Covid-19 pandemic, between the interconnectedness of social media, the worldwide response (or lack thereof) it was clear to me we were living through an event and time unlike anything that had ever happened before. In response to the Covid safety protocols we had to adhere to in Larimer County and the specific protocols for the performing arts, I pitched a first-of-its-kind, mainstage, collaborative performance revue across all three departments of our School: Music, Theatre, and Dance. We solicited student-generated creative responses to the theme of HOPE. We imagined the acronym as: H – Health; O – Oppression/Overcoming Oppression; P – Perseverance; and E – Empathy. We received nearly 50 submissions, created detailed plans to use all our filming resources (i.e., camera, lighting rigs, creating a larger green screen environment for the Thrust Theatre and utilizing additional spaces for locations) to film all of them and present them in a weekend of performances.



My interdisciplinary skills enabled me to spearhead the entire project from its inception to opening night. I also composed an original piece for the opening number of [The H.O.P.E. Project](#). I wrote “Start With the Heart” with composer Aaron Gandy. Styled along current Theatre/Pop/R&B and spoken word/rap trends, the song represents prevalent styles in songwriting for contemporary Musical Theatre. The song is copyrighted with the ASCAP writer’s guild.

Start With The Heart – Lyricist

Lyrics by Noah Racey Music by Aaron Gandy

[Sheet Music](#)

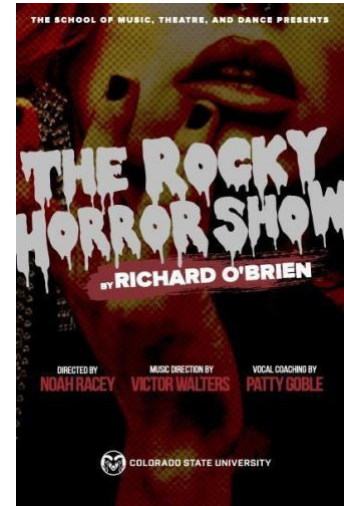
“Noah Racey is one of a handful of program directors able to envision, embrace and encourage a more collaborative and innovative future of the musical theatre industry.” – CJ Greer, Assistant Professor of Music, Voice/Music Theatre, University of Nevada, Reno, [Peer Creative Evaluation](#)

“Beyond this rethinking of formats... this moment enabled Racey and his creative team the opportunity to work with the University health teams to ensure all necessary testing and mitigation efforts were in place to keep these colleagues together. This provided an opportunity to collaborate not just with fellow artists, but the scientists and health care professionals who’s contributions are themselves a part of our shared story.” — Patrick Garrigan; SVP, Global Head of Events, Condé Nast, New York, NY, [Peer Creative Evaluation](#)

(2022) THE ROCKY HORROR SHOW – DIRECTOR/CHOREOGRAPHER

Book and Music by Richard O'Brien
School of Music, Theatre, and Dance

Our Spring 2022 production of [The Rocky Horror Show](#) was an unqualified hit. Attendance was stellar, selling out each night. We created and sold prop bags for the audience interaction written into the show, raising approximately \$3,000 in funds for scholarships. In this process, I coached our inexperienced (Freshman) leading man across the finish line with his voice intact, teaching our students how to protect their developing vocal instruments. This show also offered our students an encounter with the wonderfully subversive creative voices of the 1970s. Richard O'Brien's piece was researched and performed with gusto by our student ensemble, exploring the themes of inclusion and equality in this fantastical story of mad alien scientists and interstellar domination.

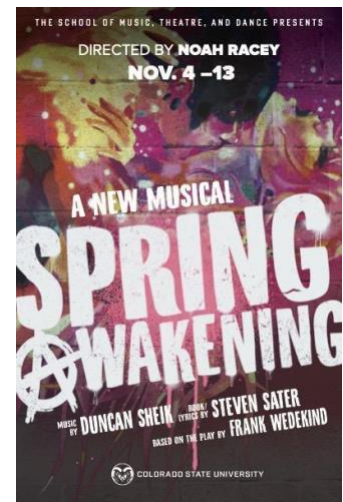


Peer Review – Laura Jones – [A Reflection Paper on Noah Racey's Stage Direction and Choreography During the 2022 Calendar Year](#)

(2022) SPRING AWAKENING – DIRECTOR/CHOREOGRAPHER

Music by Duncan Sheik, Book by Steven Sater
School of Music, Theatre, and Dance

In Fall 2022, I directed [Spring Awakening](#), another rousing success. The subject matter of this musical demands that each student be given the tools to feel completely safe in the exploration of sexuality and sensuality that the text and story demand. With oversight from our Intimacy Coordinator Prof. Saffron Henke, I worked with the students and my assistant choreographer to create choreography and staging that grabbed hold of the audience in very frank ways to tell this intense story of blossoming teenage eros. DEISJ principles were at the forefront in this careful exploration, each student bringing their own personal connection to the work.



