

**STARRING**

PAUL CULOS ..... Jack Seward  
 ALEXIS JACKNOW ..... Mina Murray  
 NICHOLAS HORMANN ..... Doctor Van Helsing  
 MICHAEL KIRBY ..... Jonathan Harker  
 GRAHAM OUTERBRIDGE ..... Arthur Holmwood  
 SKIP PIPO ..... Renfield  
 SUMMER SPIRO ..... Lucy Westerna  
 PATRICK WENK-WOLFF ..... Count Dracula

**Directed by Matt August**

*There will not be an intermission.*

*The taking of photographs or the use of any kind of recording device is strictly prohibited.*

*The copy for this program has been provided, unedited, by the touring company.*

**PROGRAM NOTE**

In 1897, Count Dracula made his first entrance onto the world stage in Bram Stoker's novel, *Dracula*. The book gave everlasting life to the blood-hungry creatures who shy away from garlic and light; who can only be killed with a stake through the heart.

Stoker's idea for a vampire was not wholly original. He borrowed stories from an-

cient folklore - tales of creatures cheating death, drinking the blood of others, stopping at nothing in order to achieve eternal survival. He took the name 'Dracula' from a real-life Romanian Prince, Vlad the Impaler, who is said to have bloodily skewered up to 100,000 civilians in his home country's battles with the Turks. Vlad adopted the name 'Dracul,' meaning "the dragon" or "the devil" in Romanian.

The story centers around its title character, the malevolently-fanged Count Dracula of Transylvania, who has lived, unaged, for hundreds of years. Driven by loneliness and hunger, the Count makes a cross-continental pilgrimage from his Transylvanian castle to Victorian London, where he endeavors to lure humans, especially beautiful young women, into the same cursed existence which he has lived for centuries - the life of the undead.

*Dracula* didn't reach immediate fame. The idea of a devil-like creature that lives forever stood in marked opposition to the Christian, Victorian beliefs of its time. However, *Dracula*, and other novels like it, birthed a quietly enthusiastic new audience for Gothic adventure literature. When Sir Arthur Conan Doyle read the book, he wrote to Stoker, praising *Dracula* as "the very best story of diablerie which I have read for many years."

*Dracula's* exploration of the afterlife juxtaposes a variety of popular religious beliefs; it contradicts reality; it contests all scientific knowledge about human life. And yet, Stoker's character has saturated the media ever since 1931, when Bela Lugosi unveiled his definitive on-screen Count Dracula in a long black cape and talon-like incisors. Subsequent *Dracula* films were produced in 1958 with Christopher Lee in the title role, and in 1992, with Gary Oldman as the mysterious Count. As of 2009, an estimated 217 films featured Dracula in a major role, a number second only to Sherlock Holmes (223 films).

Now as much as ever, our society finds pleasure in imagining a life in which vampires, like Count Dracula, exist. They are the subjects of the *Twilight* saga, whose books alone have sold more than a million copies; *Buffy the Vampire Slayer* and its spinoff *Angel*; HBO's hit series *True Blood*; *Van Helsing* starring Hugh Jackman and Kate Beckinsale; *I Am Legend* starring Will Smith. The list goes on.

What is it about vampires that attract such popularity? Is our fascination with these immortal creatures a result of our dread of facing our own mortality? Do we allow ourselves to delight in the fright of Dracula's lair because we understand he can't be real?

Perhaps we just relate to the human characters of the story, who are as real as can be. They've landed in an environment where their very existence is under constant threat of a ruthless predator, and yet, that aside, their personal struggles resonate with issues each of us face in our own lives. Jack is in love with Lucy, but she loves his best friend Arthur, and Jack must overcome his feelings in order to rescue them all from a gruesome end. Mina embarks on a journey of personal discovery as she honestly examines her relationships with others for the first time, and realizes that she has more to offer the world than a pretty face and a good reputation.

