



MAKING CONFETTI OUT OF SUSPENSE

In Patrick Barlow's sly stage version of *The 39 Steps*, suspense is all about watching four actors take on some 50 characters

BY ROB WEINERT-KENDT

“I am out to give the public good, healthy, mental shake-ups,” Alfred Hitchcock wrote in 1936, in an essay that might have been a mission statement for his multi-decade film career as the Master of Suspense. “Civilization has become so screening and sheltering that we cannot experience sufficient thrills at first hand. Therefore, to prevent our becoming sluggish and jellified, we have to experience them artificially.”

That essay was published a year after the British director completed *The 39 Steps*, a dashing espionage thriller that not only supplied the requisite jolts, but was arguably the first recognizably “Hitchcockian” film: Here was the Handsome Everyman tangled up mistakenly in a high-stakes international caper; the Icy Blonde hurled by chance into his path and inclined to thaw only after some shared hardship; the Smiling Sophisticate Villain with a seamy retinue of thugs and lackeys; and assorted unsuspecting passersby who might help or hinder our hero, depending on their mood or predilection.

The film’s improbable plot—about rival rings of spies vying over some direly significant state secret—unfurled in a headlong rush, from chase to capture to escape and back to chase again, in a rolling roundelay of mounting danger and derring-do. They set the template for e-ticket movie rides from James Bond to *Speed*.

“What I like in *The 39 Steps* are the swift transitions,” Hitchcock later told French director Francois Truffaut. “The rapidity of those transitions heightens the excitement... You use one idea after another and eliminate anything that interferes with the swift pace.”

Now think for a minute: What’s another genre that relies on speed and improbability, crossed wires and missed connections? Funny you should ask: It’s farce, of course. As Pauline Kael astutely noted, the original film is “directed with so sure a touch the suspense is charged with wit.” The family resemblance between the chase thriller and the slapstick comedy will not be news to devotees of Chaplin or Keaton, not to mention Jackie Chan. It turns out that some skilled British *farceurs* in West Yorkshire, England, apparently also noticed this affinity, and duly turned Hitchcock’s Highland fling into a stage romp that has become an unlikely international hit.

That stage adaptation by actor/writer Patrick Barlow went on to wow the West End, Broadway, off-Broadway, even Madrid. Now it’s fairly blanketing the U.S. in both a tour of director Maria Aitken’s New York production and a series of original regional renditions, including the Denver Center Theatre Company’s production, directed by Art Manke (*The Miracle Worker*, 2008).



PATRICK BARLOW / PHOTO BY WALTER MCBRIDE / RETNA LTD.

“I just took the film and then added things that make me laugh.”

— Patrick Barlow, actor/playwright

What's particularly notable about Barlow's comic adaptation isn't just that it's comic, but that he, as Manke puts it, has "pushed the envelope on the original material ever so slightly to reveal the humor that's underneath it."

It's not just that Barlow has dropped in sly visual and verbal references to other Hitchcock films, from *Psycho*'s shower murder to *North by Northwest*'s crop duster chase. No, the thing that stands out most about the new stage version is that it's a kind of tribute from one medium to another: Just as Hitchcock used the full arsenal of cinematic technique to maximum effect in his film, Barlow's *39 Steps* does something similar with the craft of theatre by having just four actors play the whole thing—trains, planes, automobiles, sheep, and all.

One actor (Sam Gregory) plays the put-upon lead, a Canadian bachelor named John Hannay, throughout. But the others are multiple-cast: a woman as three of Hannay's love interests (including the blonde, Pamela) and two "clowns" who jump in and out of dozens of other characters, from train conductors to policemen to innkeepers to heavies. The gleeful flurry of quick-change characterizations might put one in mind of Charles Ludlam's *The Mystery of Irma Vep*—except that most of the changes in *The 39 Steps* happen, beguilingly, right before our eyes. "Audiences find great fun in watching somebody work so hard, and in seeing the versatility that goes with that," says Manke.

What makes us laugh in a farce, though, Manke points out, isn't merely orchestrated chaos. "The mistake some people make in their approach to farce is that they just go for the result of quick slamming doors, funny high-jinks—the external, superficial elements," Manke says. "But you have to start with acting that is grounded in truthful, recognizable human behavior, and then expand upon the obstacles the characters face. The greater the obstacles, the greater their need to overcome the obstacles, and that amps up the human behavior to such a state that it becomes frenetic and rapidly paced, which is ultimately what farce ends up being."

In translating the film to the stage, Barlow has said that he used the screenplay as a blueprint. "I just took the film and then added things that make me laugh," he said. To give a key example: Hannay and Pamela, handcuffed together by two baddies, must spend the night in a hotel room. Hitchcock includes a famously sexy scene in which Pamela gingerly takes off her stockings while Hannay's hand flops embarrassedly across her thigh, as well as



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— Art Manke, director

a charming bit in which sharing sandwiches becomes an awkward hand dance. But while, as Manke says, the film has a "very British sense of understatement," Barlow wanted to go a bit further.

"I added in [a] kind of mad argument between them," Barlow said. "That relationship fascinated me, between Pamela and Hannay—the repression of it. Repression is very interesting for a writer to look at. It's very like *Brief Encounter*... The Hitchcock film treats the relationship quite lightly, so I added a lot to it."

If the stage version, then, adds its share of pratfalls and in-jokes, Manke says he wants to retain some of the film's focus on actual nail-biting suspense. For one, he plans to refer to The Ricketson Theatre's background as a movie house to point up the filmic connection, and he plans for the set and costume design to be as close as possible to black-and-white.

"I want to heighten the *film noir* aspects," he explains. "The original production was very much about music-hall comedians and slapstick and physical humor. I want to look at how we can include that

but also spoof *film noir*—the character that's lurking in the shadows, the shaft of light that catches the glint in the eye."

Noir or no, the play's emphasis, Manke admits, is still going to be on the funny. Manke—whose farcical directing resumé includes *Noises Off* and *Bach at Leipzig*, both at South Coast Repertory—says that the ultimate goal of *The 39 Steps* is for audiences to be "peeing in their pants laughing. That's a high bar to set. Somebody once said that when you're making theatre, your goal should either be to make people laugh so hard they wet themselves or cry so hard they can't speak—but either way you end up with water."

Come to think of it, such extreme reactions aren't too far from the "healthy mental shake-ups" Hitchcock had in mind. There are exceptions (*Vertigo* and *Psycho* come to mind), but Hitch mostly intended his filmic jolts to be ultimately pleasing, not unsettling. After all, he also once quipped, "Some films are slices of life. Mine are slices of cake." ■

Rob Weinert-Kendt is associate editor at American Theatre, and has written about theatre and the arts for The New York Times, The Los Angeles Times, Variety, The Guardian and The San Francisco Chronicle.

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Alfred Hitchcock's

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BY TOM HONIG, REGIONAL PRESIDENT, WELLS FARGO'S MOUNTAIN WEST REGION



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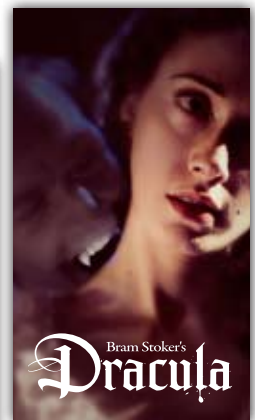
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(L-R) MIKE HARTMAN, CHARLIE KORMAN, SAM GREGORY, GEOFFREY KENT AND MEGAN WOLF. PHOTOS BY ERIC LAURITZ, TERRY SHAPRO.



Denver Center Theatre Company
Resident Professional Theatre • Kent Thompson, Artistic Director

THE 39 STEPS

Adapted by **Patrick Barlow**

From the novel by **John Buchan**

From the movie of **Alfred Hitchcock**

Directed by **Art Manke**

Scenic Design by **Michael C. Smith**
Costume Design by **David Kay Mickelsen**
Lighting Design by **Charles R. MacLeod**
Sound Design by **William Burns**
Projection Design by **El Armstrong**

Music Composed by **Steven Cahill**
Dramaturgy by **Douglas Langworthy**
Fight Direction by **Geoffrey Kent**
Dialect Coaching by **Kathryn G. Maes**

CAST

(in order of appearance)

Richard Hannay **Sam Gregory***
Clown 1 **Larry Paulsen***
Clown 2 **Rob Nagle***
Pamela/Annabella/Margaret **Victoria Mack***

Place & Time – The British Isles, 1935

There will be one 15-minute intermission.

PRODUCTION STAFF

Production Manager – **Edward Lapine** Production Intern – **Clifford Hannon**
Stage Manager – **A. Phoebe Sacks*** Assistant to the Director – **Chad Callaghan**
Production Assistant – **D. Lynn Reiland**

*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

On *The 39 Steps*, the Denver Center Theatre Company's Production Staff is responsible for costumes, wigs, lighting, props, furniture, scenic construction, scenic painting, sound and special effects.

UNDERSTUDIES

Tom Coiner (Clown 1), **John DiAntonio** (Richard Hannay), **Rachel Fowler*** (Pamela/Annabella/Margaret), **Genesis Oliver** (Clown 2)

The 39 Steps is presented by special arrangement with SAMUEL FRENCH, INC.

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Since the Tony Award-winning company's opening performance in 1979, Denver Center for the Performing Arts Founder Donald R. Seawell, Founding Artistic Director Edward Payson Call and long-time Artistic Director Donovan Marley nurtured a commitment to classics, the best of contemporary plays and the development of new works. In his first five seasons, Kent broadened artistic offerings to include more plays by women and Latinos. The 2010/11 season will be produced by an expanded and more diverse resident company of artists, craftspeople and managers, reflecting the many cultures and communities of Colorado and the Rockies.

The company's most exciting artistic endeavor is the expansion of the new play program. Building upon the past successes of DCTC's new play program – from *Quilters* to *The Laramie Project*, *1001*, *Lydia*, *Plainsong*, *Inana*, *Eventide* and *When Tang Met Laika* – Kent is positioning the Denver Center to take the lead as a center of great new American writing for the stage, specifically through the creation of plays that explore what it means to be an American in the 21st century. This new challenge is especially evident in the company's new annual showcase for its commissioned plays, the Colorado New Play Summit, which in February of 2011 will feature two world premiere productions. To insure the futures of the American theatre and the Colorado New Play Summit, new plays by both established and emerging playwrights have been commissioned by the Denver Center Theatre Company this season.

EXECUTIVE STAFF



Kent Thompson
 Artistic Director

Kent is in his sixth season as Artistic Director of the Denver Center Theatre Company. In his first five Denver seasons he directed productions

of *Eventide*, *Othello*, *Dusty and the Big Bad World*, *Plainsong*, Irving Berlin's *White Christmas*, *Amadeus*, *King Lear* and *Measure for Measure*.

Prior to moving to Denver he was Producing Artistic Director of the Alabama Shakespeare Festival for 16 years. His production of *Macbeth* was selected by the National Endowment for the Arts (NEA), to tour 13 US military bases in the fall of 2004. In 1991 Kent created the Southern Writers' Project (SWP), designed to commission and develop new plays that presented 16 world premieres during his tenure.

Two of Kent's major accomplishments since moving to Denver have been the Colorado New Play Summit, a premier national festival for new American plays, and the establishment of the Women's Voices Fund, commissioning and developing of new plays by women.

He served for eight years on the Board of Directors for Theatre Communications Group (TCG) and as its president for three years. He has served on peer review panels for the NEA (also chair), TCG, The Pew Charitable Trusts, The Fulbright Scholars Program, The Wallace Funds, The Doris Duke Foundation and The Andrew W. Mellon Foundation.

Bruce K. Sevy

Associate Artistic Director and Director of New Play Development

Bruce has directed such memorable Denver Center productions as *Mariela in the Desert*, *The Voyage Inheritance*, *A Prayer for Owen Meany*, *Doubt*, *All My Sons*, *Master Class*, *Mrs. Warren's Profession*, *A Christmas Carol*, *Cat On a Hot Tin Roof*, *The Little Foxes*, *Molly Sweeney*, *Amy's View*, *Valley Song*, *Pierre*, *Dinner With Friends*, and *The Cripple of Inishmaan*.

