

2025

A Midsummer Night's Dream
William Shakespeare

"Master Harold"...and the Boys
Athol Fugard

Into the Woods
Stephen Sondheim & James Lapine

Pericles
William Shakespeare & George Wilkins

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SANTA CRUZ SHAKESPEARE

at the Audrey Stanley Grove in DeLaveaga Park

Charles Pasternak
Artistic Director

Lorne Dechtenberg
Managing Director

presents

SEASON 12
and the 44th year of Shakespeare in Santa Cruz

No One is Alone

July 13 - September 20, 2025

A Midsummer Night's Dream
by William Shakespeare
directed by Paul Mullins

Into the Woods
music and lyrics by Stephen Sondheim
book by James Lapine
directed by Jerry Lee

Pericles
by William Shakespeare & George Wilkins
directed by Charles Pasternak

"Master Harold"...and the Boys
by Athol Fugard
directed by Rebecca Haley Clark

Land Acknowledgement

Santa Cruz Shakespeare acknowledges that we're performing on the unceded land of the Awaswas-speaking people of the Uypi tribe, and we're grateful for the efforts of the Amah Mutsun tribal band as they work to restore traditional practices on these lands.

More info at https://amahmutsun.org/

Union Acknowledgments

Santa Cruz Shakespeare proudly works with the following labor unions to bring the best artisans it can to the Santa Cruz community:

Actors' Equity Association
The Union of Professional Actors and Stage Managers in the United States.

United Scenic Artists
United Scenic Artists, Local USA 829, IATSE is the union representing Scenic, Costume, Lighting, Sound and Projection Designers in Live Performance.

Stage Directors & Choreographers Society
A national theatrical labor union.

#unionstrong

Line 38



Let us therefore eat & drink at Line 38!

Line 38 is Santa Cruz Shakespeare's new food and drink experience at the Grove. Come enjoy a variety of tasty bites and classic favorites. Sip on your favorite glass of local wine or a refreshing specialty cocktail.

Offering an elevated menu using fresh local ingredients for you and your guests, join Line 38 at the bar for a snack and a drink or enjoy yourself in the beer garden for our full menu and opening night specials.

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Note from the Artistic Director



To our incredible audience: It is my great honor to welcome you back to the Grove for another season of daring, exciting work; work rooted in the text of great writers in conversation with our greatest writer, the house playwright, Mr. Shakespeare. I'm thrilled to bring Sondheim and Lapine back into the conversation after thirty-eight years, and Fugard into the conversation for the first time... our unifying theme this season is **No One Is Alone**. I find this theme deeply rooted in all four of our season's plays, and I hope - metatheatrically - that it applies to the season as a whole and our community's experience of it. We live in a world of more and more digital tools. And increasingly, these tools are being used to separate us. We have less and less communal gathering places; less ritual; less time among our community. To me, theatre is one of our last bastions of communion. And our amazing community here in Santa Cruz continues to prove how much they value that communion, as our ticket sales have broken records for three years running with a promising chance to break them again this year...

Last season, we expanded from three shows to five, adding a fall production in the Grove and a holiday production downtown. The success of both defied our expectations and we proudly carry them forward again this year. For the first time in thirty-two years, we're producing a musical as part of our repertory season. If Santa Cruz embraces it as I hope they will, such things may become a more regular part of our programming moving forward... not replacing the work we do, but in addition to it. Fiscally responsible expansion remains the goal of SCS, and repertory - one acting company that participates in multiple shows at once - is at the heart of that expansion.

Both financially and artistically, our company is at the heart of what we do. Enjoy these incredible artists making miraculous art. Enjoy your community around you. Enjoy the Grove.

Welcome home.



– Charles Pasternak

Note from the Managing Director



Greetings, friends and welcome to the Audrey Stanley Grove and Santa Cruz Shakespeare's 2025 Festival Season! We can't wait for you to experience all the exciting, new things that SCS has to offer. And I don't just mean our first musical...

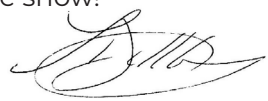
For starters, have you noticed the beautiful red building next to the theater? This ***artistic complex***, which includes dressing rooms, shop space, offices, and storage, has been our dream for more than six years. We were delayed by the pandemic and challenged by rising costs, but you stepped up – investing in our company and in our community – and you made this dream a reality. Thank you, thank you, thank you!

Also, we listened to your feedback from last season, and we've taken back control of our food and beverage operations. ***Line 38*** (named for the 38 plays that Shakespeare wrote) is offering a fabulous new menu (and some old favorites as well) – all locally sourced and prepared in-house. And now that it's under our own roof, many SCS members are eligible for discounts!

In addition, our new series of ***Monday Night Revels*** brings guest artists of national and international stature – musicians, comedians, and more – to Santa Cruz for one night only! Get your tickets before these shows sell out, bring a picnic (or grab a bite from Line 38), and enjoy!

These accomplishments would not have been possible without our wonderful volunteers and our talented and dedicated administrative staff. I couldn't be more proud of this team!

And thank YOU – our audience – for sharing this experience with us. You're the most critical part of the collaboration of theatre. If you enjoy yourself today, please tell someone about us so they can enjoy themselves too. Theatre is magical, and we can all use a little magic right now. Enjoy the show!



– Lorne Dechtenberg

Note from the President of the Board



Here we are again! It's a joy to be part of bringing you another season of theatre here in the Grove.

As Board President I have the honor of working with Charles and Lorne on what we're doing in the now, and in the immediate future, artistically and organizationally, to strengthen our organization and deepen our roots in our community. That work is what lets our board of directors work on the middle and long term views. The intersection of what is happening right now, and what we're aiming for long term, is where our sustainability efforts come into their own. Some might think this to be dry work, but to us, it's incredibly exciting. The idea of securing our long term future and growth capacity is engaging and the potential it brings is incredibly rewarding.

This season we celebrate the construction of our new multi-purpose building, reducing our ongoing operating expenditures while increasing our operational capacities. We also celebrate the return of our in-school programming, as well as the return of our successful fall show and our holiday show. This growth is made possible by your support and patronage. I truly cannot thank you enough for coming out and supporting what we do, and telling your friends, families and neighbors about us.

We continue to look forward to more long term sustainability and growth, and I look forward to sharing our plans with you. We have big dreams, come along on them with us, it's going to be incredible.

– Chris Frost

A BIG ROUND OF APPLAUSE TO ALL WHO CONTRIBUTED TO OUR RENEWED CAPITAL CAMPAIGN!

A NOTE FROM RICK WRIGHT, FORMER PRESIDENT OF THE BOARD:

After seven years of planning and engineering, COVID delays and fundraising, price increases and permits, we finally have a building! Our new structure is home to actors, offices, a costume shop, stage management, and storage for much of the stuff that makes us a theatre. There are hundreds of people who've made this possible; perhaps you're one of them through your generosity or volunteerism. This building has gone from dirt to operation in just six months, and we'd like to thank a few companies and individuals who've worked extra hard to make this happen:

- Swenson Builders - specifically Jeff Huff, Jen Cosby, Chuck Lynn, and Justin Mott
- The City of Santa Cruz, including Mayor Fred Keeley, Council Member Gabriela Trigueiro, and Chief Building Inspector Larry Riordan
- Mark Ellis, former Building Official, City of Santa Cruz
- Matt Crigger, Santa Cruz Underground & Paving
- Dave Olsen, Airtech Services
- Michael Termini and Avery Nelson, Triad Electric
- Jonathan Adler, Access Compliance
- Mike Hogan, Hogan Engineering
- Super-Volunteers Mark Welch, Peggy Gotthold, and Alan Speidel

This building will expand our capabilities and save us tens of thousands of dollars annually in trailer rentals - money that we will be able to spend improving the scope and quality of our art. THANK YOU.

Scot Adam
Toby & Michael Alexander
Linda Amaral
Susan Amdur
Jennifer Anderson
Ginny Aragon
Alison Bain
Keith Beard
Carla Bentley
Cher Bergeon
Joya Birns
Bruce Bowers
Risa Brainin & Michael Klaers
Nikki Brandt
John & Linda Burroughs
Clair Callaghan
Theresa W. Carey
Donna Cavaille
Mark Chambers-Bray
Diana Chase & Ernest Hudson
Susan Cochran
Christie Cochrell
Neil Conner
Vivian Costello
Donna Crabb & Gustav Laub
Alan Daniel & Kathy Kenan
Jeffery Darling
Mary Dixon & Scott Bagley
Lee & Emily Duffus
Jill Esteras
Peter Fargo & Karla Pfeil

Farnaz Fatemi
Perian Hanlon Fein
Susan Fellows
Rose Filicetti
Kathryn Chetkovich & Jonathan Franzen
Branan Freeman
Kristin Garbeff
Catharine & Jim Gill
Kirk Gould & Yvonne Murray
Seana Graham
Howard & Marjorie Haber
Heather Hadlock
Patty Haymond
Ariane Helou
TJ Hull
Garth Illingworth in memory of Wendy Illingworth
Marie & Kent Imai
Susan Inman
Jennifer Jaffé & David Lunney
Bonita John
Patrick Johnston
Kulani Kamaha'o
Mary Kelly
Judy Kessler
Melodee Kistner
Richard Kittler
Richard & Diane Klein
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Andrea Aceves, Aceves-London Family Fund
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Ann & Dan Nitzan
Patricia & Hayes Noel
Janis O'Driscoll
Aura Oslapas
Patrice Parks
Steven Penrose
Benjamin Powell
Amy Raedeke
William Rawson & Judith Sulsona
Norbert Riedy & Hilary Morgan
Carol Roland
Cindy Rubin
James Rumbaugh & Madeline Morrow
Lynne Russell
Robin Salsburg
Peri & Aidan Santa Cruz
Ellizabeth Schweinsberg
William H. Shaw & Carolyn Martin Shaw
Susan Myer Silton
David Singer
Elizabeth Smith
Ted Smith & Amanda Hawes
Catherine Soussloff
Steven & Therese Souza
Candice & Brett Stenstrom
Joanne Stirrat
Patricia Stoddart
Cynthia Sugden
James Thompson
Natasha Thompson
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Bernadette Wilson
Jeannine Rodems & Guntram Wolski
Frank Zwart & Julia Armstrong-Zwart

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SANTA CRUZ SHAKESPEARE PRESENTS *ShakesEDU*

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STUDENT MATINEES

Student Matinees are for students and their chaperones only, and include a post-show discussion with the actors after each performance. This year, ShakesEDU will present productions of *A Midsummer Night's Dream* and *"Master Harold"...and the Boys* as we work toward our goal of ensuring that every high school student in Santa Cruz County has the opportunity to see a live, professional Shakespeare production!

SCAN FOR STUDENT MATINEES

SHAKES ON THE MOVE!

A MIDSUMMER NIGHT'S DREAM

ROMEO AND JULIET

In our *Shakes on the Move!* program, live theatre comes to you!

This year we are offering two touring productions reimagined as 45-minute adaptations, perfect for school programs:

A Midsummer Night's Dream, plus a new, dynamic adaptation of *Romeo and Juliet* that infuses Shakespeare's original language with a multicultural twist, celebrating the beauty of diverse storytelling. This new approach to *Romeo and Juliet* blends languages and cultural influences, making Shakespeare accessible, relevant, and deeply engaging for modern audiences.

SCAN FOR SHAKES ON THE MOVE!

FALL CLASSES

We've got an amazing selection of classes this Fall!

For young students we will be offering *Budding Bards*, *Bust a Rhyme*, and a Fall Theatre Camp.

For adults there's *Fugard and the Bard*, plus professional development opportunities for educators and a chance to get continuing education credits with *ShakeSchool*.

Visit the Santa Cruz Shakespeare website to learn more about our Fall class offerings and to enroll.





TEACHING ARTISTS

We are always seeking dynamic and creative teaching artists to join our team for in-school workshops and after-school classes and camps. Please see our website for the most up-to-date information and to submit your application.

APPRENTICESHIPS

Are you inspired to be a part of the next group of talented apprentices at Santa Cruz Shakespeare? We have our own Apprentice Company that includes Acting, Directing & Dramaturgy, Production, Stage Management, Costumes, and Admin & Marketing. Keep an eye on our website for when applications open in the Fall.

santacruzshakespeare.org/educators • education@santacruzshakespeare.org

SANTA CRUZ SHAKESPEARE

About Us

Founded in 2014 as a newly independent theatre company, SCS continues a 40-year tradition of staging bold productions of the plays of Shakespeare and other great playwrights. Throughout our history, hundreds of thousands of people, young and old, have been enthralled, engaged, and energized by what we bring to the community.