At some point in our lives, we all realize that things don't always turn out exactly the way we planned. Whether you are like Doctor Van Helsing, who has searched his whole life for something he may never find, or like Jonathan Harker, you are eager to learn and unafraid of new experience, but sometimes your curiosity gets the best of you; whether, like Jack Seward, your relationship comes to an unforeseen end, or, like Arthur and Lucy, you think you have finally found the right person, only to discover that love isn't as straightforward as you'd thought... Our expectations don't always match reality.

When we step outside of reality – when we watch a television show, read a graphic novel, visit a haunted house, or enter the world of a radio play—we free ourselves from the constraints of what we know to be true and certain. Free from expectations, we can explore the darkness and the light of human existence without fear of disappointment. In our fictional worlds, anything is possible—even the existence of vampires.

Welcome to a world where people fly like bats in the night. Welcome to a life where, at any moment, *you* could be turned into a creature of the undead. Here, within these four walls, for the next 90 minutes, you are in the house of Count Dracula.

"Enter freely, and of your own will."

-Anna Lyse Erikson, Associate Producer

## L.A. THEATRE WORKS MISSION AND BACKGROUND

Under the leadership of Producing Director, Susan Albert Loewenberg, L.A. Theatre Works (LATW) has been the foremost radio theatre company in the United States for more than two decades. LATW plays are broadcast weekly in America on public radio stations, daily in China on the Radio Beijing Network, streamed online at [www.latw.org](http://www.latw.org) and aired on additional international outlets including the BBC, CBC, and many other English language networks. LATW has single-handedly brought the finest recorded dramatic literature into the homes of millions. The company records the majority of its productions in Los Angeles before an enthusiastic and loyal audience of season subscribers. Works by Arthur Miller, Tom Stoppard, Lillian Hellman, Athol Fugard, Joyce Carol Oates, Wendy Wasserstein, Neil Simon, David Mamet, Lynn Nottage and others have been performed and recorded by LATW with casts of the most critically acclaimed film and stage actors. On the road, LATW has delighted audiences with its unique live radio theatre style performances in over 300 small towns and major cities, including New York, Boston, San Francisco, Washington and Chicago, Beijing and Shanghai. An LATW performance is immediate, spontaneous, and features a first-rate cast, live sound effects, and a connection to the audience rarely felt in a traditional theatre setting.

Today, LATW's Audio Theatre Collection includes more than 500 classic and contemporary titles—the largest library of its kind in the world. Much lauded, the L.A. Theatre Works Audio Theatre Collection is available to the public in CD, digital download, app and eBook formats through its website, and retailers such as Amazon, iTunes and Audible.com. The Collection is also available in over 11,000 libraries and has received awards from the Audio Publishers Association, the Corporation for Public Broadcasting, Publisher's Weekly, Writer's Guild of America, American Library Association, GRAMMY® Awards and many others. Addi-

tionally, over 3,000 high schools nationwide use the recordings and accompanying study guides to teach language arts, literature, history and civics through LATW's *Alive & Aloud* educational outreach program. LATW's newest initiative, *The Play's the Thing* for Higher Education, makes over 300 digitized works from the collection available to universities and colleges across the country for use in a variety of disciplines. For more information on these programs, LATW's Audio Theatre Collection, national radio broadcast information and other exciting projects, visit [www.latw.org](http://www.latw.org).