As Director of New Play Development, he oversees both the artistic and practical components of DCTC's successful Colorado New Play Summit, including commissions from outstanding American playwrights.

He has directed for Arizona Theatre Company, Cleveland Play House, Lark Play Development Center, Kansas City Repertory Theatre, Virginia Stage Company, Alabama Shakespeare Festival, Northlight Theatre, San Jose Repertory Theatre, Eugene O'Neill Theater Center, Pioneer Theatre Company, A Contemporary Theatre, Seattle Repertory Theatre, Empty Space and Intiman Theatre in Seattle, the Kimo Theatre in Albuquerque, and Utah Shakespearean Festival. His popular production of *2 Pianos, 4 Hands* has been seen at more than twenty theatres nationally, including DCTC's successful 2003 production.

Charles Varin

General Manager

In his fifth season in Denver, Charles is General Manager for the Denver Center Theatre Company. He and his team are responsible for overseeing the financial and administrative activities of the DCTC, creating and executing employment contracts and coordinating the travel, housing and other needs of the Company's resident and guest artists. Prior to DCTC, Charles worked for Geva Theatre Center in Rochester, New York.

Edward Lapine

Production Manager

Ed directs the company's design, shop and technical areas. His other professional work included positions in technical management at A.C.T. in San Francisco, The Metropolitan Opera, Santa Fe Opera, and South Coast Repertory in Costa Mesa, California. Ed has worked in film production in Southern California and also worked outside of the arts as a partner in a company developing products in the nanotechnology field. He holds a BA degree from Williams College and an MFA degree in Production Management from the Yale School of Drama.

Daniel Renner

Education Director and Dean, National Theatre Conservatory

Daniel's career has spanned acting, directing, producing, teaching and arts administration in regional theatres throughout the country. He has worked in the Middle East, North Africa, Europe and many regional theatres including Oregon Shakespeare Festival, American Conservatory Theatre, A Contemporary

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Theatre, the Shakespeare Theatre in Washington DC, and was an associate artist and director with the Intiman Theatre in Seattle for ten years. Daniel has served on the boards of TCG and ASSITEJ/USA, and is currently on the editorial boards of *The Teaching Artist Journal* and *TYA Today*. He is the recipient of a citation from the Kennedy Center for his contributions to arts education, received a TCG Observership Grant for work in diversity programming and new theatre education models, and was honored by PBS and major Washington corporations for innovation in education.

Stacy Shaw

Vice President of Marketing and Communications

Stacy joins The Denver Center for the Performing Arts as Vice President of Marketing where she oversees audience development, public relations, marketing and ticketing services. Previously, she served as Director of Marketing and Communications of The Shakespeare Theatre Company and the Harman Center for the Arts, Managing Director at Georgia Shakespeare, Director of Marketing & Development at Georgia's Center for Puppetry Arts and as the Director of Marketing & Communications at the Alabama Shakespeare Festival. She holds a Master of Fine Arts degree in Arts Management and Theatre Management from Virginia Tech and a Bachelor of Arts from Goucher College.

ARTISTIC STAFF

Steven Cahill

Composer: *The 39 Steps*

At the Denver Center: *The Miracle Worker*. **Other Theatres:** *Shipwrecked* (World Premiere-South Coast Rep, Geffen), *Language Archive*, *Doctor Cerberus*, *Taking Steps*, *A Naked Girl on the Appian Way*, *Cyrano De Bergerac* (South Coast), *Driving Miss Daisy*, *A Streetcar Named Desire*, *Defying Gravity*, *All My Sons* (Rubicon), *The Constant Wife*, *Private Lives*, *Doubt*, *As Bees In Honey Drown* (Pasadena Playhouse), *The Ice-Breaker* (Magic Theatre, Laguna Playhouse), *Macbeth*, *Reckless*, *Much Ado About Nothing*, *Twelfth Night* (Chautauqua Theatre). **TV/Film:** *Til Death*, "Party of Five," "Six Feet Under," "Desperate Housewives," "Guiding Light," "Touched by An Angel," *East Side Story*, *The Five*

Mrs. Buchanans. **Awards:** Three LA Ovation nominations, *LA Times* Critics' Choice, LA Ovation Award for Best Play. www.stevencahill.com

Gavin Cameron-Webb

Director: *Dracula*

At the Denver Center: *Season's Greetings*. **Other Theatres:** 90 productions including Tom Dudzick's *Over the Tavern*, Carter Lewis' award-winning *While We Were Bowling* (Studio Arena Theatre), *Hamlet*, *Othello*, *The Tempest*, *As You Like It* (Colorado Shakespeare Festival), *Rosencrantz and Guildenstern are Dead* (American University in Cairo, Egypt), *Dial 'M' for Murder* (Pioneer Theatre Company), *Quartet* (Vienna's English Theatre), McCarter Theatre, Geva Theatre, Capital Repertory Theatre, Milwaukee Repertory Theatre, Pennsylvania Shakespeare Festival, Boston Shakespeare Company, Missouri Repertory Theatre, among others. **Special/Awards/Training:** Thirteen years as artistic director of Studio Arena Theatre in Buffalo. Taught at Juilliard School and State University of New York at Purchase.

Gary Grundei

Composer: *Dracula*

At the Denver Center: *Eventide*, *Plainsong*, *Oedipus Rex*, *The Merchant of Venice*, *Love's Labor's Lost*, *Pierre*, *Hamlet*, *Cloud 9* (NTC), *The Tempest*, *Macbeth*, *Sylvia*, *Taking Leave*, *Servant of Two Masters*. **Other Theatres:** The Magic Theatre, Kennedy Center, New York Stage and Film, Baltimore Theatre Project, Contemporary American Theatre Company (CATCO), Boulder's Chautauqua Community House, Naropa University, Occidental College, The Ohio State University, The Dairy Center, Lander University. **Special/Awards/Training:** Award-winning composer/pianist/sound designer; worked with Bill Pullman, Meredith Monk and Barbara Dilley, among others; has received recent commissions from Sound Circle and Resonance Women's Chorus, and is the director of the *golden Lotus stud.io*.

Geoffrey Kent

Fight Director: *Dracula*, *The House of the Spirits*, *The 39 Steps*

At the Denver Center: *Othello*, *Eventide*, *Well*, *Absurd Person Singular*, *A Prayer*

for Owen Meany, *Richard III*, *The Miracle Worker*, *Noises Off*, *Plainsong*, *King Lear*, *1001*, *The Pillowman*, *Season's Greetings*, *The Ladies of the Camellias*, *Jesus Hates Me*, *A Flea in Her Ear*, *Dirty Story*, *King Hedley II*, *The Lonesome West*, *A Skull in Connemara*. **Other Theatres:** *Hamlet*, *Three Musketeers*, *Macbeth*, *Julius Caesar*, *Othello* (Colorado Shakespeare), *Macbeth*, *Zorro* (TheatreWorks), *Carmen*, *Don Giovanni*, *Porgy and Bess* (Opera Colorado), *Lieutenant of Inishmore*, *Bug* (Curious), *Much Ado About Nothing* (Shakespeare Festival St. Louis), *Romeo and Juliet* (Aspen/Santa Fe Ballet), *Gloriana* (Central City Opera). **Special/Awards/Training:** *Denver Post* reader's choice "Theatre Person of the Year," President – Society of American Fight Directors, Teacher – National Theatre Conservatory. www.thefightguy.com

Douglas Langworthy

Dramaturg: *The 39 Steps*

At the Denver Center: *Mariela in the Desert*, *Othello*, *When Tang Met Laika*, *Well*, *The Voyage Inheritance*, *Quilters*, *Sunsets and Margaritas*, *A Prayer for Owen Meany*, *Inana*, *The Miracle Worker*, *Glengarry Glen Ross*, *The Trip to Bountiful*, *The Merry Wives of Windsor*, *Lydia*, *The Diary of Anne Frank*, *You Can't Take It With You*. **Other Theatres:** Adaptor – *The Three Musketeers*, *The Visit*; Translator – *The Good Person of Szechuan*; Book/Lyricist – *Tracy's Tiger* (Oregon Shakespeare Festival). **Special/Awards/Training:** National Theatre Translation Fund Award, Dramaturg and Director of Play Development at McCarter Theatre, Director of Literary Development and Dramaturgy at the Oregon Shakespeare Festival, Dramaturg for Target Margin Theater in New York.

Kathryn G. Maes, Ph.D

Dialect Coach: *Dracula*, *The 39 Steps*

At the Denver Center: *When Tang Met Laika*, *The Voyage Inheritance*, *Dusty and the Big Bad World*, *A Christmas Carol*, *The Diary of Anne Frank*, *You Can't Take It With You*, *1001*, *Season's Greetings*, *Amadeus*, *The Clean House*, *The Ladies of the Camellias*. **Other Theatres:** Royal Shakespeare Company, Royal National Theatre (Arthur Miller's *American Clock*), Sir Peter Hall Company's summer season. **Special/Awards/Training:** Associate Dean for Core Education and Faculty Development at Regis University, Voice and Dialect Coach for numerous

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professional theatre companies in the United States, Head of Voice at the Denver Center Theatre Company and the National Theatre Conservatory 1989 to 1992.

Art Manke

Director: *The 39 Steps*

At the Denver Center: *The Miracle Worker*. **Other Theatres:** *Noises Off*, *Peter Pan*, *Taking Steps*, *Wind in the Willows*, *Bach at Leipzig* (South Coast Repertory), *The Constant Wife*, *Private Lives*, *Star Quality* (Pasadena Playhouse), Oregon Shakespeare Festival, Laguna Playhouse, Magic Theatre, Mark Taper Forum, Seattle Repertory Theatre, Old Globe Theatre, Chicago Shakespeare Theatre, American Players Theatre, Shakespeare Santa Cruz, Connecticut Repertory Theatre, among others. **TV/Film:** "Eve," "One On One," "Hannah Montana." **Special/Awards/Training:** Recipient of five Los Angeles Drama Critics Circle Awards. A co-founder and former artistic director (1991-2001) of A Noise Within. BFA from the University of Illinois and an MFA from the American Conservatory Theatre.

Jane Shaw

Composer: *The House of the Spirits*

At the Denver Center: Debut. **Other Theatres:** *The Blonde, the Brunette and the Vengeful Redhead* (City Theater - Lou Jacob, director), *Hamlet* with Christian Camargo (Theater for a New Audience - David Esbjornson, director), *Wind Up Bird Chronicles* (The Ohio), *The Other Side of the Island* (Olympia Dukakis), *Vieux Carre* (Pearl - Austin Pendleton), F. Murray Abraham's *Merchant of Venice* (NY and RSC - Darko Tresnak), Big Dance Theater (more than 10 years). **Special/Awards/Training:** Graduate Yale School of Drama, Harvard University. Meet the Composer - *Hecuba* (Pearl Theater), Nomination for Best Sound Design - *Thunder Knocking at the Door* (Yale Rep), Lortel Nomination - *Widowing of Mrs. Holroyd* (The Mint), Recipient of NEA/TCG Career Development Program, 2005 - 2007. Member of USA 829.

José Zayas

Director: *The House of the Spirits*

At the Denver Center: *The House of the Spirits* (Summit reading). **Other Theatres:** *Madre* (El Drama Padre), *Letters To a Mother*, *Nowhere on the Border*, *The House of the Sprits* (Repertorio Espanol), *Crowns* (Virginia Stage Company), *Vengeance Can Wait*, *Father of Lies*, *Southern Promises*, *She of the Voice* (PS122), 59e59 Theatres, Manhattan Theater Club, New York Theatre Workshop, HERE Arts Center, Lark Play Development Center, Chocolate Factory, Dixon Place, Ohio Theater, New Dramatists, Flea Theater, Mori Parque Arauco among others. **Special/Awards/Training:** Recipient of multiple ACE and HOLA awards. A co-founder and artistic director of The Immediate Theater Company. A participant of the NEA/TCG 2009-2011 Career Development Program for Directors. BA from Harvard University and an MFA from Carnegie Mellon University.