Our Mission

Inspired by Shakespeare, we create and strengthen our community by bringing audiences and theatre artists together to celebrate stories about our collective humanity. Matching a fearless aesthetic with transparent financial responsibility, SCS is passionate about theatre that is inclusive, inquisitive, and that engages with the contemporary moment.

Our Vision

We envision a community where generations are increasingly passionate and knowledgeable about Shakespeare and live theatre – a community that engages in active discussion about language and art, and that reaches for passion, connection, and empowerment.

Our Values

Bold: We believe in taking risks, charting new territory, and demanding a fearless aesthetic.

Transparent: We commit to clear communication and responsiveness to inquiry in all we do, from the artistic process and planning, to financial management, governance, and operations.

Responsible: We ensure a balance between the financial stability of the organization and artistic risk.

Passionate: We are most passionate about our art, our community, and Shakespeare.

Inclusive: We strive to include the breadth and diversity of our community in our art and organization.

Inquisitive: We continue to learn not only from our artists, but from our community, and we encourage our artists and audiences to seek and gain knowledge through the work.

Professional: We are uncompromising in our quest to work with the finest artists, artisans, administrators, and partners for our collaborative process.

Santa Cruz Shakespeare is a registered 501(c)3 tax-exempt organization, federal tax ID number 46-4635444. Charitable contributions are tax-deductible to the extent permitted by law.

Santa Cruz Shakespeare Staff

Rebecca Haley Clark, Director of Education
Shannen Craig, Operations Manager
Lorne Dechtenberg, Managing Director
Amy Gardner, Marketing & Community Outreach
Alicia Gibson, Production Manager
Skyler Rose Marshall, Company Manager
Andrew Mendoza, Bookkeeper
Charles Pasternak, Artistic Director
Rachel Lee Rogers, Director of Development

Santa Cruz Shakespeare Board

Chris Frost, President
Mary Anne Carson, Vice President
Jean Shimoguchi, Secretary
Mark Dammann, Treasurer
Rick Wright, Immediate Past President
Bill Richter, Founding Board President
Lee Duffus
Anna Hackenbracht
Kent Imai
Meg Lilienthal*
Aaron Lipton*
Kevin Lohman
Liz Sandoval
Dorothy Wise
**Welcome to our new board members!*

Shakespeare Santa Cruz / Santa Cruz Shakespeare Artistic Directors

Audrey Stanley, Founder, 1982 - 1986
Michael Edwards, 1987 - 1992
Danny Scheie, 1993 - 1995
Paul Whitworth, 1996 - 2001
Risa Brainin, 2002 - 2003
Paul Whitworth, 2004 - 2007
Marco Barricelli, 2008 - 2014
Mike Ryan, 2014 - 2023
Charles Pasternak, 2023 - present

A Midsummer Night's Dream

by William Shakespeare

directed by Paul Mullins
under the stage management of Maggie Braun*

Sponsored by Garth Illingworth in memory of Wendy Illingworth

Cast

Alex Cook	Cobweb
Jono Eiland*	Francis Flute
Daniel Harray*	Egeus / Tom Snout
Corey Jones*	Theseus
Justin Joung	Puck
Lily Kops	Helena
Charlotte Boyce Munson*	Hippolyta / Moth
Tyler Nye*	Snug
Allie Pratt	Hermia
Kavin Pugazhenthi	Philostrate / Moth
ML Roberts*	Oberon
Desiree Rogers*	Peter Quince
Nick Rossi	Lysander
Mike Ryan*	Nick Bottom
Elliot Sagay*	Demetrius
Shelby Denise Smith	Peaseblossom
Ciarra Stroud*	Mustardseed
Paige Lindsey White*	Titania
Melissa WolfKlain*	Robin Starveling

with Lincoln Best & Joseph Pratt Lukefahr
as the Changeling Child

Production Team

Michael Schweikardt	Co-Scenic Design
Bennett Seymour	Co-Scenic Design
B. Modern	Costume Design
Marcella Barbeau	Lighting Design
Mackenzie Adamick	Sound Design and Composition
Thomas Bigley	Properties
Sharon Ridge	Wigs and Makeup
David Morden	Voice and Speech
Izzy Pedego	Dance Choreography
Mike Ryan	Fight Choreography
Sean Keilen	Dramaturgy
Spencer Gregory Armada	Dramaturgy
Michael Warren	Textual Consultant
Sarah Adams	Assistant Stage Manager

The show will run approximately
two hours and twenty minutes with one intermission.

Dedicated to Laura Gordon
and the memory of Jonathan Smoots

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

Director's Note

Many scholars believe that *A Midsummer Night Dream* was written for an aristocratic wedding in 1595 or 1596. William Shakespeare was in his early thirties and enjoying a highly creative period of his career. The play was written about the same time as *Romeo and Juliet* and *Richard II*. Lord Chamberlain's Men, the young acting company in which Shakespeare was a shareholder as well as an actor and its premiere playwright, was enjoying great success. *A Midsummer Night's Dream* was part of that success. When it was published in the Quarto in 1600 the title page states that the play "hath been sundry times publicly acted". The play has continued to be "sundry times publicly acted" for these past four hundred years. It is the most frequently produced of Shakespeare's plays. For many it is the first Shakespeare play seen in performance and remains for many their favorite.

Midsummer stands among Shakespeare's greatest plays due to its astonishing blend of imagination, insight into human nature, and timeless theatrical appeal. He presents a vibrant world where love, magic and transformation blur the boundaries between reality and fantasy. In a dreamlike forest inhabited by fairies and runaway lovers and bumbling actors, the playwright tells a story about love and identity, about illusion and desire, about betrayal and reconciliation. And he tells his story through his most beautiful language - elegant, clever, rich in imagery and truth.

Midsummer never gets old. It's a dream that each audience member interprets individually. And each time one sees the play that individual interpretation may well be completely different than the last time. As we change with time and experience, the play always has more to reveal. The forest is a dreamscape where desires freely surface and are given reign, where identities shift and emotional journeys are as unpredictable as our own. That is the magic of the play - every viewer sees their own reflection in the dream.

– Paul Mullins

Dramaturg's Note

A Midsummer Night's Dream (1595-96) is arguably Shakespeare's best known and most loved comedy. Set in Athens and a forest outside the city, the play's action combines three plot lines concerning four groups of characters. First, there is Theseus, the Duke of Athens, who has only four days to make a persuasive case that Hippolyta, the Queen of the Amazons whom he defeated in battle, should want to marry him. Next, there is Hermia, who defies the authority of her father to choose a husband for her; she elopes with her lover, Lysander, to the forest, followed by Demetrius, who loves her, and by Helena, her friend who loves Demetrius. A third plot line follows a group of laborers who aim to perform a play in honor of Theseus's and Hippolyta's wedding. In a fourth plot we meet Oberon, the King of the Faeries, who is at odds with his queen, Titania, and employs Puck, a mischievous servant, to get what he wants from her. The play is much more than the sum of these eclectic parts, however. Like its counterpart in tragedy, *Romeo and Juliet* (1594-95), *Dream* pays close attention to the way desire overpowers us and makes us strangers to ourselves. It invites us to reflect on what it's like to be a man or a woman in a patriarchal society and on the challenges posed to the authority of parents and other social norms as children grown through adolescence to sexual maturity. And although the play performed by the Rude Mechanicals turns out to be a disaster, *Dream* nevertheless presents the theater as an institution where diverse audiences can discover new ways of living together as they give meaning to what they see and hear on stage.

– Sean Keilen

Production History

A Midsummer Night's Dream occupies a special place in Santa Cruz's long history with Shakespeare. In the spring of 1980, Audrey Stanley, a professor of Theater Arts who would become the founding artistic director of Shakespeare Santa Cruz, put on a production of Dream with a cast of student actors and members of the community. Two years later, the festival's inaugural season began with a full-scale rendering of the play. In front of the UCSC Performing Arts Center, Athenians, clad in 1890s Coney Island apparel, quarreled over love. As the lovers eloped and made their escape to the forest, the audience followed them into the Glen. According to the festival designer Norvid Roos, the Glen was "raw, baroquely primitive and somewhat overpowering," the perfect setting for a play in which all inhibitions and societal norms crumble as the characters and audience are exposed to the force of desire. Jennifer Kaiser, who had played Helena in Stanley's 1980 production, returned to play Titania. Local actor Michael Preston was cast as Theseus, while another veteran local actor, Michael Griggs, played Puck. Community Outreach Director, Marcus Cato, played Demetrius.



Shakespeare Santa Cruz staged *Dream* for the second time in 1991, under the direction of Danny Scheie, who cast Stanley as Puck and dressed her as Peter Pan. Scheie located the play in the United States during the 1950s. Theseus (Michael Rogers) wore a parody of modern military uniforms, while Hippolyta (Megan Cole) appeared "as a vanquished prisoner of war from a non-Western, non-patriarchal culture," wearing a Viking helmet and braids. Egeus (Tom Graves) dressed like a typical Republican father of the era. Hermia (Luck Hari) wore a pink poodle skirt and Helena (Shannon Kenny), cast as a bookworm, wore neutral grays and blues and glasses. When the lovers entered the woods, they stripped off their clothes and the social constraints they signified. Thus liberated and wearing only undergarments,

the lovers became unique individuals. Scheie understood the forest in *Dream* as a place where biological and physical rules, like social norms, don't apply, and he double cast Theseus with Titania and Hippolyta with Oberon. A retinue of burly men in tutus and fairy wings attended Michael Rogers' drag Titania, a decision that drew mixed reviews.

In 2001, the festival's twentieth anniversary, Tim Ocel's production of *Dream* appeared opposite *Macbeth* and Oliver Goldsmith's *She Stoops to Conquer* and foregrounded the theme of "strange intelligence." Dipu Gupta's set design was a focal point for that investigation and proved as capable of undergoing radical change as any of the characters in the play. According to the *San Francisco Chronicle*, the "imposing set for the opening royal court and town scenes -- high, thick, distressed green walls with peeling gilt cornice and trim -- g[ave] way to the fairy-infested forest in an astonishing *coup de theatre* that makes wondrous use of the redwoods surrounding the stage." As the barrier between inside and outside collapsed, the Victorian uniforms and gowns of the Athenian court gave way to punk-rock finery in which B. Modern dressed the faeries. At the same time, the lovers – played by Maria Dizzia (Hermia), Daniel Passer (Lysander), fan-favorite Kate MacNichol (Helena), and the festival's own Mike Ryan (Demetrius) – woke into the strange intelligence of sexual maturity, in which they encountered themselves and each other, for the first time, as mysteries. Critics praised Tommy Gomez's Bottom for "anchor[ing] scenes with a tempered bumptiousness and sly humor" and for the rapport between Bottom and Titania, played by Mhari Sandoval, whose performance as the spell-besotted fairy queen was "pack[ed] with dynamic strength and biker-hippie resilience."



Following the 2008 global financial crisis, Richard E. White's production of *Dream* in 2009 addressed an uncertain future for Shakespeare Santa Cruz, the country, and the planet. White explored what it is

like for modern people to live in a precarious relationship to the natural world, from which they are alienated by technology but which nevertheless checks and challenges their fantasies of control. White called the forest "a place that grows adults back down to the very basic desires, the emotional volatility, the lack of a filter, of children," as against the play's other, urban setting, which one critic described as "an updated Athens, complete with fashion vixens and victims, cell phone interruptions, GPS directions, and a duke who jogs with his secret servicemen." The prestige labels worn by Hermia (Lenne Klingaman) and Demetrius (Evans Eden Jarnefeldt), played as children of wealthy elites, contrasted with the casual, everyday clothes worn by Lysander (Miles Villanuera) and Helena (Emily Kitchens), the children of families from a lower class. But in the forest, these differences in status gave way to feral passions that are the common lot of all lovers: we are all the same when we are in love. Michael Ganio's spare and unobtrusive set echoed this idea. Its mere scaffolding of the space in the Glen showed that, in the woods, all barriers amount to nothing. The entire cast of this production earned acclaim, but according Good Times, its "virtuoso turn" was Scott Wentworth's Bottom, who "unleashed an array of pitches, accents and inflections that left the audience almost too dazzled to breathe" – but also breathed new life into the festival which was weathering financial storms and facing an uncertain future.