## FOR L.A. THEATRE WORKS

Producing Director: Susan Albert Loewenberg

Director: Matt August

Managing Director: Vicki Pearlson

Associate Producer: Anna Lyse Erikson

Tech Director and Touring Stage Manager:  
Leia Crawford

Projector and Scenic Designer: Sean Cawelti

Sound Designer: Jeff Gardner

Lighting Designer: Daniel Ionazzi

Costume Designer: Kara McLeod

Associate Director of Development:  
Devon Brand

Graphic Designer: Dennis Ramirez

Senior Radio Producer: Myke Weiskopf

Post-Production Coordinator: Ronn Lipkin

Publicity & Public Relations: Casey & Sayre

If you are interested in becoming a "Producing Partner" by making a donation to L.A. Theatre Works, a 501(c)(3) non-profit corporation, or wish to join our mailing list, please visit our website at:

[www.latw.org](http://www.latw.org)

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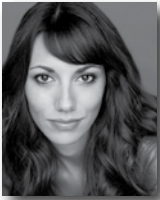
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## BIOGRAPHIES



**PAUL CULOS** (*Jack Seward*) is making his debut with L.A. Theatre Works in *DRACULA*. Recent work includes the new HBO series, *Video-syncrasy*, directed by David Fincher. Other Film/

TV credits include *Danni Lowinski* (CBS), *All is Forgiven* (Kitty Choir/End of May), and *Fetch* (On Purpose Pictures). Horror credits include the 2007 indie film, *The Dread*. More recent theatre credits include Hamlet in *THE HAMLET PROJECT* (Loose Canon Collective); *MACBETH*, *PEACE IN OUR TIME* (The Antaeus Company); *COME BACK*, *LITTLE SHEBA* (A Noise Within); *THE TWO GENTLEMEN OF VERONA* (PCPA), *JASON & (MEDEA)* (LA New Court Theatre) and *MID-SUMMER & MACBETH* (Fugitive Kind). He has studied at the British American Drama Academy and received a BA in Acting from Western Michigan University and an MFA in Acting from UC-Irvine.



**ALEXIS JACKNOW** (*Mina Murray/Tour Manager*) is thrilled to be on the road with L.A. Theatre Works' *DRACULA*. Her recent theatrical credits include originating ten roles in the World

Premiere of *THE HISTORY OF INVULNERABILITY* at Cincinnati Playhouse, Daphna/Melody U/S in *BAD JEWS* (The Geffen Playhouse), various roles in *THE WIND IN THE WILLOWS* (Southern Rep), Celimene in *THE MISANTHROPE* (New Orleans Museum of Art), and Lisa in *COLLECTED STORIES* (The Alamo Underground). TV: *Guiding Light*, *As the World Turns*. She holds a BFA in Acting from New York University's Tisch School of the Arts and is a proud member of SAG-AFTRA and AEA. Thanks to Mama, Papa, and Rick for the unwavering support. For further details, please visit [www.alexisjacknow.com](http://www.alexisjacknow.com).



**NICHOLAS HORMANN** (*Doctor Van Helsing*) first frightened small children in 1980 as a space vampire in the cult TV series *Buck Rogers in the 25th Century*. In Oliver Stone's *The Hand* he was pursued

by Michael Caine's rampaging hand. In *Misfits of Science* he met his end in the rubble of a ruined Mayan temple. Scariest of all, Nick was trapped in the legendary Broadway flop *MOOSE MURDERS* with Eve Arden, which lasted just one horrifying night. He began his career on Broadway in *THE VISIT*, *THE MEMBER OF THE WEDDING*, and *SAINT JOAN*, appeared in Emily Mann's acclaimed Broadway production of *EXECUTION OF JUSTICE*, and has performed in over a hundred plays at such distinguished theaters as A.C.T., the Old Globe, La Jolla Playhouse, Mark Taper Forum, and The Kennedy Center. Nick's roles have included *Cyrano de Bergerac*, *Benedick*, *Laurence Olivier*, *Atticus Finch*, *Henry Higgins* and *Abraham Lincoln*. He attended Yale School of Drama.