DESIGNERS

El Armstrong

Projection Designer: *The 39 Steps*

At the Denver Center: Debut. **Other Theatres:** *Something Wicked This Way Comes*, *Dietrich & Chevalier*, *Voices In The Dark* (2010 Henry Nominee- Best Sound Design), *The Skin of Our Teeth* (2009 Henry Nominee - Best Sound Design), *The Emperor Jones* (2008 Henry Nominee - Best Sound Design), *Dead Man Walking*, *Le Liaisons Dangereuses*, *Of Mice and Men*, *A Midsummer Night's Dream*, *The Tempest*, *The Bacchae*. **Special/Awards/Training:** 2008 Henry Award - Special Achievement in Theatre Technology and Engineering; 2006 Primetime Emmy Nominee - Best Editing for a Special or Musical *Bill Mahr's I'm Swiss*, 2006 Grammy Nominee - Best Comedy Album - *Ron White - Ya Can't Fix Stupid* (Editor and Remix Engineer).

Craig Breitenbach

Sound Designer: *Dracula*

At the Denver Center: *Mama Hated Diesels*, *Eventide*, *A Raisin in the Sun*, *Quilters*, *A Prayer for Owen Meany*, *Richard III*, *A Christmas Carol*, *Noises Off*, *White Christmas*, *Third*, *A Funny Thing... Forum*, *King Lear*, *Amadeus*, *Crowns*, *The Clean House*, *Measure for Measure*,

A Flea in Her Ear, *Fire on the Mountain*, *Oedipus Rex*, *The Misanthrope*, *The Three Sisters*, *Love's Labor's Lost*, *The Skin of Our Teeth*, *Betrayal*, *Spinning Into Butter*, *Dinner With Friends*, *Gross Indecency: The Three Trials of Oscar Wilde*, *The Laramie Project*, *The Show-Off, 1933*, *The Little Foxes*. **Other Theatres:** *Ma Rainey's Black Bottom* (Shadow Theatre). **Special/Awards/Training:** 2008 Henry Award for Plainsong.

William Burns

Sound Designer: *The 39 Steps*

At the Denver Center: *Mariela in the Desert*. **Other Theatres:** *Smokey Joe's Café* (Pollard Theatre), *Take Ten* (Theatre Master's - Aspen), *Curious New Voices*, *Home by Dark* (Curious Theatre), *Santaland Diaries* (Boulder Ensemble), *The Laramie Project*, *The Glass Menagerie* (Oklahoma City Rep), *New Kid* (Imagination Stage, Washington, DC), *We Are Not These Hands* (Catalyst Theatre, DC), *tempOdyssey* (Studio Theatre, DC), *Monster* (Rorschach Theater, DC), *Teddy Roosevelt and the Treasure of Ursa Major* (Kennedy Center), *Girl in the Goldfish Bowl* (Metro Stage, DC). **Special/Awards/Training:** Sound Design Fellowship - Eugene O'Neill Theatre Center, Sound Design Internship - Shakespeare Theatre Company, Program Director /Instructor for the Stagecraft Institute of Las Vegas. Excellence in Sound Design - National (Kennedy Center's American College Theatre Festival 2005).

Kevin Copenhaver

Costume Crafts Director
Costume Designer: *Dracula*

At the Denver Center: (21 seasons) *Mama Hated Diesels*, *A Christmas Carol*, *Noises Off*, *A Funny Thing...Forum*, *Living Out*, *Crowns*, *Fire on the Mountain*, *Boston Marriage*, *Oedipus Rex*, *Dirty Story*, *Blithe Spirit*, *Lobby Hero*, *Blue/Orange*, *Almost Heaven*, *Scapin*, *The Miser*, *Jesus Hates Me*, *Bernice/Butterfly*, *Pierre*, *Inna Beginning*, *Elevation of Thieves*, *Servant of Two Masters*, *Tantalus*. **Other Theatres:** *Smokey Joe's Café*, *Colorado Catechism*, *The Underpants*, *Love, Janis*, *Dinner With Friends*, *Lobby Hero*, *Bootyguard*, *Hedwig and the Angry Inch*, *The Syringa Tree*, *How I Learned to Drive* (Colorado theatres), *Dream a Little Dream* (Cleveland Play House). **Special/Awards/Training:** BA in Theatre Design from University of Cincinnati College-Conservatory of Music,

graduate Centro Maschere e Strutture Gestuali in Padua, Italy with master *Commedia Dell'Arte* maskmaker, Donato Sartori.

Don Darnutzer

Lighting Designer: *Dracula*

At the Denver Center: *Mariela in the Desert, Mama Hated Diesels, Eventide, A Christmas Carol*, and 49 others.

Other Theatres: *It Ain't Nothin' But the Blues* (Broadway), *Hank Williams: Lost Highway, Almost Heaven and The Immigrant*. Off-Broadway). He also worked for the American Conservatory Theatre, The Guthrie Theater, Kennedy Center for the Performing Arts, Cleveland Play House, New Orleans Opera, Arizona Theatre Company, Portland Opera, New Orleans Opera, Kansas City Repertory, Alley Theatre, Seattle Repertory Theatre, BB King's Blues Club, Palm Beach Opera, The Shakespeare Theatre, Saint Louis Repertory Theatre, Actors Theatre of Louisville, Coconut Grove Playhouse and Geva Theatre.

Emily DeCola and

The Puppet Kitchen LLC.

Puppet Design and Build:
The House of the Spirits

At the Denver Center: Debut. **Other Theatres:** The Castleton Opera Festival, The Public Theater, CollegeHumor.com, Royal Caribbean Cruise Lines, Disney, TheaterWorks USA, HERE Theater, Red Bull Theater, Dance Theater Workshop. **TV/Film:** The Disney Channel, PBS, Nickelodeon. **Special:** The Puppet Kitchen is a full-service puppetry studio based in a former industrial kitchen in NYC's East Village. Led by Emily DeCola, Michael Schupbach and Eric Wright, they also create original cabaret for adults, offer puppet building & performance workshops, and host an internship program at their studio. See what's cooking at www.puppetkitchen.com.

Deborah M. Dryden

Costume Designer:
The House of the Spirits

At the Denver Center: *The Trip to Bountiful, Front Page, Trumpets and Drums* **Other Theatres:** American Conservatory Theatre, Arena Stage, La Jolla Playhouse, Old Globe, Seattle Repertory, Berkeley Repertory, Guthrie

Theater, Huntington, Alaska Repertory, Chicago Shakespeare, Portland Center Stage, Milwaukee Repertory, Minnesota Opera, Mark Taper Forum, Hong Kong Repertory, San Diego Opera and others.

Special/Awards/Training: Resident Costume Designer Oregon Shakespeare Festival. Professor Emerita of Design at the University of California – San Diego. Recipient of the national Michael Merritt Award for excellence in design and collaboration, USITT Distinguished Achievement Award in Costuming. Prague Quadriennale International Design Exhibition (2003). Lincoln Center exhibit "Celebrating a Century of Women Designing for Live Performance" (2009). Author of *Fabric Painting and Dying for Theatre*.

Jason Ducat

Sound Designer: *The House of the Spirits*

At the Denver Center: *Othello, When Tang Met Laika, Absurd Person Singular, The Voyage Inheritance, Radio Golf, Dusty and the Big Bad World, Glengarry Glen Ross*. **Other Theatres:** *Marat/Sade, Noises Off, Seven Guitars, The Winter's Tale* (Purdue), *Lab Coats on Clouds* (Prague Quadrennial), *The Princess and the Pea, The Little Mermaid* (Chicago Shakespeare Theater), *Hedwig and the Angry Inch* (Elemental Theatre Company), *Sideways Stories from Wayside School* (Hope Summer Repertory Theatre), *The Importance of Being Earnest* (The Simple Theatre), *Tribulation and the Demolition Squad* (Chicago Dance Crash), *A Midsummer Night's Dream, Dancing at Lughnasa* (The University of South Florida). **Special/Awards/Training:** MFA in sound design from Purdue University.

Charles R. MacLeod

Lighting Designer: *The 39 Steps*

At the Denver Center: (274 productions/27 seasons) *Othello, When Tang Met Laika, Absurd Person Singular, A Raisin in the Sun, Radio Golf, Dusty and the Big Bad World, The Miracle Worker, Noises Off, The Merry Wives of Windsor, Lydia, The Diary of Anne Frank, 1001, Season's Greetings, Gem of the Ocean, All My Sons, The Madwoman, Dirty Story, Betrayal, Jitney, Uncle Vanya, Waiting to be Invited, Gross Indecency, A Christmas Carol, The Quick-Change Room, Love, Janis, Ma Rainey's Black Bottom, Adventures of Huckleberry Finn, Master Class*. **Other Theatres:** *Girls Only, The*

Taffetas, My Way, Always...Patsy Cline (Denver Center Attractions), *25th Annual Putnam County Spelling Bee, Chapter Two, A Year with Frog and Toad* (Theatre Aspen).

David Kay Mickelsen

Costume Designer: *The 39 Steps*

At the Denver Center: (49 productions/17 consecutive seasons/13 premieres) *A Raisin in the Sun, Radio Golf, Gem of the Ocean, Madwoman, Selfish Sacrifice, Streetcar Named Desire, King Hedley II, Jitney, Pork Pie, Waiting to be Invited, Blues for an Alabama Sky, Two Trains Running, Seven Guitars* (all with Director Israel Hicks). **Other Theatres:** Guthrie Theater, Cincinnati, Geffen, Laguna, Cleveland, Pasadena, Westport (Playhouses), Seattle, Contemporary, Irish, Berkeley, Tennessee, Missouri, San Diego, New Mexico, St. Louis (Repertory Theaters), Williamstown, Sundance (Theatre festivals), Geva, Fords (Theatres), Portland, Pennsylvania (Center Stages), Oregon, Utah, Colorado, Illinois (Shakespeare festivals), Old Globe, Arizona, Northlight, Pioneer, Children's (Theatre Companies). **Special/Awards/Training:** Seven AriZoni, *Denver Post* Ovation, Acclaim, Goldy Fishy, Jackie (Awards). From Canby, Oregon, now lives in Long Beach, California.

Charlie I. Miller

Projection Designer: *Dracula, The House of the Spirits*

At the Denver Center: *When Tang Met Laika, Mama Hated Diesels, Mariela in the Desert, Sunsets and Margaritas*, developing a new multimedia play about Nikola Tesla with Buntport Theatre. **Other Theatres:** *Flooded* workshop (Perry-Mansfield New Works Festival), *username: FAUST* – honors thesis multimedia production (Harvard's New College Theatre), 15 productions and workshops (Harvard), PHAMALY. **Special/Awards/Training:** BA in Visual and Environmental Studies (film, video, and multimedia production) from Harvard, finalist for Harvard's Louis Sudler Prize in the Arts, 2009 Mizel Arts & Culture Center Cultural Achievement Award, creator and host of "10 Minutes to Curtain," the DCTC's online video series (www.denvercenter.org/10minutes).

Robert Mark Morgan

Scenic Designer: *The House of the Spirits*

At the Denver Center: *The Diary of Anne Frank, Jesus Hates Me, Lobby Hero, Almost Heaven, Bernice/Butterfly* and *Copenhagen*.