In 2016, commemorating its first year in the Grove, Santa Cruz Shakespeare returned to the play with which the festival began thirty-four years earlier. *Good Times* praised "the sheer cleverness of this minimalist production," while Terri McMahon, the director, celebrated the play as "delicious interwoven strands that make up the tapestry of a rich and complex comedy" and "invites you to share it wherever you are" in life. Critics applauded McMahon's Dream as "strong, amusing, and seamless production" and noted its "incredibly effective use of metatheatre." *The Santa Cruz Sentinel* summed up the warm response the production received throughout the summer. "What a superb beginning to what will likely be a very long stay for Santa Cruz's determined little Shakespeare devotees who, against all odds, built a highly habitable, visitor-friendly outdoor theater in the woods in a mere four months." Who could have dreamt it?

– Emma Bavera, Ani Tonoyan, and Stone Williams

SEASON 32

STANDING OUT FROM THE CROWD



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EXTREMELY CLOSE | SEP 12–14

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SMUIN

CONTEMPORARY BALLET

AMY SEIWERT / ARTISTIC DIRECTOR

Into the Woods

Music and Lyrics by Stephen Sondheim
Book by James Lapine
Originally Directed on Broadway by James Lapine
Orchestrations by Jonathan Tunick

directed by Jerry Lee
music direction by Luke Shepherd
under the stage management of Daniel J Hanson*

Sponsored by Christine Wellens and Karl Auerbach

Cast

Mai Abe	Little Red / the Harp
Jordan Best	Jack's Mother / Cinderella's Mother
Alex Cook	Rapunzel's Prince / Florinda / Wolf 2
Daniel Harray*	Narrator / Mysterious Man
Justin Joung	Jack / Steward
Charlotte Boyce Munson*	the Witch
Tyler Nye*	the Baker
Elliot Sagay*	Cinderella's Prince / Lucinda / Wolf 1
Lori Schulman	the Stepmother / Granny
Ciarra Stroud*	Cinderella / Rapunzel
Melissa WolfKlain*	the Baker's Wife

Production Team

Michael Schweikardt	Co-Scenic Design
Bennett Seymour	Co-Scenic Design
Austin Blake Conlee	Costume Design
Marcella Barbeau	Lighting Design
Barry G. Funderburg	Sound Design
Thomas Bigley	Properties
Jessica Carter	Wigs and Makeup
David Morden	Voice and Speech
Michael Chemers	Dramaturgy
Emily Salcido	Assistant Stage Manager
Elizabeth Parker	Journeyman Stage Manager

Original Broadway production by:
Heidi Landesman
Rocco Landesman
Rick Steiner
M. Anthony Fisher
Fredric H. Mayerson
Jujamcym Theaters

Originally produced by the Old Globe Theater, San Diego, CA

The show will run approximately two hours and forty five minutes with one intermission.

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

Director's Note

I'm very honored to mount the first musical in the Grove for Santa Cruz Shakespeare. What an absolute joy—and with a piece I love so dearly. This is my favorite musical.

Fairy tales are primal. They come from oral tradition and echo the human anxieties that remain with us to this day. The Grimm versions, dark and instructive, were written down to be read aloud by parents to children. They speak, primarily, to our most profound fears: the loss of parents. The child leaving home. The hero setting out alone. The journey into the unknown.

The goal of this journey is to find oneself.

Creating a new fairy tale is one of the hardest tasks a writer can take on—and in *Into the Woods*, James Lapine and Stephen Sondheim, two geniuses of the American theatre, did exactly that. They became the Brothers Grimm of the 1980s, devising the story of the Baker and his Wife as the spine of this musical. A magical quest. A curse. A Witch. It's a new tale that folds perfectly into the fabric of the old ones.

After the Pulitzer-winning *Sunday in the Park with George*, Lapine and Sondheim reportedly wanted to write something that might provide an annuity. They also knew they wanted to write a journey story, like *The Wizard of Oz* or *Peter Pan*. What they created instead was a modern masterpiece—one that has flourished in every generation since its 1986 premiere. And now it comes to Santa Cruz Shakespeare.

Structurally, *Into the Woods* is a marvel. It takes characters embedded in our cultural consciousness and sends them on a shared journey, intertwining their stories in clever, musical, and emotionally rich ways. It blends Golden Age musical theatre sensibilities with something far deeper. It's heaven on earth to me. I just can't get enough of it.

There's always the question: "Why this play? Why now? Why here?"

This piece fits beautifully in a Shakespeare festival season. It's rooted in heightened language. Characters soliloquize, wrestle with choices, and engage directly with the audience. Its themes run deep. The questions it raises are timeless.

We wanted to craft a piece that felt organically born of the Grove. That celebrated the natural beauty of this performance space. We decided to set our production in America—Santa Cruz—at the end of the Gilded Age. Our fairy tales feel less like rustic German folklore and more like stories that have journeyed across the ocean, over the Rockies, and settled on the California coast. We wanted these characters to feel rooted in this space, like they grew here. And with one little toe still dipped in antiquity of classic fairy tales.

We know these characters. We've grown up with them. Little Red, Cinderella, Jack, the Prince, the Witch, the Wolf, Mom, Dad, Granny—we've lived with these figures our whole lives. We've imagined ourselves in their shoes. Their stories are ours. So now, we venture into the woods together. What does it mean to enter a dark, mysterious, and magical wood today?

In literature—hello, *A Midsummer Night's Dream*—a journey into the woods often means a step into chaos, mystery, self-discovery. In Act I, characters go into the woods to get something: to attend the festival, to sell a cow, to lift a curse. They want their happy ending. Their ideal state.

But Act II changes everything. If Act I is fanciful and farcical, Act II is sobering. It asks: What happens after you get what you want? What if the story doesn't end? What if conflict returns—or never left? Suddenly, it's a war play. In the middle of a fairy tale. Our characters are forced to grow. To grieve. To face a monolithic enemy. And to survive this journey. The cycle of life reveals itself: the old must care for the young. We must protect each other. We must hold each other up.

And when we do—we realize the truth of the final lesson: ***No one is alone.***

Again, the goal of the journey is to find oneself. But in these woods, we discover that finding oneself is never a solitary task. It

is shaped by those who walk beside us, those we lose, those we bargain with, those we forgive, and those we live for. In fairy tales and in life, the path is never clear—but when we choose to keep going, to connect, and to care, we inch closer to the truth of who we are.

That's the heart of this musical. Discovering what we truly need to survive. And about how, together, we just might.

– Jerry Lee

Dramaturg's Note

"I wrote this story for you, but when I began it I had not realized that girls grow quicker than books. As a result you are already too old for fairy tales, and by the time it is printed and bound you will be older still. But some day you will be old enough to start reading fairy tales again."

– C.S. Lewis

Christmas of 1812, in Westphalia, Germany, was an unlikely time to bring forth a gift that would be of lasting value to children and adults all over the world. It was the beginning of the end for Napoleon, who had led six hundred thousand European soldiers (many from Germany) into Russia, to disastrous effect. War tore the continent apart. The rulers of Westphalia had set up a surveillance network of spies, secret police, and informants that would be unreplicated until the Nazi era. Wilhelm Grimm, scholar and folklorist, wrote of the period that "People looked around carefully when saying even the most innocent things in the street to see if someone behind them had been able to hear. If one put a piece of candy in his mouth, he did not throw away the wrapping, since a policeman might pick it up in the hope of finding a secret message in it."

But from the depths of this repressive police state came a book of scholarship and wonder, *The Fairy Tales*, by Wilhelm and his brother Jacob. The Brothers Grimm had spent their adult lives collecting, editing, sorting, and reproducing folkloric stories of all kinds, mostly from the German neighborhoods in which

they lived. They scoured libraries and archives, they interviewed hundreds of shepherds and grandmothers. They worked with such vigor for two reasons: first, they believed that they were preserving a wonderful and enormous oral tradition that was in imminent danger of being swept away by the tide of modernity; and second, because they believed that ancient wisdom was encoded into these stories in a way that only such stories can, transmitted truthfully across the millenia through the vagaries of transforming language.

The book was an instant international hit, and *The Fairy Tales* and its sequels by the Grimm brothers became as ubiquitous as the Bible on household bookshelves all over the world. Who knows how many millions or billions of children have listened, rapt, to the telling of these tales over the last two hundred years? They have become the basic nutrients of our shared psychological development, as fascinating to us now as they must have been ages ago when, some of them, were first told, and providing a language for us to share our childhood and, let's face it, adult fears head on with courage and cleverness.

Critics of the book often complained that the fairy tales of the Grimm brothers were too dark, too full of cruelty and wickedness, to be appropriate fodder for children, who for some benighted reason parents try to protect from any hint or mote or sliver of darkness, thus preparing them to live in a world wholly other than this one. A wicked queen forced to dance herself to death in red-hot shoes at Snow White's wedding does seem a little much to the modern parent. But the psychologist Bruno Bettelheim, an Austrian-Jewish Holocaust survivor who specialized in the treatment of disturbed children, argued in his 1976 book *The Uses of Enchantment* that "children know that they are not always good; and often, even when they are, they would prefer not to be. This contradicts what they are told by their parents, and therefore makes the child a monster in his own eyes...only by struggling courageously against what seem like overwhelming odds can man succeed in wringing meaning out of his existence. This is exactly the message that fairy tales get across to the child." "Safe" stories, those modern anodyne replacements for the gritty wisdom held by the Grimm tales, do nothing to confront the child with the basic human predicaments, and therefore do not prepare the child for a

successful adult life. Albert Einstein would famously write: “If you want your children to be intelligent, read them fairy tales. If you want them to be more intelligent, read them more fairy tales.”

Bettelheim, it has to be said, is a controversial figure, whose career is marked with occasions of plagiarism and falsified credentials. But *The Uses of Enchantment* was a primary source of inspiration and guidance for Lapine and Sondheim. As you watch this wonderful performance directed by Jerry Lee, ask yourself whether you are finally old enough to really appreciate the wonder and wisdom of fairy tales.

– Michael Mark Chemers

Scan the QR code to check out the dramaturgical website for *Into the Woods*.

Summer Musical Production History

Shakespeare Santa Cruz made its musical debut in 1987 with a production of *Company*, Stephen Sondheim's now iconic musical about a bachelor's reflections on the relationships of his best friends - all of whom are married couples. At the time, SSC was beginning to make a name for itself in the Bay Area by staging Shakespeare's plays in modern settings, and adding a musical to its already popular summer festival was seen by many as a big step. This production was the directorial debut of the legendary Mark Rucker, who partnered with music director Phillip Collins with great success. Performances from the likes of Tim Bowman, Nancy Carlin, Kathy Nitz, John Zerbe, and Michael Wright received rave reviews, and the successful production paved the way for the company's next musical production of *Damn Yankees* in 1993.



Dannie Scheie was inspired to include *Damn Yankees* in his inaugural season as Artistic Director because of the parallels he drew between how Shakespeare's Elizabethan audience had made a habit of going to the theatre and how Americans had made a pastime of going to see baseball games. *Damn Yankees* played in repertory with *All's Well That Ends Well* and Christopher Marlowe's *Doctor Faustus* (another play about selling one's soul to the devil). Rucker returned to SSC to direct the musical, which featured musical direction from Nicole Paiement, and performances by Susan Brecht, Kate Hawley, Paul Whitworth, and Julie James.

– Emma Bavera, Ani Tonoyan, and Stone Williams

Pericles

by William Shakespeare & George Wilkins

directed by Charles Pasternak
under the stage management of Jessica C. Bomball*

Sponsored by Alan Daniel and Kathy Kenan

Cast

Jono Eiland*	Second Fisherman / Cerimon/ Leonine
Corey Jones*	Antiochus / Cleon Simonides
Lily Kops	Thaisa / the Bawd
Allie Pratt	Antiochus' Daughter / Marina
Kavin Pugazhenthi	Philemon
ML Roberts*	Thaliard / First Fisherman/Escanes / Bolt
Desiree Rogers*	Dionyza
Nick Rossi	Lysimachus
Mike Ryan*	Helicanus / Pander
Shelby Denise Smith	Third Fisherman / Lychorida
Paige Lindsey White*	Pericles

Various attendants, lords, knights, ladies, sailors, suppliants, gentlemen, pirates, prostitutes, the Chorus, and the Goddess Diana played by members of the ensemble

Production Team

Michael Schweikardt	Co-Scenic Design
Bennett Seymour	Co-Scenic Design
Erin Reed Carter	Costume Design
Marcella Barbeau	Lighting Design
Mackenzie Adamick	Sound Design and Composition
Thomas Bigley	Properties
Jessica Carter	Wigs and Makeup
David Morden	Voice and Speech
Izzy Pedego	Dance Choreography
Mike Ryan	Fight Choreography
Sean Keilen	Dramaturgy
Spencer Gregory Armada	Dramaturgy
Michael Warren	Textual Consultant
Emma Bavera	Assistant Director
Ashley Castillo	Assistant Stage Manager

The show will run approximately two and a half hours with one intermission.