**MICHAEL KIRBY** (*Jonathan Harker*) L.A. Theatre Works: *ARTHUR MILLER – A LIFE* (BBC/LATW), *THE SUN ALSO RISES*, and *A TALE OF CHARLES DICKENS*; Off Broadway: *RICHARD III*, *OTHELLO*;

Other NY: *MERRY WIVES OF WINDSOR*, *EPICOENE*, *A MIDSUMMER NIGHT'S DREAM*, *ROMEO AND JULIET*, *JESTER'S DEAD*; Regional: *BENT*, *WHAT THE BUTLER SAW*, *THE GOAT* and *SCHOOL OF NIGHT* (Mark Taper Forum), *THE GLASS MENAGERIE* (Syracuse Stage) *TICKLED PINK* (Laguna Playhouse), *THE AMERICAN PLAN*, *ROMEO AND JULIET*, *MERRY WIVES OF WINDSOR*, *TWO GENTLEMEN OF VERONA*, *MEASURE FOR MEASURE*, *HAMLET*, *OTHELLO* (The Old Globe Theatre), *LEADING LADIES* (Barnstormers Theatre) Other LA: *HENRY IV PART 1*, *CHEKHOV X 4* (The Antaeus Company, Affiliate Member), *SPITE FOR SPITE*, *DON JUAN* (Andak Theatre, Founding Member). Film: *Hells Heart* (Exorcism thriller- coming to theatres soon), *Connected*, *Passing Normal*, *Chase The Slut*,

*Benevolence*. Television: *Rickover: Birth of Nuclear Power*, *Boston Public*. Education: MFA Old Globe/USD, LAMDA, BA Cal State Fullerton. Thanks and love to Heather. [www.michaelkirbyactor.com](http://www.michaelkirbyactor.com)



**GRAHAM OUTERBRIDGE** (*Arthur Holmwood*) A graduate of the American Conservatory Theatre in San Francisco, Graham played “Wally Worthington” in The Zeum Theater of San Francisco’s production of *THE CIDER HOUSE RULES*. Graham’s other stage credits include, “Frank Taggart” in *THE RED SCARE OF SUNSET*, “Thomas” in *A CHRISTMAS CAROL* and “Eddie Twohig” in *IS A LIFE WORTH LIVING*. In addition to his theater resume, Graham has burgeoning television career and can be seen alongside Will Sasso and Peter Serafinowicz in the DirecTV comedy *The Britishes*.



**SKIP PIPO** (*Renfield*) Skip’s LA and national theater credits include *WOMAN IN BLACK*, *AMADEUS* (California Theater San Bernardino), *DR JEKYLL AND MR. HYDE* (Rep East Playhouse), *MURDER IN THE CATHEDRAL* (Cathedral Associates, Seattle), *WICKED LIT* (Unbound Productions at Mountain View Mausoleum and Cemetery), *9 CIRCLES* (Vagabond Players), *EQUUS* (The Production Company, LA), and *WEST SIDE STORY* (National Tour). In film, Skip has played a notorious general in *That Day in July*, a scientist warning of impending doom in *The Black Dawn*, a complicitous and creepy motel manager in *Poker Run*, a brutal kapo in *The Saint of Auschwitz*, and one of the residents of a nightmarish limbo in *Boarding House*.



**SUMMER SPIRO** (*Lucy Westerna*) was last seen as the leading role in San Diego Repertory Theatre’s world premier of *STEAL HEAVEN*, written by Culture Clash’s Herbert Siguenza. Oth-

er credits include; *FALLEN ANGELS* (North Coast Rep), *DETROIT* (San Diego Rep, west coast premiere), *THE ENGINE OF OUR RUIN* (La Jolla Playhouse DNA series), *HAY FEVER* (Moonlight Ampitheater) and *AS YOU LIKE IT* (Moonlight Amphitheater/ New Village Arts) where she was also the musical director. At Mira Costa College she was nominated for The Kennedy Center’s Irene Ryan Award for every production she appeared in including; *ELECTRA*, *CAUCASIAN CHALK CIRCLE*, *PROPOSALS*, and *BLITHE SPIRIT*. When not in the theater, Summer is a director/writer/producer of short films, music videos, and commercials. She will star in the upcoming horror film *The Carrion Doll* by award winning director, Peary Teo.