Other Theatres: *The Rainmaker, The Dazzle, A Moon for the Misbegotten* (American Conservatory Theatre A.C.T.), *Glass Menagerie, Emma, Bill W. & Dr. Bob* (Cleveland Play House), *Ordinary Nation, Rabbit Hole, Saint Joan, Jekyll & Hyde* (Repertory Theatre of St. Louis), *Arms and the Man* (American Player's Theatre), *A Christmas Story* (Studio Arena Theatre, St. Louis, and San Jose Repertory), *Bad Dates, Major Barbara* (San Jose Repertory), *The Subject Tonight is Love* (Alliance Theatre).

Special/Awards/Training: Based in Seattle. Teaches design at the University of Washington School of Drama. www.morgansetdesign.com

Jane Spencer

Lighting Designer:
The House of the Spirits

At the Denver Center: *Well, The Voysey Inheritance, Sunsets and Margaritas, Doubt, The Pillowman, Jesus Hates Me*. **Other Theatres:** *I Am My Own Wife* (Theatreworks), *Woody Guthrie's American Song* (Colorado Shakespeare Festival), *WMKS* (Missouri Rep), *It Ain't Nothin' But The Blues* (Theatre Aspen), *Ruthless* (Omaha Playhouse). **Special/Awards/Training:** Denver Art Museum (*Artisans and Kings: Selected Treasures from the Louvre, Inspiring Impressionism*), MFA in lighting and costume design from University of Missouri Kansas City.

Michael C. Smith

Scenic Designer: *The 39 Steps*

At the Denver Center: Debut. **Other Theatres:** Oregon Shakespeare Festival, Portland Center Stage, Alabama Shakespeare Festival, Indiana Repertory, New Mexico Repertory, Milwaukee Repertory, Alliance Theatre Company, Buffalo Studio Arena, Children's Theatre of Minneapolis, NYC Opera, Walnut Street Theatre, Princeton University. California/Pasadena Playhouse, South Coast Repertory, Children's Theatre of Rancho Cucamonga. Resident designer at A Noise Within Classical Repertory Company (more than 30 designs) and Santa Rosa Repertory Theatre (25 seasons/65 productions). **TV/Film:** Designer for *In the Spirit* (Castle Rock), Art Director on *Radio Days, Big, Falling in Love, Hocus Focus*

(HBO). **Special:** Member of the design faculty at California Institute of the Arts and an amateur boxer.

Vicki Smith

Scenic Designer: *Dracula*

At the Denver Center: (23 seasons) *Mariela in the Desert, Mama Hated Diesels, Eventide, Inana, Noises Off, Doubt, Plainsong, Pride and Prejudice, A Funny Thing...Forum, Mrs. Warren's Profession, Ladies of the Camellias, A Christmas Carol, Fire on the Mountain, Misanthrope, Blithe Spirit, Picnic, Scapin, Three Sisters, Lonesome West, Pierre*, 27 others. **Other Theatres:** Arizona Theatre Company, Children's Theatre Company, Cleveland Play House, Kansas City Rep, Penumbra, Geva, Actors Theatre of Louisville, Repertory Theatre of St. Louis, Seattle Rep, Milwaukee Rep, Alabama Shakespeare, Oregon Shakespeare, Pittsburgh Public, Anchorage Opera, Minnesota Opera, Cincinnati Playhouse, Alley, Berkeley Rep, and others. **Awards/Training:** Denver Critics awards – *Mariela in the Desert, Pierre, I'm not Rapaport*, Bay Area Critics awards – *Kite Runner, Execution of Justice; DramaLogue award – Cyrano*; Prague Quadrennial Design Exposition 2007.

PLAYWRIGHTS

Patrick Barlow

Adaptor: *The 39 Steps*

Patrick Barlow created the National Theatre of Brent in 1980, in which he plays Artistic Director and Chief Executive Desmond Olivier Dingle. Their legendary two-man epics for the theatre include *The Charge of the Light Brigade, Zulu!, The Black Hole of Calcutta, Wagner's Right Cycle, The Messiah* (Tricycle Theatre), *The Complete Guide to Sex, The Greatest Story Ever Told* (Tricycle Theatre), *Love Upon the Throne: The Charles and Diana Story* (Olivier Award nomination), and *The Wonder of Sex*. The National Theatre of Brent now consists of Mr. Barlow, John Ramm, and Martin Duncan. Mr. Barlow also wrote the libretto for *Judgement of Paris* for the Covent Garden Venture (music by John Woolrich) and *Requiem for a Relationship* for the Gogmagog Theatre Company (music by Django Bates). His film and television writing credits include *Messiah, Van Gogh* (Prix Futura Berlin Film Festival), *Revolution!!* (Best Comedy Film, Jerusalem Film Festival), *The Young Visitors* starring Jim Broadbent and Hugh

Laurie, *The Growing Pains of Adrian Mole, The Ghost of Faffner Hall, Scarfe on Sex, Mighty Movements from World History, True Adventures of Christopher Columbus, Queen of the East, Massive Landmarks of the 20th Century*. His radio writing includes "The Compleat Life and Works of William Shakespeare," "The Patrick and Maureen Maybe Music Experience" with Imelda Staunton; and with the National Theatre of Brent, "All the World's a Globe" (Sony Radio Award and Premier Ondas Award for Best European Comedy) and "The Complete and Utter History of the Mona Lisa" (Sony Gold Award for Best Comedy, New York Festival Gold Award for Best Comedy). As an actor, Mr. Barlow's theatre credits include *The Knack, A Funny Thing Happened on the Way to the Forum, Loot, The Common Pursuit, Silly Cow*, and *Toad* in Alan Bennett's *The Wind in the Willows*. He also appeared in the films *Shakespeare in Love, Notting Hill, The Girl from Rio, Bridget Jones' Diary*, and most recently *Nanny McPhee*. His television acting credits include "Talk to Me," "All Passion Spent," "Aristophanes," "Cow," "French and Saunders," "Absolutely Fabulous," "A Bit of Fry and Laurie," "Is it Legal?," "Goodbye Mr. Steadman," "Hans Christian Andersen," "Murder in Suburbia," "Shakespeare's Happy Endings," "Marple," and "Jam and Jerusalem." Mr. Barlow won an Olivier Award and a What's Onstage Award for Best New Comedy for his adaptation of *The 39 Steps*.

Charles Morey

Playwright: Bram Stoker's *Dracula*

Charles is the author of stage adaptations of the classic novels *The Three Musketeers, Dracula, The Hunchback of Notre Dame, A Tale of Two Cities* and *The Count of Monte Cristo*, as well as a translation/adaptation of Georges Feydeau's "Tailleur pour dames" titled *The Ladies Man* and his original plays *Laughing Stock, Dumas' Camille* and *The Yellow Leaf*, all of which premiered at the Pioneer Theatre Company, where he has served as artistic director since 1984. His plays have gone on from their PTC premieres to successful productions in professional theatres across the country such as Geva Theatre Center, Indiana Repertory Theatre, Alabama Shakespeare Festival, Shakespeare and Company, Milwaukee Repertory Theatre, Repertory Theatre of St. Louis, Asolo Theatre Company, Meadow Brook Theatre, PCPA Theaterfest, Connecticut Repertory Theatre, Elm Shakespeare Company and Peterborough Players, as well as numerous

university theatres and amateur venues. *Laughing Stock* was nominated for the American Theatre Critics Association New Play Award (2001); won the Best New Play citation from the New Hampshire Theatre Association (2004) and the "Reader's Choice" Award for Best Play from the *Sarasota Herald Tribune* (2006). He is a fellow of the MacDowell Colony.

Caridad Svich

Playwright: *The House of the Spirits*

Caridad Svich is a US Latina playwright, translator, lyricist and editor whose works have been presented across the US and abroad at diverse venues including Repertorio Espanol, The Women's Project, INTAR, 59East59, Cincinnati Playhouse, McCarren Park Pool, 7 Stages, Salvage Vanguard Theatre, ARTheater-Cologne, and Edinburgh Fringe Festival/UK. The summer 2009 issue of *American Theatre* magazine featured a significant profile about her work, and she is the recipient of the 2009 Lee Reynolds Award from the League of Professional Theatre Women. Among her key plays are *12 Ophelias*, *Any Place But Here*, *Alchemy of Desire/Dead-Man's Blues*, *Fugitive Pieces*, *Iphigenia...a rave fable*, *Instructions for Breathing*, and the multimedia collaboration *The Booth Variations*. She is currently working on new play *A Little Story* and *In the Time of the Butterflies* (based on the novel by Julia Alvarez). She has translated nearly all of Federico Garcia Lorca's plays as well as works by Lope de Vega, Calderon de la Barca, Julio Cortazar and new plays from Spain, Cuba and Mexico and has freely adapted works by Wedekind, Sophocles, Euripides and Shakespeare. She's a former Harvard/Radcliffe Institute Bunting Fellow and has received grants from the NEA, TCG, Pew Charitable Trusts and California Arts Council. She has edited several books on theatre and performance including *Trans-Global Readings: Crossing Theatrical Boundaries* (Manchester University Press) and *Divine Fire* (BackStage Books). Her work is published by TCG, Smith & Kraus, Playscripts and more. She is alumna playwright of New Dramatists, founder of NoPassport theatre alliance & press, associate editor of Routledge's *Contemporary Theatre Review* and contributing editor of *TheatreForum*. She is member of PEN American Center, The Dramatists Guild and is featured in the *Oxford Encyclopedia of Latino History*. She holds an MFA from UCSD. www.caridadsvich.com

STAGE MANAGERS

Matthew K. Campbell*

Assistant Stage Manager: *Dracula*

At the Denver Center Debut. **Other**

Theatres: Arvada Center, Cleveland Play House, Hope Summer Repertory Theatre, Colorado Festival of World Theatre, Country Dinner Playhouse, Candlelight Dinner Playhouse. **Training:** BA in Design/Technology and Directing from University of Northern Colorado, MFA in Stage Management from the University of Iowa.

Rachel Ducat*

Stage Manager: *The House of the Spirits*

At the Denver Center: Debut. **Other**

Theatres: *Opus, Up* (Curious Theatre Company), *The Phantom Tollbooth* (Rocky Mountain Theatre for Kids), *Jersey Boys*, *Wicked*, *Dirty Dancing* (Broadway in Chicago), *Cymbeline*, *Two Noble Kinsmen*, *Seussical the Musical*, *Short Shakespeare's Romeo and Juliet*, *Taming of the Shrew*, *Macbeth* (Chicago Shakespeare Theatre), Cleveland Playhouse, Hope Summer Repertory Theatre in Holland, Michigan. **Special/Awards/Training:** Rachel has a BA in Theatre Production from University of Delaware.

Christopher C. Ewing*

Production Stage Manager,
Stage Manager: *Dracula*

At the Denver Center (27 seasons) *Mama*

Hated Diesels, *Eventide*, *A Raisin in the Sun*, *Quilters*, *A Prayer for Owen Meany*, *Noises Off*, *The Merry Wives of Windsor*, *Plainsong*, *Mrs. Warren's Profession*, *A Funny Thing...Forum*, *A Christmas Carol*, *The Clean House*, *Gem of the Ocean*, *A Flea in Her Ear*, *Crowns*, *Fire on the Mountain*, *John Brown's Body*, *2 Pianos*, *4 Hands*, *The Skin of Our Teeth*, *Almost Heaven*, *The Immigrant*, *Tantalus*, *The Laramie Project*, *The Elevation of Thieves*, *Treasure Island*, *Taking Leave*, *The Dresser*, *Appalachian Strings*, *Peter Pan*. **Other Theatres:** Colorado Ballet, Denver Center Attractions, Bonfils Theatre. **Training:** BFA in Theatre Design/Technology from Loretto Heights College.

A. Phoebe Sacks*

Stage Manager: *The 39 Steps*

At the Denver Center: *Mariela in the Desert*, *Eventide*, *Well*, *Sunsets and Margaritas*, *Inana*, *Glengarry Glen Ross*, *Gee's Bend*, *Lobby Hero*, *Visiting Mr. Green*, *Copenhagen*, *King Hedley II*, *The Lonesome West*, *Dinner With Friends*, *Almost Heaven*, *The Immigrant*, *Pierre*, *1933*. **Other Theatres:** *Into the Woods* (Colorado Springs Fine Arts Center), *Hats!*, *Menopause The Musical* (New Denver Civic Theatre), *Lobby Hero*, *The Syringa Tree* (Lizard Head Theatre).