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

Director's Note

Pericles is one of my favorite plays. It stands powerfully with *The Winter's Tale* and *Cymbeline* as a late triumvirate in Shakespeare's career in which the traditional lines of comedy and tragedy blur, ambiguity is magnified, forgiveness is paramount, and miracles are possible. We need the stories of Shakespeare's late plays now more than ever. They're complicated, wild, sexy, and fierce... they don't let us off the hook; they don't let us box up good and evil easily. They ask a lot of us. But their return is great. And I'm thrilled to return *Pericles* to our boards for the first time in almost thirty years.

To my mind, the play begins with Pericles' original sin... our young hero abandons the daughter of Antiochus after discovering the incestuous nature of her relationship with her father. He flees. And even upon his return home to Tyre, fear of Antiochus' pursuit drives him to flee again. What follows is an epic journey through multiple countries, storms, shipwreck, tournaments... another father and daughter; love, fatherhood, and loss again... and thus ends the first half.

Leaping forward fifteen years, our journey through the play is now predominantly told through the story of Pericles' own daughter, Marina. We meet this promising, brilliant young woman on the verge of her own great trials; her own journey of loss and discovery. And in those trials, echoes of the play's opening abound. With patience, virtue, and forgiveness, can the family of Pericles find its way back to love and reunion?

It's a thrilling journey worth taking and finding out.

– Charles Pasternak

Dramaturg's Note

Written in 1608-09, probably as a collaboration between Shakespeare and George Wilkins, *Pericles* takes place over fourteen years in six cities along the eastern rim of the Mediterranean. It marks a transition between Shakespeare's tragedies and the late plays we call romances, and very unusually for a play by Shakespeare, *Pericles* presents itself as a story with a lesson, drawn from the works of the fourteenth-century poet, John Gower. Gower's tale turns on a young man's shocking discovery that the woman he loves and her father have committed incest. On that foundation, Shakespeare builds a play that asks, as *King Lear* had asked a few years earlier, whether Nature has an inherent moral order or whether we make up our morality to fit our desires. And, in either case, how are we to live with what we know about each other? After Pericles discovers the truth about Antiochus and his daughter, he abandons his realm, Tyre, and installs a servant to rule in his place. Years later, he abandons his own daughter, Marina, to the care of foster parents in a different city, Tarsus, a choice that results in her being sold to a brothel in Mytilene. As Pericles and Marina travel along different plot lines to their reunion many years hence, where they recognize each other as strangers who share a grievous loss, Shakespeare draws attention to the restorative power of certain virtues the play performs for our contemplation: patience in the face of life's misfortunes; courage to learn the truth about other people and ourselves; and hope "our fates will flourish" despite all evidence to the contrary.

– Sean Keilen

Production History



Pericles has been produced only once before in Shakespeare Santa Cruz's history, when it was staged in repertory with *Twelfth Night* and Moliere's *Tartuffe* for the 1996 season. Under the direction of Christopher Grabowski, this production sought to transport the audience to a colorful, Disney-cartoonish Mediterranean world, in which Gower (played by Ken Grantham) framed Pericles' travels as an epic fairytale across distant lands, which resembled Thailand, India, and Iran. In an attempt to create a throughline between the play's contrastive scenes, composer Robert Maggio and music director Greg Coffin set many of the play's soliloquies to music inspired by countries around the Mediterranean.

The production received mixed reviews from critics. Publications like *MetroActive Stage* and *Good Times Santa Cruz* praised the actors' performances, making particular note of performances from Grantham, Wilson D. Michaels as Pericles, and Jack Zerbe and June A. Lomena as King Cleon and Queen Dionyza, respectively. However, critics felt less warm about the way the production handled the play's darker themes, and mentioned that its musical, storybook-like approach felt at odds with its storylines about incest, murder, and prostitution.

– Emma Bavera, Ani Tonoyan, and Stone Williams

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"Master Harold" ...and the Boys
by Athol Fugard

directed by Rebecca Haley Clark
under the stage management of Daniel J Hanson*

Sponsored by Edan Cassidy and Lissa Daniels

Cast

Corey Jones*	Sam
Nick Rossi	Hally
Elliot Sagay*	Willy

Production Team

Michael Schweikardt	Co-Scenic Design
Bennett Seymour	Co-Scenic Design
B. Modern	Costume Design
Marcella Barbeau	Lighting Design
Luke Shepherd	Sound Design and Composition
Thomas Bigley	Properties
David Morden	Voice and Speech
Izzy Pedego	Dance Choreography
Susan Myer Silton	Dramaturgy
Emily Salcido	Assistant Stage Manager

The show will run approximately an hour and a half with no intermission.

"Master Harold"...and the Boys is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.
www.concordtheatricals.com

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

Mr. Fugard died on March 8 of this year.
This production is dedicated to his memory.

Director's Note

"Artists reach areas far beyond the reach of politicians."
– Nelson Mandela

As we watch the massive shifts in the world rock the very foundations beneath our feet, we are confronted with a call to action: What am I going to do about all this? Working on *Master Harold...and the Boys*, has further solidified that gnawing question of what would I do if I were in those circumstances, the question that always reveals itself during times of immense change and social upheaval. Who am I really? This play forces us to consider three different time periods. 1950. The time period of the play itself, just after the enactment of the system of apartheid in South Africa. 1982. The time period in which the play was written, less than a decade before the official end of apartheid. And 2025. The here. The now. The crossroads. It also forces us to consider space. What does my tiny surfer beach community have to do with a tea shop in Port Elizabeth, South Africa?

We come to this time and space with the weight of the past leaning on our shoulders, but also with the knowledge that will push us into the future. These systems that shape and oppress us do not come out of nowhere. They are slowly and surely created. They poison our daily interactions before they become colossal and seemingly indestructible. That is where Athol Fugard's genius truly shines. He shows us the beauty and horror of the mundane. A microcosm of the love and hate that intertwine to create our world and also our solutions.

Fugard's friend, the anti-apartheid activist John Kani said "Our job as artists, we believe, is not to make changes in society. We don't have the ability to do that. We reflect life. We are the mirror of the society to look into. Our job is to raise questions, but we have no answers." I believe there is a path to changing society through art by this very act. When you see the truth, accurately portrayed, you have no choice but to make the right moral decision. You cannot hide any longer when you are confronted with reality. This is how art moves us forward.

You commune with us here in this space to see a slice of life. To see something human, reflected back to you. In this space, we attempt to show life as it is. As a wise man once said, "To hold, as 'twere, the mirror up to nature." I hope that you will see some of yourself within this work, both the beautiful and the ugly. I hope you will see connections across time. From 1948 to 1965 to 2025. I hope you will see connections across space. From Port Elizabeth, to Santa Cruz, from Gaza to Los Angeles. And I hope you will be confronted with yourself, and that question yet again: What am I going to do about all this? And I hope that through this, you will find an answer.

– Rebecca Haley Clark

Dramaturg's Note

"The moral responsibility of the artist is to keep alive a total awareness of the realities of our time."
– Athol Fugard

When Fugard died in March of this year at 92, John Kani, his longtime collaborator and close friend, wrote a tribute for The Hollywood Reporter entitled "He Believed in Me and My Anger." The two met in 1965 in New Brighton, the black township within Port Elizabeth, where Master Harold and seven more of Fugard's plays are set. At the time, Kani wrote, apartheid had rendered the Eastern Cape "a wasteland of pain and suffering. All the people we knew were either in detention or in exile or killed." Kani, then 22, and his young friends were preparing to leave their homeland in secret to train as soldiers with uMkhonto weSizwe, the paramilitary wing of the African National Congress, returning to "liberate our country, our South Africa." Then he was asked to join a group of actors called the Serpent Players. Arriving at a rehearsal, he was surprised to see his militant friends from New Brighton "actually working with a white person!" His introduction to Fugard began "a whole new chapter" in his life. Kani went on to act in many of Fugard's plays, notably playing Sam when *'Master Harold' ... and the Boys* made its South African debut in Johannesburg in 1983. He also

collaborated with Fugard and Winston Ntshona to devise and co-author Sizwe Banzi Is Dead and The Island, two of South Africa's most acclaimed plays.

Athol was my brother and my comrade in the Struggle for the liberation of our country – and my friend for life … Athol believed in me and my anger and I believed in him and his cool temperament and that the use of words is a more powerful weapon of change.

In his Notebooks: 1960–1977, Fugard observed:

> *The sense I have of myself is that of a 'regional' writer with the themes, textures, acts of celebration, of defiance and outrage that go with the South African experience. These are the only things I have been able to write about. (p. 8)*

Fugard's plays expose the dehumanizing brutality of systematic white hegemony and its insidious penetration into the daily lives and consciousness of his characters. Most playwrights are autobiographical early in their careers; Fugard reversed that. Master Harold, considered his most autobiographical play and first performed in 1982, came at his midpoint. Fugard projects himself both overtly and covertly into his work, but Master Harold is directly lived. His artistry lies in imbuing events with meaning through structure and symbolic resonance. Rain, a kite, ballroom dance, a ruler, and a park bench all take on metaphorical weight. The play culminates in a single action between a man, Sam, and a 17-year-old boy, Hally – Fugard himself, born Harold Athol Lanigan Fugard on June 11, 1932, and called Hally as a child. Sam is Sam Samela, a Basuto waiter who worked for Fugard's mother at her St. George's Park Tea Room in Port Elizabeth, the play's setting.

For Fugard, writing the play was a form of absolution for a rash, vicious act against a compassionate surrogate father. He confesses in Notebooks:

> *Can't remember now what precipitated it, but one day there was a rare quarrel between Sam and myself. In a truculent silence we closed the café, Sam set off home to New Brighton on foot and I followed a few minutes later on my bike. I saw*

him walking ahead of me and coming out of a spasm of acute loneliness, as I rode up behind him I called his name, he turned in mid-stride to look back and, as I cycled past … (p. 26)

I won't divulge what Fugard did next out of respect for you, the audience, but it haunted him for life. "I don't suppose I will ever deal with the shame that overwhelmed me the second after I had done that."

In his obituary for PBS, Mark Kennedy quoted Archbishop Desmond Tutu, who attended the play's South African premiere in 1983:

"I thought it was something for which you don't applaud. The first response is weeping," said Tutu, who died in 2021. "It's saying something we know, that we've said so often about what this country does to human relations."

Yet *Master Harold* is full of elegance, gentle humor, and, in its ending moments, hope, as Willie and Sam dance, their feet gliding in graceful counterpoint to the anguished final scene. In his final engagement, addressing an online audience of the Society of Authors last year, Fugard said, "Anger is a withering emotion. It is better to write out of love."

– Susan Myer Silton

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August 19 & 26: Apprentice Show

Betrayal

by Harold Pinter

directed by Rebecca Haley Clark
under the stage management of Drea Brown

Cast

Alex Cook	Robert
Shelby Denise Smith	Emma
Kavin Pugazhenthi	Jerry

Production Team

Christina Garafola	Properties
Charlotte Bruckner	Costume Design
Cory Aoki Trachsel	Lighting Design
Sasha Miller	Sound Design
David Morden	Voice and Speech
Noah Lucé	Intimacy Choreography
Grace Wilkerson	Assistant Director and Dramaturgy
Carina Bunch	Dramaturgy
Grace Caraway	Assistant Stage Manager
Ella Poon	Assistant Stage Manager

The show will run approximately an hour and a half with no intermission.

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August 5: Staged reading of *The First Gravedigger*, by Gus Krieger

August 12: Staged reading of *Mary's Wedding*, by Stephen Massicotte

August 19 & 26: Apprentice Show: *Betrayal*, by Harold Pinter

Director's Note

The past is what you remember, imagine you remember, convince yourself you remember, or pretend you remember."
– Harold Pinter

Can you have a betrayal without accurate memory? We follow the course of many a lie told through the interweaving lives of three characters, but whose narrative is the real truth? Can you even have an objective truth? We find that a betrayal only truly exists with knowledge of the discretion. Is it simply better to not know? As humans, we yearn for objectivity, to know the course of what our lives and decisions have meant to us, but our memories are faulty things. We can convince ourselves of things that never happened, or that we were in the right perhaps when we couldn't be more wrong. Betrayal asks the question is a life better lived in the harsh light of truth, or is it sweeter to simply get along without knowing every intricate detail. Just as our memories are bits and pieces we knit together to comprise the story of our life, we attempt to piece together the fragments of our relationships, and fleeting interactions, hoping somewhere inside it we construct a reality that gives us meaning, even if it isn't the whole truth.