**PATRICK WENK-WOLFF** (*Count Dracula*) Theatre credits include: Antaeus Company: *THE CURSE OF OEDIPUS*, *THE SEAGULL*, *PEACE IN OUR TIME*, *YOU CAN’T TAKE IT WITH YOU*; Bootleg Theater: *O RE-JANE*; North Coast Rep.: *A CHRISTMAS CAROL*; New Village Arts: *JULIUS CAESAR*; Odyssey Theater: *THE PASSION PLAY*; Broadway Theatre, Vista, CA: *THE LION IN WINTER*; Hollywood Fringe Festival “Best of Fringe”: *KING PHYCUS*. Television credits include: *The Last Ship*, *The Ex List*, *Life On Mars*, recurring on *Rizzoli & Isles*. He has appeared in over a dozen national commercials and several webseries’ including *Combustion*, and *Clothing Optional*, as well as directing, starring in, and editing the webseries *Family Valuables*, and *Sidekick & Roommate*. Patrick studied acting at Carey Scott’s Rehearsal Room in San Diego, the summer Shakespeare program at RADA, and several Academy classes at Antaeus. He is a proud member of the Antaeus Company.

**BRAM STOKER** (*Original Author, November 8, 1847-April 20, 1912*) was an Irish novelist and short story writer. He is best known for *Dracula*, but wrote dozens of other pieces, including the novels *The Snake’s Pass*, *The Lady of the Shroud*, *The Lair of the White Worm*, *Miss Betty*, *The Mystery of the Sea*, and *The Man*; the short story collections

*continued on page 17...*

*Under the Sunset, Snowbound: The Record of a Theatrical Touring Party, and Dracula's Guest and Other Weird Stories*; the non-fiction work *Personal Reminiscences of Henry Irving* and *Famous Impostors*, and many others. During Stoker's lifetime, he was better known for his personal assistantship to actor Henry Irving and for his serving as business manager for the Lyceum Theatre in London than he was for his writing. *Dracula*, though not the first appearance or original creation of a vampire character, is held responsible for the popularity of vampires in both past and present film, television, and literature.

**CHARLES MOREY** (*Adaptor*) is the author of nine plays including adaptations of the 19th century classic novels, DRACULA, THE COUNT OF MONTE CRISTO, A TALE OF TWO CITIES, THE HUNCHBACK OF NOTRE DAME, and THE THREE MUSKETEERS, a translation/adaptation of Georges Feydeau's TAILLEUR POUR DAMES, titled THE LADIES MAN as well as his original plays LAUGHING STOCK, DUMAS' CAMILLE and THE YELLOW LEAF. His adaptations and original plays have gone on from their Pioneer Theatre Company premieres to successful productions at professional theatres across the country. He has been Artistic Director of the Pioneer Theatre Company since 1984 where he has directed more than eighty productions including, in recent years, the world premieres of Bess Wohl's TOUCH(ED) and IN as well as the first Regional Theatre productions of LES MISÉRABLES, THE PRODUCERS and THE VERTICAL HOUR in addition to HAMLET, CHICAGO, METAMORPHOSES, JULIUS CAESAR, HUMBLE BOY, JAMES JOYCE'S THE DEAD, CYRANO DE BERGERAC and THE REAL THING among many others. He retired as artistic director of PTC at the conclusion of the 2011-2012 season to focus on writing and free-lance directing projects. From 1977 to 1988 he served as Artistic Director of New Hampshire's Peterborough Players. New York directing credits include productions for the Ark Theatre Company and the Ensemble Studio Theatre. He has served as both a panelist and on-site evaluator for the National Endowment for the Arts and on

the Board of Trustees of the National Theatre Conference. He received a B.A. from Dartmouth College and a Master of Fine Arts from Columbia University. He is a Fellow of the MacDowell Colony.