Special/Awards/Training: Member of Actors' Equity and proudly holds a B.A. in Technical Theatre from the University of Northern Colorado.

Kurt Van Raden*

Assistant Stage Manager:
The House of the Spirits

At the Denver Center: *Othello*, *Eventide*, *A Raisin in the Sun*, *A Prayer for Owen Meany*, *Richard III*, *A Christmas Carol*, *Noises Off*, *The Merry Wives of Windsor*, *Our House*, *Pride and Prejudice*, *Third*, *Mrs. Warren's Profession*, *1001*, *Season's Greetings*, *Living Out*, *After Ashley*, *Jesus Hates Me*, *September Shoes*, *The Madwoman*, *A Selfish Sacrifice*, *Dirty Story*, *Visiting Mr. Green*, *A Christmas Carol*, *Picnic*, *Blue/Orange*, *The Three Sisters*. **Other Theatres:** Great River Shakespeare Festival, UCCS TheatreWorks, Janus Jazz Aspen, Aspen Dance Connection.

ACTING COMPANY



Franca Sofia Barchiesi*

Clara in *The House of the Spirits*

At the Denver Center: Oliva in *Mariela in the Desert*. **Other**

Theatres: Ana in *The Clean House*

(Yale, Woolly Mammoth, Santa Barbara), Georgia O'Keeffe in *Blue Plains* (NY), Anna Magnani in *Roman Nights* (NY, London), *Mary*, *Queen of Scots* (NY), Arkadina in *The Sea Gull* (AGT), *Five Women Waiting* (NY), *Big Love* (Dallas), *Dancing on Her Knees* (Public Theatre), *A Park in our House* (McCarter, NYTW), *The Sea Plays* (NY), *Tartuffe* (NY). **Film/TV:** Anna Akmahtova in *Hope Against*

Hope, PBS: Visions Over Italy, "Guiding Light." **Special/Awards:** Helen Hayes Award (*The Clean House*), IFP Excellence in Acting Award (*Heat and Silence*).



Paul Borrillo *
Understudy in *The House of the Spirits*

At the Denver Center: *When Tang Met Laika* (understudy), *Julius Caesar, Tartuffe, Uncertainty, The Grapes of Wrath, A*

Christmas Carol, A Quiet Little Wedding, A Connecticut Yankee in King Arthur's Court. **Other Theatres:** *How I Learned to Drive, Art, Proof* (Curious Theatre), *Driving Miss Daisy, Noises Off, Moon Over Buffalo, To Kill a Mockingbird, The Subject Was Roses* (Arvada Center). **Special/Awards/Training:** Denver comic, entertainer and emcee. Graduated from the University of Northern Colorado, studied and acted in New York City.



Kathleen M. Brady*
Peasant Woman/Mrs. Westenra in *Dracula*

At the Denver Center: (24 seasons) *Mama Hated Diesels, Well, The Voysey Inheritance, Quilters, The Trip to Bountiful, You Can't Take It*

With You, A Funny Thing...Forum, The Madwoman, A Lovely Sunday for Creve Coeur, Blithe Spirit, Bernice/Butterfly, A Skull in Connemara, The Show-Off, The Cripple of Inishmaan, The Beauty Queen of Leenane, The Rivals, Picasso at the Lapin Agile, Misalliance, Taking Leave, Sylvia, The Comedy of Errors, Appalachian Strings, Galileo, Romeo and Juliet, Dancing at Lughnasa, Stories, Arsenic and Old Lace, Twelfth Night, Waiting for Godot, The Matchmaker. **Other Theatres:** PCPA/Solvang Theatrefest Company (13 seasons), Oregon Shakespeare Festival, Old Globe.



Chad Callaghan
Understudy in *Dracula*

At the Denver Center: *Othello.*
Other Theatres: *Safe in Hell, The King Stag* (Yale Rep), *Haroun and the Sea of Stories*

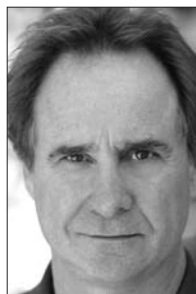
(Williamstown), *Nicholas Nickleby, Angels in America, Three Sisters, Man and Superman, Hair, The Winter's Tale, 'Tis Pity She's a Whore, Honest Iago* (National Theatre Conservatory). **Special/Awards/Training:** MFA Candidate at the National Theatre Conservatory (third year).



Harry Carnahan*
Jonathan Harker in *Dracula*

At the Denver Center: *Othello.*
Other Theatres: *Dolly West's Kitchen* (The Abbey Theatre/Ireland, The Old Vic/London), *An*

Inspector Calls (Broadway, National Tour), *Of Mice & Men* (Cleveland Play House, Studio Arena), *Romeo & Juliet* (Shakespeare Theatre, DC), *Macbeth, Titus Andronicus, Antony & Cleopatra, Measure for Measure, The Coming of Rain* (Alabama Shakespeare Festival), *The Woman in Black* (Merrimac Rep., Capital Rep.), *The Glass Menagerie, Suddenly Last Summer, Far East* (Studio Arena), *36 Views* (Geva Theatre), *Rhinebeck* (Lark Theatre Co.) **TV/Film:** *Everyone's Depressed, The Insult, "All My Children," "The Job," "Now & Again."* **Training:** The Juilliard School of Acting.



Michael W. Catlin*
Understudy in *Dracula*

At the Denver Center: Debut.
Other Theatres: *365 Plays in 365 Days* (CTG/Shakespeare LA), *Jerusalem, The Ghost and Ms. Muir*

(NoHo Art Center), *Tales from Hollywood* (Mark Taper Forum), *Miss Julie* (The Odyssey Theater Ensemble), *The Martian Chronicles, Poor Murderer* (The Colony Theater), *The Scarecrow* (Guthrie Theater). **TV/Film:** "Capitol," "Criminal Minds," *Dali, Chicago 8.* **Special/Awards/**

Training: Michael has recently relocated to Denver. 2007 *LA Weekly* award for Best Solo Performance for *Palace of the End* at NoHo Art Center, Los Angeles.



Gabriella Cavallero*
Understudy in *The House of the Spirits*

At the Denver Center: (18 seasons) *Mama Hated Diesels, Living Out, Garbo in My Eyes, A Christmas*

Carol, Picnic, The Skin of Our Teeth, Cyrano de Bergerac, Inna Beginning, The Miser, Life is a Dream, Galileo, Man of the Moment, Romeo and Juliet, Stories. **Other Theatres:** *26 Miles* (Curious), *Anna in the Tropics* (Aurora Fox), *Every Secret Thing, The Chancellor's Tale* (Modern Muse), *The Heiress, The Women* (Arvada Center). **Special/Awards/Training:** Co-founder and Artistic Director of Modern Muse Theatre Company, 2009 Best Actress Drama/*Boulder Daily Camera*, more than 500 recordings of audio books, two Heartland Emmy nominations for Best Documentary Narration.



Tom Coiner
Understudy and Fight Captain in *The 39 Steps*

At the Denver Center: *Othello.*
Other Theatres: *'Tis Pity She's a Whore, The Winter's Tale, Man and Superman,*

Hair, Three Sisters, Angels in America: Millennium Approaches (National Theatre Conservatory), *Listeners, A Christmas Carol* (Actors Theatre of Louisville), *Dog Sees God, Direct Object* (Hyde Park Theatre), *The Brats of Clarence* (Bedlam Faction). **Special/Awards/Training:** MFA candidate at the National Theatre Conservatory (third year), former Actors Theatre of Louisville Apprentice, BA from Kenyon College



Drew Cortese*
Esteban Garcia and
Fight Captain in *The
House of the Spirits*

**At the Denver
Center:** *Eventide,
Richard III, 1001.*
Other Theatres:
1001, As You Like It
(The Public Theatre/

NYSF), *Honor and the River* (Summer
Play Festival), *The Life and Death of Pier
Paolo Pasolini* (Act/French Festival), *As I
Lay Dying* (Ohio Theatre), *expat/inferno*
(New York Fringe Festival), Actors Theatre
of Louisville, The Guthrie Theater, Paper
Mill Playhouse, New York Stage and Film,
Cincinnati Playhouse in the Park, Clarence
Brown Theatre Company. **Special/Awards/
Training:** Graduate of Duke University,
NYU's Graduate Acting Program, faculty
member for Vassar College's Powerhouse
Apprentice Program, proud volunteer for
the 52nd Street Project.



Quentin Crump
Understudy in
Dracula

**At the Denver
Center:** *Othello.*
Other Theatres:
*Cyrano, The Lark,
Measure for Measure,
Three Sisters, Angels
in America, Hair,*

The Winter's Tale. **Training:** National
Theatre Conservatory (third year); holds a
Bachelors Degree from Central Michigan
University where he studied visual art,
theatre, and dance.



John DiAntonio
Understudy in
*The House of the
Spirits, The 39 Steps*

**At the Denver
Center:** *Othello.*
Other Theatres:
*Romeo in Romeo
and Juliet* (Cleveland
Shakespeare

Festival), *Starveling* in *Midsummer*
(Cleveland Play House), *The Dauphin*
in *Henry V*, *Ferdinand* in *The Tempest*,
Lucentio in *The Taming of the Shrew*
(Shakespeare Orange County), *Leontes*
in *The Winter's Tale*, *Roy Cohn* in *Angels
in America*, *Solyony* in *The Three Sisters*,
Octavius in *Man and Superman*, *Tribe* in
Hair (National Theatre Conservatory).

Special/Awards/Training: National
Theatre Conservatory (third year), British
American Drama Academy, BA in Theater
and Psychology from Case Western
Reserve University.



Rachel Fowler*
Understudy in
The 39 Steps

**At the Denver
Center:** *Well, The
Miracle Worker,
Measure for Measure,
All My Sons.* **Other
Theatres:** *Rabbit
Hole* (Curious

Theatre), *A Man for All Seasons* (Arvada
Center), *All's Well that Ends Well*
(Shakespeare Santa Cruz), *Treason* (Perry
Street Theatre), *Cloud 9* (Bank Street
Theatre), *Humble Boy* (St Louis Rep),
Hobsons Choice (PlayMakers Rep). **TV/
Film:** *Little Blossom, Wild America,*
"Law & Order," Raney. **Special/Awards/
Training:** Northwestern University,
Denver Post Ovation Award (*All My Sons,*
Rabbit Hole), Triangle Best Actress Award
(*Hobson's Choice*).



Sofia Jean Gomez*
Lucy Westenra in
Dracula

**At the Denver
Center:** Debut.
Other Theatres:
Off-Broadway/
Creature directed
by Leigh Silverman,
Regrets Only (MTC).

Regional/Arabian Nights (Berkeley
Rep), *Argonautika* directed by Mary
Zimmerman (Berkeley Rep, McCarter
Theatre, Shakespeare Theatre DC),
Mirrors of the Invisible World (Goodman
Theatre), *Time of Your Life* directed by
Paul Mullins (Shakespeare Theatre of NJ),
Trying (Portland Stage Company), *Safe
in Hell* by Amy Freed, directed by Mark
Wing-Davey (Yale Rep), *Syncopation*
directed by Mark Ramont (Stage Repertory
Theatre). **Special/Awards/Training:** Outer
Bay Area Critic's Circle Nominee Best
Principal 2008 (*Arabian Nights*), Helen
Hayes Nomination Best Supporting 2008
(*Argonautika*), Graduate of Yale School of
Drama.



