



# Advance Program Notes

L.A. Theatre Works  
*Bram Stoker's Dracula*  
Friday, October 30, 2015, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

## L.A. Theatre Works Bram Stoker's *Dracula*

ADAPTED BY CHARLES MOREY  
DIRECTED BY MATT AUGUST

### STARRING

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

# 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 ancient 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 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; and *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.

# ***Program Note, continued***

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, 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, as well as 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. Additionally, 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).

# *L.A. Theatre Works*

**Susan Albert Loewenberg**, *producing director*

**Matt August**, *director*

**Vicki Pearlson**, *managing director*

**Anna Lyse Erikson**, *associate producer*

**Leia Crawford**, *tech director and touring stage manager*

**Sean Cawelti**, *projector and scenic designer*

**Michael Kozachenko**, *assistant scenic designer*

**Jeff Gardner**, *sound designer*

**Daniel Ionazzi**, *lighting designer*

**Carin Jacobs**, *costume designer*

**Devon Brand**, *associate director of development*

**Dennis Ramirez**, *graphic designer*

**Myke Weiskopf**, *senior radio producer*

**Ronn Lipkin**, *post-production coordinator*

**Casey & Sayre**, *publicity and public relations*

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) or write to:



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Venice, CA 90291

## Representation



{ 721 Hyde Park ■ Doylestown, PA 18902 ■ p.267-880-3750 ■ f.267-880-3757 ■ [www.baylinartists.com](http://www.baylinartists.com) }

# Biographies



**PAUL CULOS**, *Jack Seward*

Paul Culos is making his debut with L.A. Theatre Works in *Dracula*. His recent work includes the new HBO series, *Videosyncrasy*, directed by David Fincher. Culos' other film and TV credits include *Danni Lowinski* (CBS), *All is Forgiven* (Kitty Choir/End of May), and *Fetch* (On Purpose Pictures). His horror credits include the 2007 indie film, *The Dread*. Some of his 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 *Midsummer & Macbeth* (Fugitive Kind). He has studied at the British American Drama Academy and received a bachelor of the arts in acting from Western Michigan University and

a master of fine arts in acting from UC-Irvine.



**ALEXIS JACKNOW**, *Mina Murray and tour manager*

Alexis Jacknow is thrilled to be on the road with L.A. Theatre Works' *Dracula*. Her recent theatrical credits include originating 10 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). Her TV credits include *Guiding Light* and *As the World Turns*. She holds a bachelor of fine arts 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*

Nicholas Hormann first frightened small children in 1980 as a space vampire in the cult TV series *Buck Rogers in the 25<sup>th</sup> 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, Hormann 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. Hormann's roles have included Cyrano de

Bergerac, Benedick, Laurence Olivier, Atticus Finch, Henry Higgins, and Abraham Lincoln. He attended Yale School of Drama.

# Biographies, continued



**MICHAEL KIRBY**, *Jonathan Harker*

Michael Kirby has worked with L.A. Theatre Works in *Arthur Miller—A Life* (BBC/LATW), *The Sun Also Rises*, and *A Tale of Charles Dickens*. His off-Broadway credits include *Richard III* and *Othello*. Other performances in New York include *Merry Wives of Windsor*, *Epicoene*, *A Midsummer Night's Dream*, *Romeo and Juliet*, and *Jester's Dead*. Kirby's regional credits include *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*, and *Othello* (The Old Globe Theatre); and *Leading Ladies* (Barnstormers Theatre). Other performances in Los Angeles include *Henry IV Part 1*, *Chekov x 4* (The Antaeus

Company, affiliate member), and *Spite for Spite* and *Don Juan* (Andak Theatre, founding member). Kirby's film credits include *Hells Heart* (an exorcism thriller coming to theatres soon), *Connected*, *Passing Normal*, *Chase The Slut*, and *Benevolence*. He's been on television in *Rickover: Birth of Nuclear Power* and *Boston Public*. Kirby received a master of fine arts from Old Globe/University of San Diego (Lambda), and a bachelor of the arts from Cal State Fullerton. Kirby says, "thanks and love to Heather." For more information, visit [www.michaelkirbyactor.com](http://www.michaelkirbyactor.com).



**GRAHAM OUTERBRIDGE**, *Arthur Holmwood*

A graduate of the American Conservatory Theatre in San Francisco, Graham Outerbridge played Wally Worthington in The Zeum Theater of San Francisco's production of *The Cider House Rules*. His 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, Outerbridge has a burgeoning television career and can be seen alongside Will Sasso and Peter Serafinowicz in the DirecTV comedy *The Britishes*.



**SKIP PIPO**, *Renfield*

Skip Pipo's Los Angeles and national theatre credits include *Woman in Black* and *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, Los Angeles), and *West Side Story* (National Tour). In film, Pipo 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*.



# Biographies, continued



**SUMMER SPIRO**, *Lucy Westerna*

Summer Spiro 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. Other 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 Amphitheater), 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 theatre, Spiro 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 Pearry Teo.