**MATT AUGUST** (*Director*) Broadway: DR. SUESS' HOW THE GRINCH STOLE CHRISTMAS (also 10 National Tours, Madison Square Garden, Grand Ol' Opry and Pantages); Broadway as Associate Director: HENRY IV, INVENTION OF LOVE, IMAGINARY FRIENDS, FULL MONTY. Selected Directing: Geffen Playhouse - GOSPEL ACCORDING TO JEFFERSON, DICKENS AND TOLSTOY; DISCORD; Falcon Theatre - TROUBLE WE COME FROM; Pioneer Theatre - IN THE HEIGHTS, MUCH ADO ABOUT NOTHING, TWO DOLLAR BILL (Upcoming); Old Globe - TWO GENTLEMEN OF VERONA, TIME FLIES (by David Ives), PIG FARM (Co-World Premier by Greg Kotis), FOOD CHAIN; Arizona Theatre Co - DISCORD (Upcoming); Ford's Theatre - LIBERTY SMITH, A CHRISTMAS CAROL (5 seasons); TheatreWorks - BABY TAJ; The Acting Company (NYC) - TWO GENTLEMEN OF VERONA, MERRY WIVES OF WINDSOR. Staff Repertory Director: NoHo Arts Center -DISCORD; Long Wharf - SIXTEEN WOUNDED (starring Martin Landau); L.A. Theatre Works - THE REAL DR. STRANGE-LOVE, SPEECH AND DEBATE, INTELLIGENCE SLAVE; Hangar Theatre - COMPLETE HISTORY OF AMERICA ABRIDGED, ALL IN THE TIMING, TEMPEST, FREE TO BE.... International: FULL MONTY, Australia Tour. He has received fellowships and residencies from the Oregon Shakespeare Festival, Old Globe Theatre, Drama League, Robert Wilson's Watermill Center, the Juilliard School, SF Zen Center, received the Panavision New Filmmaker's Grant and mentored upcoming directors through the SDC Observership Program and Drama League Fellowship. He has developed other work at South Coast Rep, La Jolla Playhouse, New York Stage and Film, Oregon Shakespeare Festival, Playwrights Horizons, The Women's Project, Huntington Theatre, NYU CAP 21, East of Doheny, NYMF, SPF, Next Stages and for Warner Brothers Theatricals. His productions have been recognized by the Ovation, Helen Hayes, Bay

Area Critics, Broadway World, and Australia's Helpmann Awards and appeared on Year End Top-Ten lists in the LA Times, San Francisco Chronicle, Oakland Tribune, SJ Mercury News and NPR/KQED. His award winning short family film *How to Get to Candybar* has played at festivals around the world. MFA- CalArts. [www.MattAugust.com](http://www.MattAugust.com)

**SUSAN ALBERT LOEWENBERG** (*Producing Director*) is founder and Producing Director of L.A. Theatre Works, a non-profit media arts and theatre organization. Ms. Loewenberg has produced award-winning radio dramas, plays and films in Los Angeles, New York, Chicago, and London. Under her supervision, LATW has created the largest library of plays on audio in the world, garnering numerous awards from the Corporation for Public Broadcasting, the Writers Guild, The American Library Association, Publishers' Weekly and others. Ms. Loewenberg also serves as host and is the Executive Producer of LATW's nationally distributed syndicated radio series, "L.A. Theatre Works," broadcast on NPR stations nationwide and in China daily on The Radio Beijing network. A graduate of Sarah Lawrence College, she has served on innumerable boards and panels, including the National Endowment for the Arts, California Arts Council, The Fund for Independence in Journalism in Washington D.C., and was co-chair of the League of Producers and Theatres of Greater Los Angeles. From 1996-2002, Ms. Loewenberg served during the Clinton administration on the Board of Directors for Federal Prison Industries, a presidential appointment, and served for several years as a member of the regional panel of the President's Commission on White House Fellows. She is currently a member of the Board of Directors of The Center for Public Integrity, and a Fellow of the Los Angeles Institute for the Humanities at USC. Ms. Loewenberg is the author of a number of articles that have appeared in *American Theatre Magazine*, *The Los Angeles Times* and various professional journals.