Sam Gregory*
Richard Hannay in
The 39 Steps

**At the Denver
Center:** (29
productions) *Mariela
in the Desert,
Eventide, The
Voysey Inheritance,
A Christmas Carol,*

*Noises Off, Doubt, Plainsong, The Diary
of Anne Frank, King Lear, Season's
Greetings, After Ashley, Measure for
Measure, A Flea in Her Ear, Hotel on
Marvin Gardens, You Never Can Tell,
Midsummer Night's Dream, Hedda
Gabler, Tartuffe.* **Other Theatres:** Seattle
Rep, Cincinnati Playhouse, Milwaukee
Rep, Cleveland Play House, San Jose Rep,
American Players Theater, Eureka Theater,
George Street Playhouse, O'Neill Theater,
Paragon, Alabama/California/Colorado
Shakespeare Festivals. **TV/Film:** "NY
Undercover," "One Life to Live," "As the
World Turns." **Special/Awards/Training:**
Ovation Awards including Best Year by an
Actor.



Mike Hartman*
Coachman/Capt.
Swales/Reporter/
Workman in
Dracula

**At the Denver
Center:** (31
productions) *Mama
Hated Diesels,
Eventide, A Raisin in*

*the Sun, Prayer for Owen Meany, Richard
III, Glengary Glen Ross, Plainsong, White
Christmas, You Can't Take It With You, A
Christmas Carol, Funny Thing...Forum,
King Lear, Season's Greetings, All My
Sons, Dirty Story, Madwoman, Grapes of
Wrath, The Living, They Shoot Horses,
Don't They?.* **Other Theatres:** *Grapes
of Wrath, The Kentucky Cycle, Sherlock
Holmes* (Broadway), *cowboyily* (Creede
Repertory), *The People's Temple* (Guthrie),
Cleveland Play House, Cincinnati
Playhouse, Actors Theatre of Louisville,
Center Stage, Kennedy Center, Geva
Theatre, Virginia Stage. **Special/Awards/
Training:** BA Otterbein College, multiple
Henry and Ovation Awards winner.



Lawrence Hecht*
Severo/Pedro Garcia/
Fr. Antonio in *The House of the Spirits*

At the Denver Center: *Glengarry Glen Ross, The Pillowman, A Skull in Connemara.* **Other Theatres:** Lear in

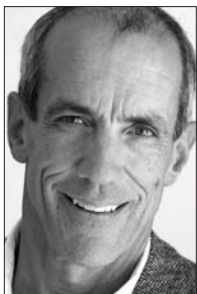
King Lear, As You Like It (Shakespeare Santa Cruz), *Vigil* (Modern Muse), *Picasso at the Lapin Agile* (SHO). Actor/teacher/director at PCPA, Arizona Theatre Company, San Diego Repertory, Oregon Shakespeare, San Jose Repertory, Berkeley Repertory, Magic Theatre, American Musical Theatre, Lizard Head, MarinTheatre Company, Denver University, University of San Francisco, Stanford University. **Special/Awards/Training:** Head of Acting at the National Theatre Conservatory (12 years). Actors' Equity Association (35 years). Was a company member, resident director and Conservatory Director with American Conservatory Theatre in San Francisco (23 years).



Tamara Hoffman
Peasant/Bride/Maid
in *Dracula*

At the Denver Center: *Othello.* **Other Theatres:** *The Winter's Tale, The Three Sisters, Hair, Man and Superman, Angels in America,*

'Tis Pity She's a Whore, Nicholas Nickleby (National Theatre Conservatory), Laguna Playhouse, Coronet, Craterian, Oregon Stage Works. **TV/Film:** "Will & Grace," "Tales from the Whoop," *Calvin Marshall.* **Special/Awards/Training:** MFA candidate at National Theatre Conservatory (third year), BA from UCLA.



John Hutton*
Esteban Trueba in
The House of the Spirits

At the Denver Center: (20 seasons) *Othello, Eventide, Absurd Person Singular, The Voyage Inheritance, Richard*

III, Miracle Worker, Trip to Bountiful, Plainsong, Diary of Anne Frank, Measure

for Measure, A Christmas Carol, Dirty Story, The Merchant of Venice, Blue/Orange, Copenhagen, Love's Labor's Lost, Betrayal, Hamlet, Uncle Vanya, Little Foxes, Amy's View, Side Man, Winter's Tale, Tempest, Life is a Dream, Macbeth, Treasure Island, Misalliance, Racing Demon, Galileo, Grapes of Wrath, Julius Caesar, Rose Tattoo. **Other Theatres:** *King Lear* (Colorado Shakespeare Festival), Goodman, CENTERSTAGE, Huntington, Hudson Valley, Roundabout, Book-It Repertory, Old Globe, Curious. **Special/Awards/Training:** A.C.T. in San Francisco.



Lanna Jeffrey*
Transito Soto in
The House of the Spirits

At the Denver Center: *1001.* **Other Theatres:** *Sad and Merry Madness* (The Public), *Nine Parts of Desire* (Lyric Stage &

Kitchen Theatre), *Metamorphoses* (Capital Repertory), *Damascus* (Northern Stage), *Cellophane & Like I Say & The Lake* (Flea Theater), *The Snow Queen* (Urban Stages), *Five Kinds of Silence* (Boundless Theatre), *Waxing West* (Goldberg Festival), *Dancing at Lughnasa* (Cider Mill Playhouse), *Marko The Prince* (Immigrants Theatre Project). **TV/Film:** *Security, Delocated.* **Awards/Training:** IRNE Award (*Nine Parts of Desire*), *Denver Post* Ovation Award (*1001*), New York Fringe Festival Award & NY Innovative Theatre Nomination (*Valiant*), Member of Barefoot Theatre Company & The Women's Project Leadership Council.



Victoria Mack*
Pamela/Annabella/
Margaret in
The 39 Steps

At the Denver Center: Debut. **Other Theatres:** The Mint Theater, Melting Pot Theater, The Shakespeare

Theatre of New Jersey, Fulton Opera House, Pioneer Valley Summer Theatre, Summer Theater at Mt. Holyoke. **TV/Film:** "Law and Order: Criminal Intent," MTV, *The Institution* - out summer 2010. **Special/Awards/Training:** Graduated this year from the Graduate Acting program at NYU's Tisch School of the Arts.



Anthony Marble*
Count Dracula in
Dracula

At the Denver Center: Debut. **Other Theatres:** Cincinnati Playhouse in the Park, The Shakespeare Theatre, Alliance Theatre,

St Louis Repertory Theatre, San Jose Repertory Theatre, Arizona Theatre Company, Indiana Rep, Syracuse Stage, Swine Palace Theatre, The Shakespeare Theatre of New Jersey, The Alabama, Colorado, Pennsylvania Shakespeare Festivals. **TV/ Film:** *Lush, Monster's Ball, Paradise, TX, Warning: Parental Advisory, "All My Children."* **Awards:** Ovation Award, Arizona MAC award.



Dena Martinez*
Pancha/Woman 1
in *The House of the Spirits*

At the Denver Center: Debut. **Other Theatres:** *Distracted, Sunsets and Margaritas* (TheaterWorks),

La Posada Magica, The Taming of the Shrew (San Jose Rep), *Stop Kiss* (BRAVA Theater), *Dead Mother* (The Jewish Theater of SF), *A Streetcar Named Desire* (Marin Theater Company), *The Clean House* (Pacific Rep), *Gibraltar* (San Jose Stage), Chavez Ravine (Culture Clash), Shotgun Players, B St. Theater, Campo Santo, Thick Description, Teatro Vision, San Francisco Mime Troupe, El Teatro Campesino, The Magic Theater, Word for Word, Berkeley Rep, Shadowlight Theater Company. **TV/ Film:** *La Pastorella, Village of the Damned, Technolust, "Wolf," You Can Choose, Short Stories and Tall Tales.*



Mandi Masden
Peasant/Bride in
Dracula

At the Denver Center: *Othello.* **Other Theatres:** Mrs. Squeers and Miss Petowker in *Nicholas Nickleby*, Irina in *Three Sisters*,

Harper in *Angels in America*, Perdita in *The Winters Tale*, Lilith in *The Love Song of J. Robert Oppenheimer*, Sarah

in *Ragtime*, *The Threepenny Opera*, *Man and Superman*, *'Tis Pity She's a Whore*, *Lysistrata*, *Once on This Island*, *Violet*, *Runaways*. **Special:** Mandi is currently a third year MFA student at the National Theatre Conservatory.



Michael McKenzie*
R. M. Renfield in *Dracula*

At the Denver Center: Debut.
Other Theatres: Broadway/*Waiting in the Wings*, *The Man Who Came to Dinner*, *Eastern Standard*.

Tour/The Acting Company. Off Broadway/*Kari Floren's Voices of Swords*, *If Wishes Were Horses*, *A Late Supper*. Regional/*12 Angry Men*, *The Light in The Piazza*, *Ten Little Indians* (Pioneer Theater), *Much Ado About Nothing*, *The Little Foxes*, *Oedipus the King* (Pittsburgh Public), *Betrayal* (Portland Stage), *A Man for All Seasons* (Connecticut Repertory), *Nora* (Capital Repertory), *The Millionaire*, *The Constant Wife* (Olney Theater). **TV/Film:** *The Boy Who Cried Bitch*, "Law & Order," "Kidnapped," "Hack," "Chicago Hope," "All My Children," *One Life to Live*, "Babylon 5."



M. Scott McLean*
Arthur Holmwood in *Dracula*

At the Denver Center: *When Tang Met Laika*, *A Christmas Carol*, *The Voyage Inheritance*, *A Prayer for Owen Meany*. **Special/Awards/**

Training: Graduate of the National Theatre Conservatory, Graduate of the American Academy of Dramatic Arts. His parents were happy when he reached the rank of Eagle Scout just before his eighteenth birthday.



Dion Mucciato*
Pedro Tercero/
Guard/Barabbas in *The House of the Spirits*

At the Denver Center: Debut.
Other Theatres: *Sins of Sor Juana* (Goodman), *Age*

of Iron (Classic Stage Company), José Rivera's *Boleros for the Disenchanted* (American Conservatory Theatre). **TV/Film:** "Law and Order" (NBC). **Special/Awards/Training:** Directed an experimental short film *No Sé* screened at NY International Independent Film and Video Festival. Studied film at University of California at Santa Barbara and is a graduate of The Juilliard School.



Rob Nagle*
Clown 2 in *The 39 Steps*

At the Denver Center: Debut.
Other Theatres: Mark Taper Forum, South Coast Rep, Centerstage, Old Globe, San Jose Rep,

Shakespeare Theatre. World Premieres/*London's Scars* (Odyssey Theatre), *Sidhe* (Road Theatre), *Eighteen* (Meadows Basement). LA Premieres/*The Last Days of Judas Iscariot* (Black Dahlia), *Bug* (Lost Angels). **TV/Film:** "Mad Men," "Lincoln Heights," "Eli Stone," "Dawson's Creek," "Cold Case," "The Middleman," "Studio 60 on the Sunset Strip," "Without A Trace," "The Guardian," "Everwood," "Buffy the Vampire Slayer," *Life As We Know It*, *The Soloist*, *Fun with Dick and Jane*, *Cellular*, *American Wedding*. **Special/Training:** Member of Antaeus Company and Pacific Stages. Northwestern University. www.rob nagle.com



Genesis Oliver
Understudy and Fight Captain in *The 39 Steps*

At the Denver Center: *Othello*, *Civilization: All You Can Eat* (Summit). **Other Theatres:** *Othello* (Seattle

Shakespeare Company), *Dracula*, *Game On*, *Cruising The Divide*, *Greekest of*

Tragedies, *Two Or A Carload* (Actors Theatre of Louisville), *The Life and Adventures of Nicholas Nickleby*, *Angels In America*, *Three Sisters*, *Man and Superman*, *Hair*, *The Winter's Tale*, *'Tis Pity She's a Whore* (National Theatre Conservatory). **Special/Awards/Training:** MFA student at the National Theatre Conservatory (third year).