**PATRICK WENK-WOLFF**, *Count Dracula*

Patrick Wenk-Wolff's theatre credits include *The Curse of Oedipus*, *The Seagull*, *Peace in Our Time*, and *You Can't Take it With You* (Antaeus Company); *O Rejane* (Bootleg Theater); *A Christmas Carol* (North Coast Rep.); *Julius Caesar* (New Village Arts); *The Passion Play* (The Odyssey Theater); *The Lion in Winter* (Broadway Theatre in Vista, California); and *King Phycus* (Hollywood Fringe Festival "Best of Fringe"). Television credits include *The Last Ship*, *The Ex List*, *Life On Mars*, and recurring appearances 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*. Wenk-Wolff 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*

Bram Stoker (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 *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.

# *Biographies, continued*

**CHARLES MOREY**, *adaptor*

Charles Morey is the author of nine plays, including adaptations of the 19<sup>th</sup> 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 (PTC) since 1984, where he has directed more than 80 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 Miserables*, *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 bachelor of arts from Dartmouth College and a master of fine arts from Columbia University. He is a Fellow of the MacDowell Colony.

**MATT AUGUST**, *director*

Matt August's Broadway directing credits include *Dr. Suess' How the Grinch Stole Christmas* (also 10 National Tours, Madison Square Garden, Grand Ol' Opry, and Pantages); His work as an associate director on Broadway includes *Henry IV*, *Invention of Love*, *Imaginary Friends*, and *Full Monty*. August has also directed *Gospel According to Jefferson* and *Dickens and Tolstoy: Discord* (Geffen Playhouse); *Trouble We Come From* (Falcon Theatre); *In the Heights*, *Much Ado About Nothing*, and the upcoming *Two Dollar Bill* (Pioneer Theatre); *Two Gentlemen of Verona*, *Time Flies* by David Ives, the co-world premiere of *Pig Farm* by Greg Kotis; and *Food Chain* (Old Globe); the upcoming *Discord* (Arizona Theatre Co.); *Liberty Smith* and five seasons of *A Christmas Carol* (Ford's Theatre); *Baby Taj* (TheatreWorks); and *Two Gentlemen of Verona* and *Merry Wives of Windsor* (The Acting Company, New York City). He acted as staff repertory director on *Discord* (NoHo Arts Center); *Sixteen Wounded* starring Martin Landau (Long Wharf); *The Real Dr. Strangelove*, *Speech and Debate*, and *Intelligence Slave* (L.A. Theatre Works); and *Complete History of America Abridged*, *All in the Timing*, *Tempest*, and *Free to Be...* (Hangar Theatre). International directing credits include *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, and SF Zen Center, and has 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 have appeared on Year End Top 10 lists in the *Los Angeles Times*, *San Francisco Chronicle*, *Oakland Tribune*, *San Jose Mercury News*, and NPR/KQED. His award-winning short family film, *How to Get to Candybar*, has played at festivals around the world. He received a master of fine arts from CalArts. For more information, visit [www.MattAugust.com](http://www.MattAugust.com)



# *Biographies, continued*

**SUSAN ALBERT LOEWENBERG**, *producing director*

Susan Albert Loewenberg is founder and producing director of L.A. Theatre Works (LATW), a non-profit media arts and theatre organization. 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. 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, and 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, 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 University of Southern California. 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*

Anna Lyse Erikson manages the casting, artistic hiring, play selections, rights acquisitions, and overall live production for L.A. Theatre Works' live and in-studio recordings and tours. Erikson holds a master's degree in theatre history, theory, and criticism from the University of Colorado at Boulder and a bachelor's degree 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 two 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. Erikson is a member of Phi Beta Kappa and Mortar Board (Friar's Chapter).

**LEIA CRAWFORD**, *tech director and touring stage manager*

Leia Crawford's regional credits include *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); and *The Whale*, *The Motherf\*\*\*er with the Hat*, *The Importance of Being Earnest*, *A Little Night Music*, and *An Italian Straw* (South Coast Rep). Dance credits include *LACDC10* and *Youth* (Los Angeles Contemporary Dance Company). Crawford's other theater credits include Ojai Playwrights Conference, *Story Pirates*, *The Antaeus Company*, *Classic and Contemporary American Plays*, *Shakespeare Center L.A.*, and *Redcat*. Film: *Diani & Devine Meet the Apocalypse*, *Princess Rap Battle 4: Cinderella vs. Belle*, *Princess Rap Battle 5: Maleficent vs. Daenerys*. This is Crawford's first L.A. Theatre Works production, and she is happy to join the team. She sends love to family and friends.

# *Biographies, continued*

**SEAN CAWELTI**, *projector and scenic designer*

Sean Cawelti graduated from the University of California Irvine with a bachelor's degree in drama with honors in directing and studied puppetry at Tisch School of the Arts at NYU. He has won awards for his work as a designer, director, and playwright, honored with a UNIMA Citation of Excellence for *Gogol Project* 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. Cawelti is the founding artistic director of Rogue Artists Ensemble, a multi-media 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 theatre, music videos, museums, concerts, and arena shows, including the recent Kanye West *Yeezus* world tour. For more information, visit [www.seancawelti.com](http://www.seancawelti.com).