I was fortunate to be able to cast two trans actors in the company, affording the ensemble a beautiful opportunity for acceptance and celebration. I worked to create a conscious, welcoming, and accepting rehearsal space



Students in the cast of "Spring Awakening" in a Zoom call with Jonathan Groff, star from the original Broadway production of "Spring Awakening"

where students could explore the complexities of this text, bring their full selves to the story, could collaboratively create a brave creative space, and in the process came to love and accept themselves and support each other unconditionally. Having had the pleasure of working with one of the stars from the original Broadway production, Jonathan Groff, [I was able to have him Zoom in to talk with our students](#), giving them the extraordinary opportunity of talking with an original cast member about the process of creating the story they are working on.

The Rocky Mountain Collegian Review: ['Spring Awakening' brings light to teen issues](#)

“Racey’s direction places the show’s emphasis on his students’ performances and lets the story speak for itself. [His] choreography uses the full ensemble to great effect. The ensemble is onstage for much of the show and Racey artfully stages them around the action; sometimes to accent beats or simply to witness moments from the outskirts of the stage.” – Toni Tresca, [Onstage Colorado](#)

**(2023) THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE – DIRECTOR/
CHOREOGRAPHER**

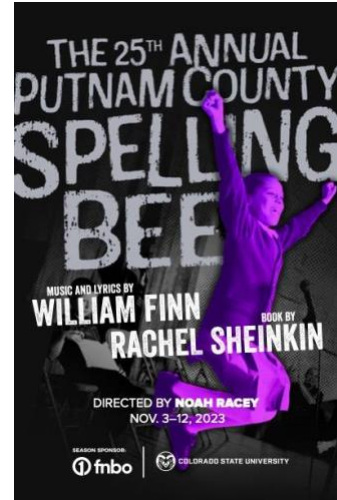
Music by Bill Finn, Book & Lyrics by Rachel Sheinkin
School of Music Theatre and Dance

We selected [The 25th Annual Putnam County Spelling Bee](#) as part of the Colorado State University’s campus theme of Democracy, which, in this case, included the need to be able to laugh at our own foibles and humanity, which *Spelling Bee* does beautifully. It also aligned with our student’s requests for more “light-hearted” and “fun” material, and with its smaller cast and orchestra, it met our budgetary needs, as well. One of the best parts



Colorado State University President Amy Parsons with cast members of "The 25th Annual Putnam County Spelling Bee"

of *Spelling Bee* is community engagement; the element of audience participation, where audience members sign up for a chance to be brought up on stage to take part in the Bee. This was a wonderful way to connect the growth of our Musical Theatre program with our Colorado State community as well as our larger Fort Collins audience. It was a hilarious, smashing success, with none other than our very own President Amy Parsons joining us!



[KCACTF Respondent Review by Kelly Eldredge](#)

There are few things that affirm one’s efforts like the support and encouragement of their peers. My colleagues at CSU agree that my experience in the performing arts have brought an exceptional level of expectation and excitement to our program.

“The level of quality in our musicals has so drastically improved in Noah’s time at CSU, and I know it can only continue on that trajectory now that the musical theatre concentration has officially launched.”
– Debbie Swann, CCA Master Instructor, [Peer Creative Review](#)

FUTURE CREATIVE/RESEARCH PLANS

SAMANTHA, SINGLE HANDED – LYRICIST (FULL UNPUBLISHED MANUSCRIPT)

Music by Aaron Gandy, Book by Cheryl Davis

I am in the final stages of script development on an original, full-length song & dance musical. It's a heroine's journey to find her long-lost, infamous pirate father by stowing away on the high seas on a ship of rag-tag smugglers. Broadway A-listers John Bolton, Mary Testa and Nikki Rene Daniels lent their talents to recording demos for the piece. [Fourteen songs](#) have been written and a rough draft of the script is due in summer 2023. My hope is that portions (or all) of this production can be workshopped by CSU students, giving them first-hand experience with the holy grail of professional theatre: new play development.

Possible development paths for *Samantha, Single Handed* I am exploring, include:

- Donna Tinkoff and Amas Musicals - Full reading of the script and score for invited professionals, possible investors, possible writing programs i.e., ASCAP's Musical Theatre Development Department; and representatives from major regional theaters
- Regional production mounted. Approaching the Asolo Repertory Theatre, 5th Avenue Theatre, and Bucks County Playhouse
- Commercial production for out of town (Cont.) development
- Broadway Production
- National Tours and Overseas Market

Using the connections I have made in the performing arts to offer my students a human reference to the material they work on transforms their experience and allows them a chance to see that every piece they work on is a collaboration with another human being who had an idea... and wrote it down!

[View full appendix of Creative Record](#)