Jeanne Paulsen*
Nivea/Woman 2 in *The House of the Spirits*

At the Denver Center: Wife in *Mama Hated Diesels*, Marion Brewster-Wright in *Absurd Person Singular*,

Honor Voysey in *The Voyage Inheritance*, Harriet Wheelwright in *A Prayer for Owen Meany*, Queen Margaret in *Richard III*, Aunt Ev in *The Miracle Worker*, Sister Aloysius in *Doubt*, Mrs. Bennet in *Pride and Prejudice*, Penelope Sycamore in *You Can't Take It With You*, Kitty Warren in *Mrs. Warren's Profession*, Kate Keller in *All My Sons*, title role in *Molly Sweeney*, Terry in *Side Man*. **Other Theatres:** *The Kentucky Cycle*, *The Crucible* (Broadway), Berkshire Theatre Festival, Seattle Repertory, Oregon Shakespeare. **Special/Awards/Training:** 1994 Tony nomination, Clarence Derwent Award.



Larry Paulsen*
Clown 1 in *The 39 Steps*

At the Denver Center: Mr. Bennet in *Pride and Prejudice*, Mr. DePinna in *You Can't Take It With You*, *A Prayer for Owen Meany*. **Other**

Theatres: *The Winter's Tale* (CSC), *Julius Caesar* (NY Shakespeare), *Swansong* (Lion), *The Chosen*, *Inspecting Carol* (Seattle Rep), *The Mikado*, *The Shaughraun* (Huntington), *All The King's Men*, *Three Sisters* (Intiman), *Bach at Leipzig* (Shakespeare Santa Cruz), *Saint Joan*, *Liliom* (Kansas City Rep), *Room Service* (Cleveland Play House), *Absurd Person Singular*, *Stuff Happens* (ACT), South Coast, Mark Taper, Shakespeare Theatre, Milwaukee Rep, Arizona Theatre Company, Empty Space, Two River, Syracuse Stage, North Shore. **Special:** Seven seasons at Oregon Shakespeare Festival.



Mercedes Perez*
Understudy in *The House of the Spirits*

At the Denver Center: *A Christmas Carol, The Winter's Tale, Eliot Ness... in Cleveland, Life is a Dream, Barrio Babies.*

Other Theatres: *Cats, A Chorus Line, Take Me Along* (Broadway), *Elmire in Tartuffe* (Aspen Theatre in the Park), *Les Misérables, A Chorus Line* (National Tours), *Eva Peron in Evita, Svetlana in Chess* (North Carolina Theatre), *Nickie in Sweet Charity* (Arvada Center), *The Witch in Into The Woods* (Fine Arts Center Theatre Company), *Walnut Street Theatre, Goodspeed Opera House.* **TV/Film:** "Another World," numerous commercials. **Special/Awards/Training:** Denver Critics Award for Anita in *West Side Story.*



Allison Pistorius
Rosa La Bella/Blanca/Woman 4 in The House of the Spirits

At the Denver Center: *Othello.*
Other Theatres: *Fanny Squeers, et al in The Life and Adventures of*

Nicholas Nickleby, Masha in Three Sisters, Ann Whitefield in Man and Superman, Annabella in 'Tis Pity She's A Whore, Harper Pitt/The Angel/Ethel Rosenberg in Angels in America Part One: Millennium Approaches, Old Shepherd in The Winter's Tale, Tribe in Hair (National Theatre Conservatory). **Training:** MFA student at National Theatre Conservatory (third year), BA in Theatre and Dance, BA in French/History minor from University of Texas at Austin.



Philip Pleasants*
Abraham Van Helsing in Dracula

At the Denver Center: *Brabantio in Othello, Harold McPherson in Eventide and Plainson, Mr. Voysey in The*

Voysey Inheritance, A Prayer for Owen Meany, Richard III, Ebenezer Scrooge in A Christmas Carol, Noises Off, The

Merry Wives of Windsor, The Diary of Anne Frank, Third, A Funny Thing... Forum, Pure Confidence, King Lear, Amadeus, The Ladies of the Camellias, Measure for Measure, A Flea in Her Ear.
Other Theatres: Alabama Shakespeare Festival (20 seasons), *Amadeus* (Broadway, National Tour), *Treason* (Off-Broadway), Seattle Rep, Cincinnati Playhouse, Huntington, Pittsburgh Playhouse, Cleveland Play House. **TV/Film:** "Another World," "All My Children," *Judge Horton and the Scottsboro Boys.*



Jeffrey Roark*
Peasant Man/Maxwell/Reporter/Workman in Dracula

At the Denver Center: *A Christmas Carol, Trip to Bountiful, King Lear, White Christmas,*

Gross Indecency, Kingdom, A Winter's Tale, The Tempest, Merry Wives of Windsor. **Other Theatres:** *An Ideal Husband* (Papermill), *My Fair Lady, HMS Pinafore* (Berkshire), *Sorrows of Stephen* (Blue Heron), *Drood, Life is a Dream* (Creede), *My Way* (Denver Center Attractions), *Man for All Seasons, The Crucible, Evita, Big River* (Arvada Center), *Into the Woods, Rocky Horror Show* (Denver Civic), *South Pacific, Swing!* (CDP), *Psycho Beach Party* (Theatre Group), *The Last Five Years* (Modern Muse). **Training:** BFA in Acting (Miami University), MFA in Acting (National Theatre Conservatory).



Margaret Loesser Robinson*
Mina Murray Harker in Dracula

At the Denver Center: Debut.
Other Theatres: Alabama Shakespeare Festival, The Cape Playhouse,

Fulton Opera House, Abingdon, Ensemble Studio Theatre, New York State Theatre Institute, Metropolitan Playhouse, Pennsylvania Centre Stage. **TV:** "Guiding Light," "As the World Turns." **Training:** BA in Literature from Sarah Lawrence College, The Neighborhood Playhouse School of the Theatre. MargaretRobinson.net



Jamie Ann Romero
Understudy in *Dracula, The House of the Spirits*

At the Denver Center: *Sunsets and Margaritas.* **Other Theatres:** *King Lear, Our Town, The Taming of the Shrew, Hamlet* (Colorado

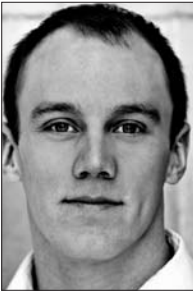
Shakespeare), *The Clean House* (Boulder Ensemble), *The Graduate* (Aurora Fox), *Macbeth* (Listen Productions), *Contrived Ending* (Conundrum Productions), *As You Like It* (Modern Muse). **Special/Awards/Training:** Core-company member with the Colorado Shakespeare Festival (4 seasons). Toured with The Denver Center's *Living History* program (2yrs). Actor/teaching artist with Denver Children's Theater (3yrs). *Denver Post* Ovation Award 2009 (Ophelia, *Hamlet*). Best of *Westword* Award 2009 (Celia, *As You Like It*). BA in Theatre from University of Northern Colorado.



Jeanine Serralles*
Ferula/Count Satigny/Woman 3, The House of the Spirits

At the Denver Center: *Dusty and the Big Bad World, 1001.* **Other Theatres:** Off-Broadway/*Stunning*

(LCT 3), *The Glass Cage* (Mint Theater), *The Misanthrope, The Black Eyed* (NYTW), *Hold Please* (Working Theater), *Antigone Project* (Women's Project). NYC/*Cedar City Falls* (Galapagos), *Vendetta Chrome* (Clubbed Thumb); *Paris Commune* (Public Lab). Regional/*Aunt Dan and Lemon* (Merimack); *Lucy and the Conquest* (Williamstown). **TV/Film:** *All Good Things, Two Lovers, Across the Universe, "The Good Wife," "Sex and the City."* **Special/Awards/Training:** 2008 Drama League Nomination (*The Black Eyed*), 2008 Drama League Nomination (*The Misanthrope*), 2003 Drama Desk Nomination (*Hold Please*).



Lincoln Thompson
Peasant Man/
Reporter/Attendant
and Fight Captain
in *Dracula*

**At the Denver
Center:** *Othello*.
Other Theatres:
The Winter's Tale,
You Can't Take It

With You, Macbeth (Chautauqua Theatre Company), *Angels In America: Part 1*, *The Three Sisters*, *'Tis Pity She's a Whore*, *Nicholas Nickleby* (National Theatre Conservatory), *Love's Labour's Lost*, *Othello* (Dallas Shakespeare Festival), *Hamlet*, *Noises Off*, *The Clearing*, *Proof*, *The Guys* (Baylor Theatre). **Training:** National Theatre Conservatory (third year), graduate of Baylor University.



Jeremiah Wiggins*
Dr. John Seward in
Dracula

**At the Denver
Center:** Debut.
Other Theatres: *Fly*
(Lincoln Center),
Good Morning, Bill
(Keen Company), *An*

Experiment with an Air Pump (Manhattan Theatre Club), *Avow* (Cardinal Group NYC), *The Pavilion* (Dorset Theatre Festival), *Fabuloso* (Merrimack Rep), *Candida* (Berkshire Theatre Festival), *The Invention of Love* (Guthrie Theatre), *The Winter's Tale* (Shakespeare Theatre), *The Retreat From Moscow* (Cincinnati Playhouse in the Park), *The Importance of being Earnest* (Pioneer Theatre), *The Elephant Man* (Virginia Stage Co.) among others. **TV/Film:** "Gravity," "As the World Turns," "Cashmere Mafia," "Hack," "Tough Crowd with Colin Quinn," *The Hoax*, *Welcome to Purgatory*. **Training:** MFA from NYU's Graduate Acting Program.



Caitlin Wise
Peasant/Bride/
Cockney Tart in
Dracula

**At the Denver
Center:** *Othello*.
Other Theatres:
Fools/dir. by Nagle
Jackson, *Life is a*
Dream/dir. by Jamie

Horton (Creede Repertory Theatre), *Much*

Ado About Nothing/dir. Lynn Collins,
To Kill A Mockingbird/dir. Jane Page
(Colorado Shakespeare Festival), *Angles
in America*, *The Three Sisters*, *Man and
Superman*, *Hair*, *The Winter's Tale*, *'Tis
Pity She's a Whore*, *Nickolas Nickleby*
(National Theatre Conservatory). **TV/
Film:** *Whisper Island*. **Special/Awards/
Training:** BFA in Acting from BYU,
MFA candidate at the National Theatre
Conservatory (third year), Irene Ryan
winner 2005.



Meghan Wolf*
Alba and Music
Captain in *The House
of the Spirits*

**At the Denver
Center:** Desdemona
in *Othello*. **Other
Theatres:** Elizabeth
Bennet in *Pride
and Prejudice*

(Geva), Irina in *Three Sisters*, Belle in *A
Christmas Carol* (Guthrie), *Boss Grady's
Boys* (78th St. Theatre Lab), *Four Dogs and
a Bone* (W.H.A.T.). **TV/Film:** "Law and
Order," "The Education of Max Bickford,"
"Hack," "The Beautiful Life," "All My
Children," "Guiding Light," "The Jamie
Kennedy Experiment," *Love My Guts*, *East
Coast Rock and Roll*. **Special/Training:**
University of Washington's Professional
Actors Training Program, A Guthrie
Experience for Young Actors in Training.
Just released her debut album of original
songs *Theory of Gravity*. I dedicate my
performance to all women who have been
victims of torture. meghanwolffmusic.com

***Member Actors' Equity Association,
the Union of Professional Actors and
Stage Managers in the United States.**



The Directors and Choreographers are members of the Stage Directors and Choreographers Society, an independent national labor union.



The actors and stage managers employed in these productions are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



Backstage and Ticket Services Employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States and Canada. (or I.A.T.S.E.)



Scenic, Costume, Lighting and Sound designers in LORT theatres are represented by *United Scenic Artists Local USA-829, IATSE*



Member of the
Colorado Theatre Guild

TO OUR PATRONS

LATECOMERS will be seated at designated seating breaks only.