**ANNA LYSE ERIKSON** (*Associate Producer*) manages the casting, artistic hiring, play se-

lections, rights acquisitions, and overall live production for L.A. Theatre Works' live and in-studio recordings and tours. Anna Lyse holds an MA in Theatre History, Theory and Criticism from the University of Colorado at Boulder and a BA in Theatre Performance from the University of Missouri. She was a University of Missouri Research Scholar, a Tom Berenger Acting Scholar, and a recipient of numerous university fellowships. She has adapted and produced 2 original productions around her scholarly research into the life and work of Tennessee Williams, and her published Master's Thesis deals with the recurring artist figure in Williams' work. She previously was Director of Outreach for the Independent Actors Theatre of Columbia Missouri. Ms. Erikson is a member of Phi Beta Kappa and Mortar Board (Friar's Chapter).

**LEIA CRAWFORD** (*Tech Director, Touring Stage Manager*) Regional: MASSOUD: THE LION OF PANJSHIR (CTG Workshop), NEVA (CTG Reading); MURDER FOR TWO, SWITZERLAND, THE GOSPEL ACCORDING TO..., THE PIANIST OF WILLESDEN LANE, PLAY DEAD, and RUINED (Geffen Playhouse); THE WHALE, THE MOTHERF\*CKER WITH THE HAT, THE IMPORTANCE OF BEING EARNEST, A LITTLE NIGHT MUSIC, and AN ITALIAN STRAW (South Coast Rep). Dance: LACDC10 and YOUTH (Los Angeles Contemporary Dance Company). Other theater credits: Ojai Playwrights Conference, Story Pirates, The Antaeus Company, Classic and Contemporary American Plays, Shakespeare Center LA, and Redcat. Film: *Diani & Devine Meet the Apocalypse*, *Princess Rap Battle 4: Cinderella vs. Belle*, *Princess Rap Battle 5: Maleficent vs. Daenerys*. This is Leia's first LATW production and she is happy to join the team. Love to family & friends.

**SEAN CAWELTI** (*Projector and Scenic Designer*) graduated from the University of California Irvine with his BA in Drama with honors in Directing and studied puppetry at Tisch School of the Arts at NYU. Sean has won awards for his work as a designer, director and playwright, honored with a UNI-MA Citation of Excellence for GOGOL PROJ-

ECT and was presented the 2015 Sherwood Award by the Center Theater Group in Los Angeles for his work as a director. He was selected by the City of Los Angeles' Cultural Affairs Department to travel to Brazil for two months to study woodcarving and Candomblé, a religion born of African and Catholic traditions. Sean is the founding Artistic Director of Rogue Artists Ensemble a multimedia, puppet and mask company in Los Angeles. His directing and design work has been seen at the Getty Villa, South Coast Repertory, Segerstrom Center for the Arts, Cornerstone Theater Co., Chicago Opera Theater, The Geffen Playhouse and the Center for Puppetry Arts in Atlanta. He has designed puppets, masks, props and video for theater, music videos, museums, concerts and arena shows including the recent Kanye West Yeezus world tour. More info – [www.seancawelti.com](http://www.seancawelti.com)