– Rebecca Haley Clark

August 5: Staged Reading #1:

The First Gravedigger

a world premiere reading, written and directed by Gus Krieger

August 12: Staged Reading #2:

Mary's Wedding

by Stephen Massicotte
directed by Margaret Shigeko Starbuck,
with guest artist Will Block

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Artist Bios



Mai Abe
Little Red / the Harp in *Into the Woods*

Mai (she/her) is delighted to be making her Santa Cruz Shakespeare debut! She is grateful for the opportunity to revisit the role of Little Red, having previously played her at Foothill Theatre. Other past credits include Daphne in *The Gods of Comedy* (The Pear Theatre), Marcy Park in *The 25th Annual Putnam County Spelling Bee* (TheatreWorks Silicon Valley), and Natalie in *Next to Normal* (Sunnyvale Players). Endless love and gratitude to Jade and Dilla.



Jordan Best
Jack's Mother / Cinderella's Mother in *Into the Woods*

Jordan is thrilled to join Santa Cruz Shakespeare! Recent roles include Rosalinde (*Die Fledermaus*), Helen (*Fun Home*), Suor Angelica (*Suor Angelica*), Mother (*Ragtime*), Lauretta (*Gianni Schicchi*), Mimi (*La Bohème*), and Countess (Le *Nozze di Figaro*). A member of the voice faculty at Cabrillo College, Jordan holds degrees in Voice Performance from DePaul University (BM) and the University of Cincinnati College-Conservatory of Music/CCM (MM) and has been teaching voice, music, and theater in the Bay Area for almost 20 years. A proud co-founder/co-artistic director of Santa Cruz Opera Project and co-founder of Tomorrow Youth Repertory in Alameda, CA, she is committed to accessible, fresh, and approachable music and theater experiences.



Lincoln Best
Changeling Child in *A Midsummer Night's Dream*

Lincoln Best will be a 4th grader at Quail Hollow Homeschool in Ben Lomond and is excited to join such a talented group of actors on stage at the Grove! You may have seen him in Santa Cruz Shakespeare's *A Christmas Carol* this past season or in the Santa Cruz Mountains as Mowgli in *The Jungle Book*, Figaro in *Pinocchio*, and Toto in *The Wizard of Toyz*. In addition to performing, Lincoln enjoys drumming, singing, soccer, playing video games with his brothers and friends, and lots of baseball. Go Dodgers!



Alex Cook

Cobweb in *A Midsummer Night's Dream* and Rapunzel's Prince / Florinda / Wolf 2 in *Into the Woods*

Alex is an actor, singer, and rising fourth-year Theater Arts student at UCSC. He is delighted to join Santa Cruz Shakespeare for his first ever summer repertory season. Previous roles include Luce/Abbess in *Comedy of Errors*, Figaro in *Le Nozze di Figaro*, Lord Chancellor in *Iolanthe*, and Chip Tolentino in *The 25th Annual Putnam County Spelling Bee*. He is grateful for the support of Patty Gallagher, Emily Sinclair, Sheila Willey, Luke Shepherd, and his family and friends. Alexantaramiancook@gmail.com



Jono Eiland

Francis Flute in *A Midsummer Night's Dream* and the Second Fisherman / Cerimon / Leonine in *Pericles*

Jono feels so fortunate to be returning to SCS. He is a founding member of Sojourn Theatre and a company member of LA based classical company The Porters of Hellsgate. Jono's past credits include: *Hamlet* (Ensemble Theatre Company); *Henry IV Parts 1 & 2* (Porters of Hellsgate); *The Book of Will*, *As You Like It* (Santa Cruz Shakespeare); *The Inheritance* (Geffen Playhouse); *Miss You Like Hell* (Baltimore Center Stage). He graduated from Virginia Tech with a B.A. in Theater Arts. As always, Jono gives thanks to his family, teachers, and Renée.



Daniel Harray

Egeus / Tom Snout in *A Midsummer Night's Dream* and the Narrator / the Mysterious Man in *Into the Woods*

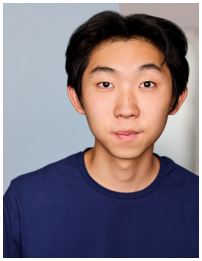
Daniel has aspired to work at Santa Cruz Shakespeare since he was a teenager, and couldn't be more thrilled to make his debut this season. Off-Broadway: *The 39 Steps* (Union Square Theatre). Regional: *As You Like It* (The Kennedy Center); *Don Juan* (Shakespeare Theatre Company); *The Importance of Being Earnest* (The Old Globe); *Wit* (Seattle Repertory Theatre); *Twelfth Night* (Portland Center Stage); *A Christmas Carol* (Arrow Rock Lyceum Theatre); *The Play That Goes Wrong* (Sierra Repertory Theatre). Film/TV: *"Orange Is the New Black"; "The Marvelous Mrs. Maisel"*. Training: Northwestern University; Shakespeare Theatre Academy.



Corey Jones

Theseus in *A Midsummer Night's Dream*, Antiochus / Cleon / Simonides in *Pericles*, and Sam in *"Master Harold" ...and the Boys*

Corey is delighted to return to Santa Cruz. Broadway projects include The General in the first and second national tours of *The Book of Mormon*. Regional: Troy in *Fences* (Laguna Playhouse); George in *Intimate Apparel* (Arizona Theater Co.); Walter in *A Raisin in the Sun*, Oberon in *Midsummer* (Utah Shakespeare Festival); Bruce in *A Distinct Society* (world premiere at Pioneer Theater); Markinson in *A Few Good Men* (La Mirada); Sam Philips in *Million Dollar Quartet*, Doc Gibbs in *Our Town* (SCR); Othello in *Othello* (Shakespeare Santa Cruz). Education: University of Texas-Austin, Washington University in St. Louis.



Justin Joung

Puck in *A Midsummer Night's Dream* and Jack / the Steward in *Into the Woods*

Justin is an actor, singer, and songwriter from Southern California. He's thrilled to be returning to SCS this summer, with previous credits including Silvius in *As You Like It* and Hal in *Proof*. He's also a fresh graduate of the University of North Carolina School of the Arts (Home of the Fighting Pickles, of course) with a BFA in Drama. He recently appeared in a Panda Express Commercial as a nephew who gets flash mobbed by singing aunties. Outside of performing, Justin enjoys cooking, improvising musicals with friends, and making really stupid jokes (just ask him about his cow jokes).



Lily Kops

Helena in *A Midsummer Night's Dream* and Thaisa / the Bawd in *Pericles*

Lily is an actress and artist currently based in Providence, Rhode Island. This is Lily's first season with Santa Cruz Shakespeare! She's entering her final year at the Brown/Trinity MFA Acting Program. She most recently played Miranda in *La Tempestad*, a bilingual production of The Tempest at Trinity Rep. Other credits include: *Twelfth Night* (Viola) at Brown/Trinity, *A Christmas Carol* (u/s Fred) at Trinity Rep, and *Sky Rats* (Tiff) in the Writing is Live festival. She studied Greek Theater and Shakespeare abroad at the British American Drama Academy in London, and received her BS in Theater from Skidmore College.



Joseph Pratt Lukefahr
Changeling Child in *A Midsummer Night's Dream*

Joseph loves to sing, dance, and act! He is a rising sixth grader at Pacific Grove Middle School. *A Midsummer Night's Dream* is Joseph's second production with Santa Cruz Shakespeare. He is eleven years old and can't wait to continue his acting career. Joseph has starred as Aladdin, Olaf, Simba, The Gingerbread Man, and Tiny Tim - his favorite role.



Charlotte Boyce Munson
Hippolyta / Moth in *A Midsummer Night's Dream* and the Witch in *Into the Woods*

Charlotte is returning to SCS after joyfully portraying Rosalind (BWW Award Nom), Horatio, and multiple roles in *A Christmas Carol* last year. Her credits span off-Broadway and over twenty regional theaters across the country. Some favorites include the title role in *Violet* (Clarence Brown Theatre), Lady of the Lake in *Spamalot* (BWW Award), the ladies of *The 39 Steps* (St. Michael's Playhouse), Speed in *Two Gentlemen of Verona* (Kingsmen Shakespeare), and Elvira in *Blithe Spirit* (Cape May Playhouse). As a playwright & composer, her musical *Di Lady Di* sold out off-Broadway, won Best Musical at the Hollywood Fringe Festival, and is now available on iTunes & Spotify. IG @charlights, TT @di.lady.di.themusical



Tyler Nye
Snug in *A Midsummer Night's Dream* and the Baker in *Into the Woods*

Tyler's West Coast debut! Tyler is from Northern New York, where recent credits include *Every Brilliant Thing* (Depot Theatre) and several seasons at Pendragon Theatre (*Doubt, Baskerville, Shipwrecked!*, and the role of the Stage Manager in *Our Town*). Other regional favorites: *The 39 Steps, Laughter on the 23rd Floor, See How They Run* (Saint Michael's Playhouse). Off-Broadway: *The Mystery of Irma Vep, As You Like It, Twelfth Night, The Glass Menagerie*. Film: *Boxcutter* (coming soon). Tyler is overjoyed to be in Shakespeare and Sondheim's woods in Santa Cruz. tylernye.com @tylersnye



Allie Pratt

Hermia in *A Midsummer Night's Dream* and Antiochus' Daughter / Marina in *Pericles*

Allie has been on stage with Santa Cruz Shakespeare in *The Glass Menagerie*, *The Importance of Being Earnest, Hamlet, The Book of Will, King Lear, The Formula, Pride and Prejudice*, and *The Winter's Tale*. She will return to Sierra Repertory Theatre this fall for *Constellations* and *Of Mice and Men*. Locally, Santa Cruzans saw Allie in the Jewel's *Arms and the Man*. Regionally, Allie's worked with Thin Air Shakespeare, Seattle Shakespeare, Shakespeare by the Sea, Book-It Repertory, Taproot Theatre and others. Allie is a motion capture actor with 2K Games and an educator. She trained at PCPA, earned her BFA from Cornish College of the Arts, and holds an MA in Theater Arts from UCSC.



Kavin Pugazhenthi

Philostrate / Moth in *A Midsummer Night's Dream* and Philemon in *Pericles*

Kavin (he/they) is an ocean sciences and theater student at UC San Diego and originally from near Santa Cruz, CA. This is his first production with Santa Cruz Shakespeare. Past credits include: *The Rogues Trial* (UCSD T&D), *Uprooted* (MCT), *The Addams Family*, *Rumors, Something Rotten* (SVHD). He would like to thank his parents, Athiyan Pugazhenthi, Kendra Kannegaard, Todd Hoffman, and Asher Hildebrand. His performance is for and dedicated to Milo Anima. milowasmeantforthestage.com



ML Roberts

Oberon in *A Midsummer Night's Dream* and Thaliard / Bolt in *Pericles*

ML (he/him) is overjoyed to return to Santa Cruz Shakespeare for his fifth time! He is the proud son of a Navy veteran and descendant of the Gullah Geechee of the Carolinas. He has performed at Folger Shakespeare, Unicorn Theatre (UK), The Williams Project, and ACT Theatre (Seattle), among others. As a writer, he co-wrote a Lifetime movie, and has developed work with Hulu, New Harmony Project, and SPACE on Ryder Farm. His debut production, *Riverside*, premiered at Indy Shakes. MFA Playwriting from Yale School of Drama; BFA Acting from UNC School of the Arts (Home of the Fighting Pickles). marceselorenzo.com



Desiree Rogers

Peter Quince in *A Midsummer Night's Dream* and Dionyza in *Pericles*

Desiree is delighted to be working with SCS. She loves doing work that entertains and educates. She enjoyed creating in Morgan Lloyd Malcolm's *Emilia* at Western Stage; Jewelle Gomez's trilogy *Unpacking* In P-Town, *Leaving The Blues* and *Waiting For Giovanni*, Jordan Tannahill's *Late Company*, Tim Pinckney's *Still At Risk*, Ed Deckers & Robert Leone's *Rights Of Passage* at New Conservatory Theater Center; Adam Bock's *A Small Fire* at Shotgun Players; Karani Johnson's *The Trial* at African American Shakespeare Company; Lauren Gunderson & Greetha Reedy's *Hela* at TheatreFIRST; and understudying Naomi Wallace's *The Liquid Plain* at OSF.