**JEFF GARDNER**, *sound designer*

Jeff Gardner is happy to be back at L.A. Theatre Works, where he has performed live sound effects for numerous shows over the last three seasons. Highlights include *Cyrano de Bergerac*, *Under Milk Wood*, *August: Osage County*, *The Seagull*, and *The Motherf\*\*\*er with the Hat*. Gardner is an actor/sound designer born and raised in Los Angeles. Sound design credits include *Picnic*, *Wedding Band*, *The Curse of Oedipus*, and *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* (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). Gardner 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*

Daniel Ionazzi 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. Ionazzi 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*.

# ***Biographies, continued***

**CARIN JACOBS**, *costume designer*

Carin Jacobs has been designing costumes around the Orange County/Los Angeles area for over 20 years. Her work can be seen in many genres, including theatre, film, live stage shows, and professional cheerleading. Projects include Arizona Cardinals Cheerleading uniforms (seen at the 2009 Superbowl), Operation Spy Girl stunt show for Six Flags Chicago, and the feature film *Saving Lincoln*. A highlight of her career was having the opportunity to work with Julie Taymor and the creative costume design team on *The Lion King* in Los Angeles. In addition to her freelance design work, Jacobs also teaches costume history and design at The Fashion Institute of Design and Merchandising (FIDM), and runs the costume program at California State University, Dominguez Hills. She holds a bachelor's degree in art history from UCLA and a master of fine arts degree in theatre from Cal State Long Beach. Jacobs loves her career and feels like one of the luckiest people in the world to be making a living creating art. Visit her website at [www.CarinJacobsCostumeDesign.com](http://www.CarinJacobsCostumeDesign.com).

# *Engagement Activities*

Friday, October 30, 2015

## **WORKSHOP: MONOLOGUE PERFORMANCE AND CRITIQUE**

During this workshop, performers in L.A. Theatre Works coach undergraduate theatre students from the School of Performing Arts in the performance of monologues.

Friday, October 30, 2015

## **MEET THE MAKERS**

Cast members in L.A. Theatre Works' *Bram Stoker's Dracula* meet with students and faculty from the School of Performing Arts for this intimate conversation on the realities of contemporary performance, touring, and production.

Friday, October 30, 2015, 6:30 PM

## **DRACULA AND THE ENGLISH GOTHIC TRADITION**

*Cube*

*Peter W. Graham, PhD, professor, Department of English, Virginia Tech*

Although Bram Stoker's undead *Dracula* has inspired numerous 20<sup>th</sup>- and 21<sup>st</sup>-century spinoffs, it also is itself a spinoff, a *fin de siècle* latecomer to the English Gothic tradition that began in the 18<sup>th</sup> century. Nearly two centuries ago, in 1816, the Byron-Shelley circle's famous "haunted summer" on the shores of Lake Geneva engendered two texts that can be seen as precursors to enduring strands of Gothic horror: Mary Shelley's *Frankenstein* and William Polidori's *The Vampyre*, a tale widely believed by its contemporary readers to have been the product of Byron's imagination. This lecture examines some of the early 19<sup>th</sup>-century Gothic tropes that Stoker's classic novel perpetuates and updates.

# *In the Galleries*

## **BEYOND REAL: STILL LIFE IN THE 21<sup>st</sup> CENTURY**

September 3–November 15, 2015

Miles C. Horton Jr. Gallery, Sherwood P. Quillen Reception Gallery

### ***Memento mori*: Remember that you will die...**

*Memento mori* paintings are a common theme found in our current exhibition, *Beyond Real: Still Life in the 21<sup>st</sup> Century*, featured in the Miles C. Horton Jr. Gallery and the Sherwood Payne Quillen '71 Reception Gallery. Rising most notably with 16<sup>th</sup> and 17<sup>th</sup> century Dutch and French paintings, *memento mori* describes a genre of painting that embraces death as a way to remind viewers of their own morality and to motivate them, essentially through fear, to live more meaningful and virtuous lives. A subcategory of *memento mori* paintings is *vanitas*. *Vanitas* paintings emphasize moral instruction intended to remind the viewer that life is precious, so they should not waste it on meaningless, superficial things. This is often translated through the inclusion of skulls, smoke, watches, and rotting fruit and flowers. Within these paintings common symbols include skulls and skeletons (representing the certainty of death); smoke, hourglasses, and watches (emphasizing that every minute that passes brings you closer to death); rotting fruit and flowers (representing the fragility and decay of earthly things); as well as dice and playing cards (representing the role that chance and fortune play in life).

Also on view:

### **PHILIP TAAFFE**

September 3–November 15, 2015

Ruth C. Horton Gallery

### **GALLERY HOURS**

Tuesday-Friday, 10 AM-6 PM; Saturday-Sunday, 10 AM-4 PM; closed for Virginia Tech home football games