**JEFF GARDNER** (*Sound Designer*) is happy to be back at L.A. Theatre Works where he has performed live sound effects for numerous shows over the last 3 seasons. Highlights include *CYRANO DE BERGERAC*, *UNDER MILK WOOD*, *AUGUST: OSAGE COUNTY*, *THE SEAGULL* and *THE MOTHERF\*\*ER WITH THE HAT*. Jeff is an actor/sound designer born and raised in Los Angeles. Sound design credits include *PICNIC*, *WEDDING BAND*, *THE CURSE OF OEDIPUS*, *TOP GIRLS* (The Antaeus Company), *JUNO & THE PAYCOCK* (The Odyssey Theatre), *HARBOR* with Matthew Lillard (The Victory Theatre), *THE WIVES* directed by the late Charles Nelson Reilly and *TREVOR* with Circle X Theatre Co. Acting credits include *THE LIAR*, *MACBETH* and *KING LEAR* (The Antaeus Company); *THE TEMPEST* (A Noise Within); *LITTLE WOMEN* (Kennedy Center, National Tour); *HENRY V* with Harry Hamlin (The Shakespeare Theatre); *OUR TOWN* with Calista Flockhart and *THE SEAGULL* with Gwyneth Paltrow and Christopher Walken (Williamstown Theatre Festival). Jeff has also toured with his award-winning solo show, *KILL YOUR TELEVISION* for the Seattle Fringe and Hollywood Fringe Festivals and is resident sound designer at The Westridge School for Girls in Pasadena.

**DANIEL IONAZZI** (*Lighting Designer*) returns to L.A. Theatre Works where he designed the tours of *IN THE HEAT OF THE NIGHT*, *PRIDE AND PREJUDICE* and *THE GRADUATE*. His work has also been seen at Steppenwolf Theatre Company, Arena Stage, South Coast Repertory Theater, Denver Center Theatre Company, Berkeley Rep and the Geffen Playhouse. His design for the New York production of *THE JACKSONIAN* garnered a Lucille Lortel nomination. He designed the lighting installation for *Teatro alla Moda* for the Wallis Annenberg Center for the Performing Arts and *Trajectoire* and *Catapult* for the dance company Diavolo. His design work can also be seen in the 4-D cinematic experience, *Beyond all Boundaries*, at the National World War II Museum. Daniel is Production Manager for the Geffen Playhouse, a member of the faculty of the UCLA School of Theater, Film and Television and Director of Production for the Department of Theater. He is the author of *The Stage Management Handbook* and *The Stagecraft Handbook*.

**KARA MCLEOD** (*Costume Designer*) Kara McLeod has been working in theater professionally since the age of 16, which was sometime in the 20th century. Currently, she teaches at the Fashion Institute of Design and Merchandising and Concordia University and has worked for a variety of companies, including Disney Imagineering. *DRACULA* is her first show with LATW and she's excited to be part of the company on a great classic play! The design concept for this Dracula is "smoke and mirrors," a mix of the grit and glamour of 1940s Film Noir and Europe in the 1890s. Please enjoy the show and don't forget to beware the vampire...

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# Toasting the Living Dead

Did you get a chance to sample any of the “mocktails” concocted and presented by several of our student organizations? Join some of tonight’s cast members and representatives of the following organizations in the Grand Lobby as we announce the winners.

- The Pulse
- PSIUP-Paranormal Society of IUP
- MSA-Muslim Student Association
- SEEDS-Students Educating Ecology, Diversity, and Sustainability
- Eta Sigma Delta Honor Society
- Hawk Rock
- Family and Consumer Sciences Education Student Association
- HAVOC Step Team

A special thank you goes to The Pulse and to the Center for Student Life in organizing this deadly event with the Lively Arts.

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ArtsPath, the Lively Arts program that provides extensive arts outreach to students of all ages, continues its multi-decade tradition of arts-in-education activities across the season.

We do this through a roster of area professional artists and placing them in extended residencies in area schools and other venues. We also work towards integrating our touring artists presented as part of the Ovationals! series into a wide variety of educational settings. ArtsPath also organizes the regional Poetry Out Loud competition and manages the IUP Community Music School. In all, ArtsPath reaches over 10,000 students annually and is funded, in part, by the Pennsylvania Council on the Arts and contributions through the Pennsylvania Educational Improvement Tax Credit program.

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