Nick Rossi

Lysander in *A Midsummer Night's Dream*, Lysimachus in *Pericles*, and Hally in *"Master Harold" ...and the Boys*

Nick is an actor, singer, and jazz trumpet player based in NYC. He is a rising third-year MFA acting candidate at Columbia University. Recent stage credits include *Big Love* (Columbia), *Jersey Boys* and *La Cage Aux Folles* (Winnipesaukee Playhouse). He would like to thank his parents, teachers, and everyone at Santa Cruz Shakespeare for such a warm welcome! @nprossi | nickprossi.com



Mike Ryan

Nick Bottom in *A Midsummer Night's Dream* and Helicanus / Pander in *Pericles*

Mike (he/him/his) has appeared in over forty productions with SCS/SSC, most recently: *A Christmas Carol* (Scrooge), *Hamlet* (Claudius), and *The Book of Will* (Heminges). Bay Area audiences will also know him from his work at Marin Theatre, Theatreworks, American Conservatory Theatre, The Aurora Theatre Company, San Jose Rep, and Jewel Theatre Company. Regionally, he has worked at the Denver Center for the Performing Arts, Pasadena Playhouse, La Jolla Playhouse, Laguna Playhouse, and Geva Theatre Center, among others. He received his MFA from UC San Diego and his BFA from Southern Methodist University.



Elliot Sagay

Demetrius in *A Midsummer Night's Dream*, Cinderella's Prince / Lucinda / Wolf 1 in *Into the Woods*, and Willy in *"Master Harold" ...and the Boys*

Elliot (he/him) is an actor and playwright from Irvine, CA. He is delighted to be returning to Santa Cruz Shakespeare. SCS credits: *As You Like It, Hamlet*. Regional: *we are continuous* (Diversionary), *Passing Strange* (Theo Ubique), *A Christmas Carol* (Indiana Rep). Film: *"Chicago Med"*. Elliot is pursuing an MFA in Acting at University of California, San Diego, where credits include: *Motherloss, Vinegar Tom, and No Singin' in the Navy*. He received the Agnes Nixon Playwriting Award (2019) and had a play published in Black Lives, Black Words. Aside from the arts, Elliot is a devoted Manchester City supporter. @elliot_sagay



Lori Schulman

the Stepmother / Granny in *Into the Woods*

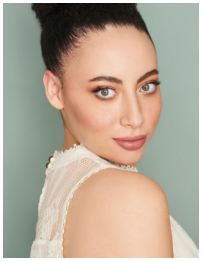
Lori, a lyric-coloratura soprano, performs opera, musical theater, and concert works throughout the Bay Area and Monterey Peninsula. Her favorite roles include Adele (*Die Fledermaus*), Cunegonde (*Candide*), Andrea (*Jerry Springer: The Opera*), Mabel (*The Pirates of Penzance*), and Musetta (*La Bohème*), among others. She has worked with companies such as Cabrillo Stage, San Jose Playhouse, Ensemble Monterey Chamber Orchestra, Santa Cruz Chamber Players, West Edge Opera, and Santa Cruz Opera Project, which she co-founded in 2022. Lori also sings with the string and voice quintet Marea, teaches voice lessons, and is the mother of Hayden (10) and Eli (7). www.lorischulmansoprano.com



Shelby Denise Smith

Peaseblossom in *A Midsummer Night's Dream* and the Third Fisherman / Lychorida in *Pericles*

Shelby Denise Smith is a rising third-year drama student at the University of North Carolina School of the Arts. Smith is a theatre artist based in Nashville, Tennessee. She has spent time training at BADA's Midsummer at Oxford and the Atlantic Acting school. Nashville credits: Sarah in Nashville Repertory Theatre's production of *Ragtime*, and Dorothy in NCT's *Wizard of Oz*. Shelby most recently was seen as Rosamund in a workshop of *The Robber Bridegroom*, directed by Ashley Robinson. When she's not acting, she enjoys reading, singing, and drinking a good cup of coffee. Shelby is immensely grateful to Santa Cruz Shakes for this opportunity. All glory to God. Thank you to my family. Go Pickles! @shelbydenisesmith



Ciarra Stroud

Mustardseed in *A Midsummer Night's Dream* and Cinderella / Rapunzel in *Into the Woods*

Ciarra is so thrilled to make her Santa Cruz Shakespeare debut. Select regional credits include Betty Jean Reynolds in *The Marvelous Wonderettes* (Sierra Rep), Elizabeth Jelkes in *Dr. Jekyll and Mr. Hyde*; The Girl with the Date in *Blues in the Night* (North Coast Rep Theatre), Marabou in *Grumpy Monkey: The Musical* (Pasadena Playhouse), Eve in *The Apple Tree* (Porchlight Music Theatre), Catherine in *Pippin*; Armelia in *Ain't Misbehavin'* (Timber Lake Playhouse). Special thanks to Dad and Mawmaw for all their love and support, and to Mom, who is always in her heart. @sincerelyciarrastroud



Paige Lindsey White

Titania in *A Midsummer Night's Dream* and Pericles in *Pericles*

Paige returns for her sixth season at SCS! Some fave roles include Malvolio, Polonius, and Holofernes. Other credits: *Pygmalion* (Pasadena Playhouse); *Other Desert Cities* (Arizona Theatre Company and Indiana Rep); *At Home at the Zoo* (Wallis Annenberg); *Mendelssohn's Midsummer* (Disney Concert Hall); *Heisenberg* (Mark Taper Forum); *Abundance* and *Kings*, (South Coast Rep); *Rapture Blister Burn* (San Diego Rep); *Trying* and *Ghost-Writer* (ICT); *The Children, RII,* and *With Love and a Major Organ* (Boston Court); *Trial of the Catonsville Nine* (Actors' Gang); *Walking the Tightrope* (24th Street Theatre). TV: "Shameless," "American Woman," "Corporate," and "Days of Our Lives" LA Drama Critics' Circle Award Winner for Lead Performance. www.paigelindseywhite.com



Melissa WolfKlain

Robin Starveling in *A Midsummer Night's Dream* and the Baker's Wife in *Into the Woods*

Melissa was most recently seen at Hillbarn Theatre as Patsy in *Always...Patsy Cline* and Bea in *Something Rotten*. Some favorite credits include Fanny Brice in *Funny Girl* (Hillbarn), Evelyn Nesbit in *Ragtime* (Theatreworks), Adelaide in *Guys & Dolls* (SF Playhouse), Peter in *Peter Pan* (Mountain Play), Princess Fiona in *Shrek* (3D Theatricals) and Mary in *Merrily We Roll Along* (42nd Street Moon). Melissa tapped across the country in the first national tours of *42nd Street* (Ethel) and *White Christmas* (u/s Judy). Big thank you to Jerry, mom, dad, sibs and Dan. Instagram: @melissawolfklain



Rebecca Haley Clark

Director of *"Master Harold" ...and the Boys*

Rebecca Haley Clark is thrilled to be making her mainstage directing debut at Santa Cruz Shakespeare in her very own hometown. She has directed across the globe in New York, Brazil, and the UK, including the fringe show at Santa Cruz Shakespeare for the past 3 years, where she is currently the director of education. Her directing credits include: *Emilia, The Mountaintop* and original work of *Cycle-Logical* and *Hindsight 2020*. She holds an M.F.A. in Directing from the Royal Conservatoire of Scotland, and a B.A. from Columbia University in Drama and Comparative Ethnic Studies. She received a Fulbright grant to study Shakespeare and race in Rio de Janeiro and is currently a lecturer in the Film and Theatre Department at San José State University. www.rebeccahaleyclark.com



Jerry Lee

Director of *Into the Woods*

Jerry is the Artistic Director of Sierra Repertory Theatre in Sonora, CA, where he has directed and performed in dozens of productions over the past decade. As an actor, he has appeared in *Misery, Sunday in the Park with George, Cabaret*, and *Elf The Musical*, among many others. His directing credits include *Legally Blonde The Musical, HAIR*, Rodgers and Hammerstein's *Cinderella, Murder on the Orient Express, Dogfight, The Wizard of Oz*, and the West Coast premiere of *Elvis The Musical*. Regional acting credits include *West Side Story* (Mountain Play), *A Little Princess* (Sacramento Theatre Company), *Forbidden Broadway* (Broadway Sacramento), and *A Christmas Carol* (CenterREP). As a soloist, he has performed with the Prescott Pops Symphony, Sacramento Choral Society, and Sacramento Philharmonic. In 2019, he launched SRT in Schools, a free touring program that brings professional theatre to public schools across Tuolumne, Calaveras, and Stanislaus counties. Jerry began his journey with Sierra Rep in 2010 and now leads both its artistic and educational programs. *Into the Woods* is his favorite musical, and he is honored to bring this modern fairy tale to life as the first musical ever staged in the Grove. @jerryleeca



Paul Mullins
Director of *A Midsummer Night's Dream*

Paul is thrilled to be back at Santa Cruz Shakespeare where he has directed The *Importance of Being Earnest, King Lear, Twelfth Night, The Agitators, Pride and Prejudice, Love's Labor's Lost, The 39 Steps, Hamlet* and *Henry V.* He is an associate artist at The Shakespeare Theatre of New Jersey where he has acted and directed for thirty years. He has also directed plays for The Old Globe, Chautauqua Theater Company, Jewel Theatre Company, The Studio Theatre in Washington, DC., Dorset Theatre Festival, Portland Stage Company, Connecticut Repertory Theatre, American Stage, The Yale School of Drama, NYU Grad Acting and The Juilliard School.



Charles Pasternak
Director of *Pericles*

Charles is the Artistic Director of Santa Cruz Shakespeare. His previous directing credits with SCS include *A Christmas Carol* and *The Glass Menagerie* (BWW Award nom), as well as the Undiscovered Shakespeare digital programs of *Timon of Athens* and *King John*. Other recent credits include *Cato* for the R/18 Collective at The Clarence Brown Theatre in Knoxville, TN and *Di Lady Di* for the Hollywood Fringe Festival (Best Musical Award winner). Charles was the Founding Artistic Director of the Porters of Hellsgate in Los Angeles, CA, where he directed over a dozen plays in over fifteen years. Highlights include *Cymbeline, Pericles,* and *Henry V.* www.charlespasternak.com

Mackenzie Adamick - Sound Design and Composition, *A Midsummer Night's Dream* and *Pericles*

Mackenzie Adamick is a Boston-based Composer and Sound Designer. Her previous selected composition credits include *The Winter's Tale* and *Macbeth* (2024 Elliot Norton Award - Outstanding Sound Design) (Commonwealth Shakespeare Company), *King Lear* (Island Shakespeare Festival), and *Flora & Ulysses* (Wheelock Family Theatre). Selected design credits include *Tartuffe* (The Hub Theater Company of Boston), *A Midsummer Night's Dream, How I Learned to Drive, As You Like It, Coriolanus, Let the Right One In* (Actors' Shakespeare Project), *Summer 1976, A Christmas Carol, Outside Mullingar, The Mountaintop* (Lean Ensemble Theater). Mackenzie holds an MFA in Sound Design from Boston University and BA in Interdisciplinary Studies from Western Carolina University. She is a proud member of United Scenic Artists Local USA 829.

Marcella Barbeau - Lighting Design, Full Season

Marcella (she/her) is a New York City based lighting designer. Recent credits include *The Merry Wives of Windsor, Into the Woods, Much Ado About Nothing* (Oregon Shakespeare Festival), *Madama Butterfly, Maria de Buenos Aires* (Opera San Antonio), *The Threepenny Opera, Rigoletto, Maria de Buenos Aires* (Opera Columbus), Carmen, Madama Butterfly (Austin Opera), *La Traviata* (Opera Omaha), *Acis and Galatea, L'elisir D'amore* (Florentine Opera), *L'Amant Anonyme* (Madison Opera), *Lucy and Charlie's Honeymoon* (Lookingglass Theatre, world premiere), *Cabaret, As One, The Threepenny Opera, The Threepenny Carmen, world premiere* (The Atlanta Opera). Upcoming projects: *Octet* (Hudson Valley Shakespeare), *La Boheme* (Portland Opera). She received her Master of Fine Arts at Boston University and is a proud member of USA 829. As a Chinese-American lighting designer, Marcella actively seeks to collaborate with and amplify the voices of fellow BIPOC artists of all intersectionalities.