THE TAKING OF PHOTOGRAPHS and the use of recording equipment is strictly prohibited in the theatres.

TURN OFF CELLULAR PHONES in the theatres. You may check cell phones at Patron Services before the performance.

TURN OFF PAGERS OR ALARM WATCHES in the theatres. If you are expecting an emergency call, please notify Patron Services.

NO CHILDREN UNDER SIX YEARS OF AGE

TO OUR COUGHING PATRONS: Complimentary cough drops are available at Patron Services or from an usher.

The Denver Center Theatre Company is grateful for the funds provided by the **Scientific and Cultural Facilities District**.

The Denver Center Theatre Company is a division of The Denver Center for the Performing Arts, a not-for-profit organization serving the public through the performing arts.

The Denver Center Theatre Company is supported in part by grants from the **Denver Office of Cultural Affairs**; the **Helen G. Bonfils Foundation**; and contributions from corporations, foundations and individuals.

The DCTC operates under an agreement between the League of Resident Theatres (LORT) and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States; and the Society for Stage Directors and Choreographers. The DCTC also operates under an agreement with Denver Theatrical Stage Employees Union, Local No. 7 of the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States and Canada.

The Denver Center Theatre Company is a constituent of Theatre Communications Group (TCG), the national organization for the American theatre.



Denver Center Theatre Company

A division of The Denver Center for the Performing Arts

EXECUTIVE

Kent Thompson, Artistic Director
Bruce K. Sevy, Associate Artistic Director
Charles Varin, General Manager
Edward Lapine, Production Manager

ARTISTIC

New Play Development: Bruce K. Sevy, Director of New Play Development
Douglas Langworthy, Literary Manager/Dramaturg
Chad Henry, Literary Associate
Sylvie Drake, Advisor
Commissioned Playwrights: Buntport Theatre Company, Constance Congdon, Marcus Gardley, Jason Grote, Lisa Loomer, Michael Mitnick, Julie Marie Myatt, Theresa Rebeck, Octavio Solis
Directors: Evan Cabnet, Gavin Cameron-Webb, Lou Jacob, Art Manke, Scott Schwartz, Seret Scott, Bruce K. Sevy, Kent Thompson, José Zayas
Assistants to the Director - Ely Bowlby
Dramaturg: Douglas Langworthy
Choreographer: Christine Rowan
Music Directors: Gregg Coffin
Composers: Steven Cahill, Gregg Coffin, Gary Grunde, Jane Shaw
Orchestrators: Gregg Coffin
CASTING: Bruce K. Sevy, Casting Director
New York Casting: Paul Fouquet / Elissa Myers, C.S.A.

Acting Company: Franca Sofia Barchiesi, Paul Borrillo, Kathleen M. Brady, Harry Carnahan, Michael W. Caitlin, Gabriella Cavallero, Drew Cortese, Rachel Fowler, Sofia Jean Gomez, Sam Gregory, Mike Hartman, Lawrence Hecht, John Hutton, Lanna Joffrey, Victoria Mack, Anthony Marble, Dena Martinez, Michael McKenzie, M. Scott McLean, Randy Moore, Dion Mucciato, Rob Nagle, Jeanne Paulsen, Larry Paulsen, Mercedes Perez, Philip Pleasants, Jeffrey Roark, Margaret Loesser Robinson, Jamie Ann Romero, Jeanine Serralles, Jeremiah Wiggins, Meghan Wolf
National Theatre Conservatory Actors: Chad Callaghan, Tom Coiner, Quentin Crump, John DiAntonio, Tamara Hoffman, Mandi Masden, Genesis Oliver, Allison Pistorius, Lincoln Thompson, Caitlin Wise

Designers

Scenic Designers: Robert Mark Morgan, Michael Ganio, John Iacovelli, James Kronzer, Lisa M. Orzolek, Kevin Rigdon, Michael C. Smith, Vicki Smith
Costume Designers: Bill Black, Kevin Copenhaver, Deborah M. Dryden, Clare Henkel, David Kay Mickelsen, Clint Ramos, Ilona Somogyi
Lighting Designers: Don Darnutzer, Charles R. MacLeod, Jane Spencer
Sound Designers: Craig Breitenbach, William Burns, Jason Ducat
Projection Designers: El Armstrong, Charlie I. Miller
Puppetry Designer: Emily DeCola
Multimedia: Charlie I. Miller, Resident Multimedia Specialist
Video Projection Operators: Steven Dalton, Max Peterson, Kassie Sanders
Coaches: Michael Cobb (Dialect), Geoffrey Kent (Fight), Kathryn G. Maes (Dialect)

PRODUCTION

Production Staff

Edward Lapine, Production Manager
Rick Noble, Assistant Production Manager
Dan McNeil, Technical Director
Christopher C. Ewing, Production Stage Manager
Julie Brou, Production & Artistic Office Manager

Scenic Design

Lisa M. Orzolek, Director of Scenic Design
Scenic Design Assistant: Reuben Lucas

Lighting Design

Charles R. MacLeod, Director of Lighting
Lighting Design Assistant: Shannon Fox

Sound Design

John E. Pryor, Director of Sound
Tyler M. Nelson, Sound Intern

Stage Managers

Production Stage Manager: Christopher C. Ewing
Stage Managers: Rachel Ducat, A. Phoebe Sacks, Mark D. Leslie
Assistant Stage Managers: Matthew K. Campbell, Kurt Van Raden
Production Assistants: Paul Behrhorst, D. Lynn Reiland
Interns: Jennifer Amato-von Hemert, Martha Beggarly, Dorothy Casey, Clifford Hannon, Erin Petty

Scene Shop

Robert L. Orzolek, Shop Foreman

Josh Prues, Assistant Technical Director
Lead Technicians: Albert "Stub" Allison, Louis Fernandez III
Scenic Technicians: Nichole Carter, Mike Hamer, Justin Hicks, Brian "Marco" Markiewicz, Ian McLeod
Intern: Andrew C. Schmeisser

Prop Shop

Robin Lu Payne, Properties Director
Roo Huigen, Lead Props Artisan
Props Artisans: Jamie Stewart Curl, Charles Dallas, David Hoth, Meghan Markiewicz, Nikki Mayer
Interns: Anne Henly, Chelsea Thompson

Paint Shop

Jana L. Mitchell, Charge Scenic Artist
Melanie Rentschler, Lead Scenic Artist
Scenic Artists: Karin Mirick, Linda Paulsen
Interns: Allison Jung, Jeni Raddatz

Costume Shop

Janet S. MacLeod, Costume Director, Costume Design Associate
Meghan Anderson Doyle, Costume Design Associate
Drapers: Stephanie Cooper, Gwen Dunham, Carolyn Plemitscher, Louise Powers, Jackie Scott
Tailor: Sheila P. Morris
First Hands: Rebecca Fabares, Cathie Gagnon, Karen King, Beth L. Walker, Heather Walker
Stitchers: Maureen Demers, Heather Howard, Marilyn Langeberg, Jeanne LeGrand, Jenny Milne, Wanda Price, Brooke Vlasich, Terena Watson

Costume Crafts

Kevin Copenhaver, Costume Crafts Director
Judy Craigo, Costume Crafts Associate
Shirleen DiFonzo, Costume Crafts Associate

Wigs

Diana Ben-Kiki, Wig Master

House Crew

Christopher F. Kendall*, House Foreman
Stagehands: Beth Chervenak, Mike Grittner, Stephen D. Mazzeno*, Christine Sheridan*, Miles Stastica*, Doug Taylor*, Matt Wagner*, Ron White*
Dana Nelson, Production Electrician
*IATSE Local 7 Stagehands

Wardrobe

Brenda Lawson, Director
Wig Assistants: Christiana Nguyen, Raquel Bianchini, Lisa Rokicki
Dressers: Robin Appleton, Maureen Demers, Amber Donner, Amoreena Kissel, Teresia Larsen, Tim Nelson, Alan Richards, Brooke Vlasich

ADMINISTRATION

Administration

Charles Varin, General Manager
Amy E. Allison, Assistant General Manager
Lisa Parsons, Company Manager
Emily Tarquin, Assistant Company Manager
Jody Meyer, Business Administrator

Marketing

Stacy Shaw, Vice President of Marketing and Communications

Audience Development

Tina Risch, Community Services Manager
Chris Wiger, Patron Relations Manager
Jamie Alexander, Audience Development Coordinator

Group Sales

Dan French, Group Sales Associate
Cleo Maez, Group Sales Associate/Student Matinee Manager
House Management

Bill Love, House Manager
Valerie Schaefer, Assistant House Manager
Theatre Managers: Nora Caley, Randy Dodd, Rick Herndon, Leilani Lynch, Greg Melton, Doug Murphey, Joyce Murphey

Phone Campaign

Wid Horner, Manager
Karla Satterlee, Assistant Manager
Staff: Michael Bisbee, Russell Costen, Lilly Exley, Carolyn Jones, Jaejin Kim, Stephanie Larason, Fredda Laurel, Gloria Morales
Joni Pierce, Drew Regensburger, Brandi Walker

Ticketing Services

Kirk Petersen, Director of Ticket Services
Bruce Albright, Associate Director of Ticket Services
Jennifer Lopez, Box Office Show Manager
David Smith, Manager of Subscription Services
Joelle Parrott, Assistant Manager of Subscription Services
Box Office Managers: Nick Jungferman, Alex Spalding, Laura Yaeger
Show Leads: Nicholas Brown, Kevin Dykstra, Doug Evans, Patye Gibbons, Steve Rupp, Travis Warner
Subscription Agents: Bill Harris, Mary Huckins, Jan Miller, Greg Swan

Ticket Agents: Lou Adducci, Kirsten Anderson, Trevor Curtis, Lauren Dahl, Thomas Flynn, Patye Gibbons, Megan Hatch, Noah Jungferman, Tristan Jungferman, Laura Keane, Andrew Kleiman, Julie Lemieux, Kirk LeValley, Scott Lix, Neil Singleton, Tim Slattery, L. C. Tribit, Robert Warner

Communications

Suzanne Blandón, Director of Communications
Sylvie Drake, Director of Publications
Brenda Elliott, Kyle Malone, Senior Graphic Designers
Kim Conner, Graphic Designer
Seth Holt, New Media Manager

Web Services

Anita Edwards, Web Services Manager
Gabe Ratliff, Web Designer and Administrator

Marketing and Media

Jeff Hovorka, Director of Media and Marketing
Melissa Marano, Director of Marketing, Denver Center Theatre Company

Jeff Rummer, Project Manager

Mark Onderdonk, Marketing Business Manager

Publicity and Promotions

Genevieve Miller, Publicity and Promotions Director

Heidi Bosk, Publicity and Promotions Associate

Intern

Kevin Wagner

Information Services

Jim Hipp, Associate Director of Information Services

Bobby Jimenez, Senior Paciolan Analyst

Department of Education

Daniel Renner, Education Director

Tam Dalrymple Frye, Academy Director

Marti Steger, Programs Manager

Stuart Barr, Technical Director

National Theatre Conservatory

Michael Cobb, Head of Voice and Speech

Robert Davidson, Head of Movement

Linda Eller, Librarian

Sabin Epstein, Head of Performance Skills

Jennifer Forsyth, Registrar

Larry Hecht, Head of Acting

Denver Center Theatre Academy

Teaching Artists: Hilary Blair, Laurence A. Curry, David Saphir

Jannett Matusiak, Academy Registrar

Development Department

Dorothy Denny, Executive Vice President

Tiffany Grady, Associate Director

Linda Mitchell, Associate Director

Katharine Tyson, Associate Director

David Zupancic, Associate Director

Mary Mosher, Major Gifts/Membership Coordinator

Christopher Goetz, Development Associate

*Denver Center Theatre Company
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for *Dracula*.

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Dialect Coaching