Austin Blake Conlee - Costume Design, *Into the Woods*

Austin returns this summer, having designed *Hamlet* last Season. Professor of Costume Design at Ramapo College of New Jersey; select regional credits include The Kennedy Center, Oregon Shakespeare Festival, Shakespeare Theatre of New Jersey, Arena Stage, Utah Shakespeare Festival, Signature Theatre, Northern Stage, Opera Columbus, Cumberland Playhouse, Tennessee Shakespeare Co, and Sierra Repertory Theatre. Select costume design credits include *Cinderella* (2023 BroadwayWorld Award), *Importance of Being Earnest, Gentleman's Guide, Threepenny Opera, Midsummer Night's Dream, Streetcar Named Desire, Twelfth Night, Joseph... Technicolor Dreamcoat, Cunning Little Vixen, Hamlet: Replayed, Sanctuary Road, Urinetown!, Black Madonna, and La Boheme*.
https://www.abcdesigns.me/

Barry G. Funderburg - Sound Design, *Into the Woods*

Barry is a Chicagoland composer, designer, and audio engineer, and is happy to return to SCS. Off-Broadway, Barry designed the New York premiere of *Wittenberg* at The Pearl Theatre Company. Regional credits include eighty-six productions at Milwaukee Repertory Theater, thirty-four at Utah Shakespeare Festival, as well as Steppenwolf, Alley Theatre, Kansas City Rep, Arizona Theatre Company, Repertory Theatre of St. Louis, Baltimore Center Stage, Alabama Shakespeare Festival, Cleveland Play House, Actors Theatre of Louisville, and Indiana Rep. Barry has received two Chicago Equity Jeff Awards, a St. Louis Theater Circle Award, and a Santa Barbara "Indy" Award. He is a proud member of United Scenic Artists Local USA 829.

B. Modern - Costume Design, *A Midsummer Night's Dream* and *"Master Harold" ...and the Boys*

B. has designed costumes and served as Associate Artist for over 60 productions and 40 seasons at Santa Cruz Shakespeare. Recent productions with SCS include *The Importance of Being Earnest, The Glass Menagerie, A Christmas Carol, King Lear, The Book of Will, The Tempest, Twelfth Night, The Agitators, RII, The Comedy of Errors, Pride and Prejudice*, and *Romeo and Juliet*. Regional credits include work at TheatreWorks, Silicon Valley; Oregon Shakespeare Festival; Old Globe Theatres, San Diego; Denver Center Theatre Company; Indiana Rep; Asolo Rep, Florida; American Players Theatre, Wisconsin; Saint Louis Rep, Jewel Theatre Company; Opera Theater of Saint Louis; Opera San Jose'. B. shares a home and studio in Santa Cruz with two cantankerous cats.

Erin Reed Carter - Costume Design, *Pericles*

Erin (she/her) is thrilled to be making her SCS debut! Her theatrical and themed entertainment work has been seen in venues across the country, including the Clarence Brown Theatre (Knoxville, TN), Texas Shakespeare Festival (Kilgore, TX), Silver Dollar City (Branson, MO) and Triad Stage (Greensboro, NC). Erin is also an Assistant Professor of Theatre and Dance specializing in costume design and technology at the University of Wyoming. MFA Costume Design - University of Tennessee. BFA Costume Design and Costume Technology - the Sargent Conservatory of Theatre Arts at Webster University.

Michael Schweikardt - Co-Scenic Design, Full Season

Michael is delighted to return to Santa Cruz Shakespeare. Off-Broadway productions include: *The Jonathan Larson Project* (Orpheum), *Bloodsong of Love* (Ars Nova), and *Tryst* (Irish Rep). Regional Theater Credits include productions at the MUNY, Papermill Playhouse, and numerous productions for Goodspeed Musicals. His touring productions include *Ella, Motherhood the Musical*, and *James Taylor's*

One Man Band. Internationally, Michael has designed the long-running productions of *Marie Antoinette the Musical* for TOHO in Japan, and *Phantom* for EMK International in South Korea. He is Assistant Professor at San Francisco State University. Website: www.msportfolio.com

Bennett Seymour - Co-Scenic Design, Full Season

Bennett was born and raised in Ridgecrest, CA. He spent two years studying technical theater and properties at the Pacific Conservatory for the Performing Arts (PCPA) in Santa Maria, CA, before getting a BFA in Technical Theatre from Ohio University in Athens, Ohio. He's spent his career developing his craft in technical theater, set fabrication, and working in the film industry; he worked on films in Los Angeles before moving to Santa Cruz where he and his family now live; he is the Scene Shop Manager at UCSC and the Technical Director and co-designer for Santa Cruz Shakespeare.

Luke Shepherd - Music Direction, *Into the Woods*; Sound Design and Composition, "*Master Harold*" ...*and the Boys*

Luke is a music director, composer, actor, conductor, sound designer, teacher, and multi-instrumentalist. He is also a proud alumnus of Utah State University (BM) and the University of California-Irvine (MFA). He was previously Visiting Professor of Music at Utah State University and Assistant Professor of Musical Theatre at the University of Wisconsin - Stevens Point. He currently serves as Senior Lead Staff Accompanist and Lecturer of Music at the University of California - Santa Cruz. Most recently, Luke composed music for and sound designed SCS productions of *Hamlet, The Importance of Being Earnest, The Glass Menagerie*, and *A Christmas Carol*. Other theatre credits include numerous collaborations with the Lyric Repertory Company, Musical Theatre West, Pickleville Playhouse, Hale Center Theatre, Centerpoint Legacy Theatre, and dozens of productions at UCSC, UWSP, UCI, and USU.

Sarah Adams - Assistant Stage Manager, *A Midsummer Night's Dream*

Sarah (she/her) is thrilled to be returning to Santa Cruz Shakespeare this season! Her stage management credits include *Love in Idleness* (Off-Broadway), *The Importance of Being Earnest, The Glass Menagerie* (Santa Cruz Shakespeare), and various productions at The Cape Playhouse, Circle Theatre, the Actors Studio Drama School, and Texas Christian University. She holds a Bachelor of Fine Arts from Tarleton State University. Sarah extends her love and thanks to her parents for their constant support, and to SCS for the wonderful family she's been lucky enough to be a part of!

Spencer Gregory Armada - Barber Fellow; Dramaturgy, *A Midsummer Night's Dream*, *Pericles*

Spencer Gregory Armada is a PhD candidate in the department of Literature at the University of California Santa Cruz, where he is completing work on a dissertation on the 18th-century novel, knowledge production, and ethics. He is the C.L. Barber Fellow in Dramaturgy for 2025.

Thomas Bigley - Prop Master, Full Season

Thomas is thrilled to be back for his third season with Santa Cruz Shakespeare. He is the Associate Artistic Director of the Porters of Hellsgate Theatre Company in Los Angeles and has served many roles throughout the company's nearly 20-year history. As an actor his favorite roles include Timon in *Timon of Athens*, Cardinal Wolsey in *Henry VIII*, Leontes in *The Winter's Tale*, the Queen in *Cymbeline*, Nurse in *Romeo and Juliet*, and Richard II in *Richard II*. He's directed many plays, winning Best Director at the 2017 Valley Theatre Awards for his production of the *Henry VI* trilogy.

Jessica C. Bomball - Stage Manager, *Pericles*

Jessica (she/her) is delighted to be back at Santa Cruz Shakespeare. Regional theater highlights include *King Lear* (Santa Cruz Shakespeare); *Mother Russia, The Skin of Our Teeth, Little Women, Lydia and the Troll, Bruce, Teenage Dick, Indecent*, and *Tiny Beautiful Things* (Seattle Rep); *Jersey Boys, Once on This Island*, and *Becoming Dr. Ruth* (Village Theatre); *The Secret Garden, Disney's Aladdin*, and *A Christmas Story: The Musical* (The 5th Avenue Theatre); *The Miraculous Journey of Edward Tulane* (Seattle Children's Theatre); *A Christmas Carol* (ACT Theatre); *Angels in America: Millennium Approaches* and *Perestroika* (Intiman Theatre Festival).

Maggie Braun - Stage Manager, *A Midsummer Night's Dream*

Maggie is thrilled to be back at SCS to stage manage *Midsummer* after stage managing *Hamlet* last season. Originally from Modesto, Maggie is no stranger to Santa Cruz. She grew up spending time here with her grandmother and is excited to return for the summer! Maggie is currently the Resident Stage Manager for Sierra Repertory Theatre in Sonora, California and is beyond grateful for the opportunity to work at beautiful SCS. Maggie would like to thank her family, her best friends and Connor for always loving her and supporting her theatre dreams. "Look ma, I made it!"

Jessica Carter - Wigs and Makeup, *Into the Woods* and *Pericles*

Born and raised in Santa Cruz, Jessica studied dance and theater at both Cabrillo College and San Francisco State University. She began working in costumes at Shakespeare Santa Cruz in 2000, but later forayed into wigs, hair and makeup. She's been a part of an array of productions at companies including Oregon Shakespeare Festival, Cal Shakes, Marin Theatre Company, The Alley Theatre, Opera San Jose, San Francisco Opera and Ballet, UCSC Opera, The Jewel Theatre Company, and is currently the head of Hair & Makeup at A.C.T. in San Francisco. She is thrilled to be back with Santa Cruz Shakespeare again this summer!

Ashley Castillo - Assistant Stage Manager, *Pericles*

Ashley is thrilled to join Santa Cruz Shakespeare for the first time! Ashley earned her BFA in Theatre from Texas State University, with two years of teaching post graduation. Select Regional credits: *Newsies, Charlotte's Web, Beautiful, Mary Poppins* (Casa Mañana), *Elf, Drowsy Chaperone, Route 66* (Sierra Rep), *His Story* (World Premiere). Opera: *La Boheme* (Fort Worth Opera). Ashley was recently a part of the premiere of *For Bo*, in conjunction with SheDFW, TCU, and the Botham Jean foundation. Much love to her husband, Trevor, as he continues to save lives everyday.

Michael Mark Chemers - Dramaturgy, *Into the Woods*

Michael is Professor and Chair of Performance, Play & Design at UC Santa Cruz. Formerly he was the Founding Director of the BFA in Dramaturgy Program at Carnegie Mellon University's prestigious School of Drama. He is also the author of *Ghost Light: An Introductory Handbook for Dramaturgy*, which is now the standard teaching text for dramaturgy all over the world. He is also the author, with Mike Sell, of *Systemic Dramaturgy: A Handbook for the Digital Age*. This is his second year working as a dramaturg with SCS and he's having a ball.

Daniel J Hanson - Stage Manager, *Into the Woods* and *"Master Harold" ...and the Boys*

Previous SCS credits: *Romeo and Juliet, The Comedy of Errors, The Agitators, Twelfth Night, Importance of Being Earnest, Glass Menagerie*. Other credits: *Jersey Boys, Young Frankenstein, Rock of Ages, Big River, Sister Act, The Addams Family, Avenue Q, The Color Purple* (Mercury Theater Chicago); *The Sound of Music, Into the Woods* (Paramount Theatre); *Forever Plaid* (Fulton Theatre); *Oklahoma!, Newsies, Kiss Me Kate, Hairspray, Annie, Sweeney Todd, Urinetown, Tosca, Violet, La Cage aux Folles, Carmina Burana* (Skylight Music Theatre); *Guys on Ice* (Milwaukee Repertory Theater). Dan received his M.F.A. in stage management from the University of Missouri-Kansas City.

Sean Keilen - SCS Head of Dramaturgy; Dramaturgy, *A Midsummer Night's Dream*, *Pericles*

Sean is Professor of Literature at UC Santa Cruz and the founding director of Shakespeare Workshop, which promotes the study and enjoyment of Shakespeare's plays in the community. Since 2024, he has been the Head of Dramaturgy at Santa Cruz Shakespeare. His new book, *Shakespeare's Scholars: Three Lessons from the Liberal Arts*, will be published by Princeton University Press in 2026.

James Lapine - Book Writer, *Into the Woods*

James Lapine is a playwright and director. On Broadway he has worked with Stephen Sondheim on *Sunday in the Park with George*; *Into the Woods*; and *Passion*. He also conceived and directed the musical review Sondheim on Sondheim. With William Finn he created *Falsettos* recently revived by Lincoln Center Theater; *Little Miss Sunshine*; *Muscle*; and directed Finn's *The 25th Annual Putnam County Spelling Bee*. Other Broadway credits include his play based on Moss Hart's memoir *Act One* (also LCT), *Amour*, *The Diary of Anne Frank, Golden Child*, and *Dirty Blonde*. He has written the plays *Table Settings, Twelve Dreams, The Moment When, Fran's Bed* and *Mrs. Miller Does Her Thing*. Lapine has been nominated for eleven Tony Awards, winning on three occasions. He has also been the recipient of the Pulitzer Prize, SDC's Mr. Abbott Award for Lifetime Achievement in the Theater, and inducted into the Theater Hall of Fame.

Noah Lucé - Intimacy Coach, Full Season

Noah (he/they) is a multi-hyphenate theatre artist working primarily as an actor, director, and intimacy choreographer. He is an Assistant Professor of Theatre and Director of the Arts Center at Lake Superior State University. Additionally, he serves as a Lecturer in Drama at UCSC, is an assistant faculty member with Theatrical Intimacy Education and the Associate Artistic Director at New Canon Theatre Company. Direction and choreography credits include: *Much Ado About Nothing*; NCTC, *New Works Festival, Dog Sees God: Confessions of a Teenage Blockhead* at LSSU, *Eurydice* at UCSC, intimacy & fight direction for *A Guide for the Homesick* at Theatre Rhinoceros, and intimacy directing the world premiere of *The Formula*; Santa Cruz Shakespeare. To learn more about them visit: www.noahluce.com

David Morden - Voice and Text Coach, Full Season

David is returning for his tenth season with Santa Cruz Shakespeare. He is an Associate Professor in the University of Arizona School of Theatre, Film and Television. He has coached voice, text and/or dialects with Arizona Theatre Company, Arizona Repertory Theatre, ACT Theatre and Arizona Opera, among others. As an actor, he has performed with

Arizona Theatre Company, Arizona Opera, ACT Theatre and the Utah, Colorado and Seattle Shakespeare Festivals as well as Shakespeare Theatre Company in Washington, DC. Internationally, he has performed and taught at Jagriti Theatre in Bangalore, India. He is a member of Actors' Equity Association and is a Designated Linklater Teacher.

Izzy Pedego - Dance Choreography, *A Midsummer Night's Dream*, *Pericles*, and *"Master Harold" ...and the Boys*

Izzy recently received her MA in Theater Arts with focuses on directing and theater management at UC Santa Cruz. At UCSC, she directed *Animal Farm* and *The 25th Annual Putnam County Spelling Bee* and assistant-directed *The Comedy of Errors* directed by Patty Gallagher. Acting credits at Santa Cruz Shakespeare include *As You Like It* (Amiens, Hymen), *Proof* (Claire), *A Midsummer Night's Dream* Educational Tour (Hermia, Quince), and *Hamlet* (Messenger). She works as a choreographer, director, fight & intimacy coordinator, and production manager for a handful of theaters and is very happy to return to Santa Cruz Shakespeare this summer!

Sharon Ridge - Wigs and Makeup, *A Midsummer Night's Dream*

Sharon is delighted to return to Santa Cruz Shakespeare where recent shows include *King Lear, The Glass Menagerie* and *A Christmas Carol*. Regional: American Musical Theatre of San Jose, California Shakespeare Festival, The Jewel Theatre, Opera San Jose, San Jose Repertory Theatre, San Jose Stage Company and TheatreWorks Silicon Valley among others. She has taught Stage Makeup at SJSU where she earned a BA in Creative Arts and has mentored students in the Drama Department of Palo Alto High School. She currently works with the Opera students in the Music Dept. at UCSC.

Mike Ryan - Fight Choreography, Full Season

See actor bio.

Emily Salcido - Assistant Stage Manager, *Into the Woods* and *"Master Harold"...and the Boys*

Emily (she/her) is thrilled to return to Santa Cruz Shakespeare for her third season. She began with the company as an apprentice on *The Taming of the Shrew* and returned last year as an Assistant Stage Manager for *As You Like It*. A recent graduate of Arizona State University, Emily holds a Bachelor's degree in Theatre Design and Production with an emphasis in Stage Management, as well as a certificate in Special Events Management. In addition to her work at ASU, she has collaborated with the Mesa Arts Center on their annual Día de Muertos Festival. Emily is excited to continue exploring new opportunities in theatre and live events.

Susan Myer Silton - Dramaturgy, *"Master Harold"...and the Boys*

Susan has been part of the Santa Cruz theatre community since 1991 as an actor, director, artistic director, educator, and dramaturg. She co-founded and was artistic director for 12 years of Pisces Moon Productions, a theatre production and educational non-profit in Santa Cruz. In 2010, she joined Jewel Theatre, then the only year-round professional theatre company in Santa Cruz. She directed a play for them each season and became their resident dramaturg in 2013. Susan is happy to be returning to SCS this season as dramaturg for *Master Harold*, having been the dramaturg for *Glass Menagerie* last year.

Stephen Sondheim - Music and Lyrics, *Into the Woods*

Stephen Sondheim (1930-2021) wrote the music and lyrics for *Saturday Night* (1954), *A Funny Thing Happened on the Way to the Forum* (1962), *Anyone Can Whistle* (1964), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *The Frogs* (1974), *Pacific Overtures* (1976), *Sweeney Todd* (1979), *Merrily We Roll Along* (1981), *Sunday in The Park With George* (1984), *Into the Woods* (1987), *Assassins* (1991), *Passion* (1994), *Road Show* (2008) and *HERE WE ARE* (2023), as well as the lyrics for *West Side Story* (1957), *Gypsy* (1959), *Do I Hear a Waltz?* (1965) and additional lyrics for *Candide* (1973). *Side by Side by Sondheim* (1976), *Marry Me a Little* (1981), *You're Gonna Love Tomorrow* (1983), *Putting It Together* (1993/99), *Moving On* (2001), *Sondheim on Sondheim* (2010) and *Old Friends* (2023) are anthologies of his work as composer and lyricist. For films, he composed the scores of "Stavisky" (1974), co-composed the score for "Reds" (1981), and wrote songs for "Dick Tracy" (1990). He wrote songs for the television production "Evening Primrose" (1966), co-authored the film "The Last of Sheila" (1973) and the play *Getting Away with Murder* (1996) and provided incidental music for the plays *The Girls of Summer* (1956), *Invitation to a March* (1961), *Twigs* (1971) and *The Enclave* (1973).

Michael Warren - Textual Consultant, *A Midsummer Night's Dream*, *Pericles*

Michael is Professor Emeritus of English Literature at UC Santa Cruz. He served as Textual Consultant to Shakespeare Santa Cruz from its first season in 1982 till its closure in 2013 and as dramaturg for many of its Shakespeare productions. He has continued this work with Santa Cruz Shakespeare, although no longer now as a dramaturg. A past president of the Shakespeare Association of America, he has published *The Division of the Kingdoms: Shakespeare's Two Versions of 'King Lear'* (co-edited with Gary Taylor), *The Complete 'King Lear' 1608-1623*, and numerous articles on the texts of English drama.

Apprentice Bios

Zoë Arnold - Costume Apprentice

As a long-time audience member of Santa Cruz Shakespeare, Zoë (she/her) is very excited to join the team as a Costumes & Wardrobe Apprentice. She loves the energy and community she's found through theatre, and has explored a number of roles including actor, set painter, and spotlight operator. However, costume crafting and design is what excites her most. She's currently pursuing a BFA in Costume Design from the Academy of Art University in San Francisco.

Ella Banchieri - Admin Apprentice

(she/they) Ella is a third year theatre and linguistics double major at UCSC. She is grateful for the opportunity to explore the administrative side of theatre. At UCSC, she has worked with Barnstorm Theatre Troupe, Random with a Purpose, Slugs in Fishnets, Film Production Coalition, and Rainbow Theatre. She has also acted in a number of independent films. She is very excited for this season at Santa Cruz Shakespeare and hopes you enjoy the shows!

Emma Bavera - Directing / Dramaturgy Journeyman

Emma is very pleased to be returning to Santa Cruz Shakespeare for the summer after having been part of SCS's inaugural Shakes-On-The-Move tour earlier this year. Local credits include Under Ben Bulben at the Jewel Theatre and *The Comedy of Errors* and *Animal Farm* for UCSC's theater department. Other favorites: *Oklahoma!* at the National Concert Hall and *She Loves Me* at the Henrico Theater Company. Special thanks to the Shakespeare Workshop at THI!

Drea Brown - Stage Management Apprentice

Drea (she/her) is a stage manager and designer with a vested interest in stage combat. She is pursuing her BA in Theatre at Saginaw Valley State University. Recent stage management credits include *Newsies, Footloose*, and *Next to Normal* (Midland Center for the Arts); *Very Berry Dead, Noises Off, The Night Witches*, and *Women Who Weave* (SVSU). She is so excited to return to the Grove for her second season with Santa Cruz Shakespeare!

Charlotte Bruckner - Costume Apprentice

Charlotte (he/they) is a costume designer, writer, and artist based in Santa Cruz. He is thrilled to be working with Santa Cruz Shakespeare this season! They would also like to thank Dean Celine Parreñas Shimizu and the UCSC Arts Division for their generous support in awarding them the Arts Professional Pathways Internship Scholarship.

Carina Bunch - Directing / Dramaturgy Apprentice

Carina grew up in Santa Cruz, where she fostered a love of theatre with local programs. Her interest was further developed at the University of Puget Sound, where she had the opportunity to try on many theatrical hats. She has served as a stage manager, prop designer and dramaturg on various productions and enjoys every aspect of the theatre creation process. She is thrilled to join the Santa Cruz Shakespeare team for the summer.

Grace Caraway - Stage Management Apprentice

Grace (she/her) is a fourth year student at ASU studying Theatre Design and Production, concentrating in stage management. Most recently, she has worked as an assistant stage manager on the ASU mainstage shows *Eva Luna* and *Sometimes the Rain, Sometimes the Sea*. She has also worked as a stage manager for the student led theatre company for ASU. She is very grateful for the opportunity to work with Santa Cruz Shakespeare this summer.

Alex Cook - Acting Apprentice

See actor bio.

Sasha Miller - Production Apprentice

Sasha is a recent UC Santa Cruz Theatre Arts graduate from Oakland, CA. She will be starting her Masters program in Theater Arts Design in the Fall. She is a sound and costume designer currently participating in Santa Cruz Shakespeare's Production Apprenticeship Program. She loves the beach, watching movies, and good food. This marks her first summer with the company, and she's thrilled to contribute to this season's productions!

Elizabeth Parker - Stage Management Journeyman

(she/her) Elizabeth is a fourth-year Theatre Design and Production major studying stage management at Arizona State University. She is thrilled to return to Santa Cruz Shakespeare after being part of the stage management team for last summer's production of *Hamlet*. Other notable stage management credits include: *Eva Luna* (English World Premiere); *Clue*; and *Kill, Move, Paradise*.

Ella Poon - Stage Management Apprentice

Ella (she/her) is a rising junior at Northwestern University studying Theatre and History. She has previously stage managed other productions on and off Northwestern's campus. Her most recent work as a stage manager includes *Carrie, Sunday on the Rocks*, and *Next to Normal*. She is excited and grateful to work with Santa Cruz Shakespeare this summer. Lastly, she would like to thank her family, friends, and mentors for their continual support!

Kavin Pugazhenthi - Acting Apprentice

See actor bio.

SamTaylor Robinson - Costume Apprentice

SamTaylor is passionate about providing people with the comfort to express themselves through clothing. They feel clothing is a reflection of not only a person's personality but also where they are in their journey through life. Costuming with programs such as the African American Theater Arts Troupe and UCSC's Performance, Play, and Design has allowed them the opportunity to work with diverse groups of people and has expanded their knowledge on costume history.

Shelby Denise Smith - Acting Apprentice

See actor bio.

Grace Wilkerson - Directing / Dramaturgy Apprentice

Grace (she/her) is an LA based director, stage manager, and educator. She is a University of Southern California graduate. Recent directorial work includes the award-nominated world premiere folk musical *Where Within* at the 2024 Hollywood Fringe Festival, *The Wolves* with the Morgan-Wixson Theatre, and *Trap* with Aeneid Theater Company. Grace has collaborated with Chalk Rep, Blank Theater, Outside In Theater, and works for Rogue Artists Ensemble, an immersive and experiential theater company. www.grace-wilkerson.com

Production Staff

Bennett Seymour - Technical Director

Costumes

Zoë Arnold, Costume Apprentice/Wardrobe Crew
Rebecca Benack, Costume Stitcher
Gillian Bong, Wardrobe Supervisor
Charlotte Bruckner, Costume Apprentice/Wardrobe Crew
Giuseppina Cappella, Costume Stitcher
Peter Chan, Costume Stitcher
Megan Evans, Designer's Assistant: *Into the Woods*
Alexis Favia, Wardrobe Crew
Elise Garcia, Costume Stitcher
Grace Jeon, Costume Shop Manager
Elina Kaplun, Wardrobe Crew
Tracy Martin, Wig/Make-up Crew
Heather McDougal, Crafts
Norma Jean McGee, Cutter/Draper
Samantha Robinson, Costume Apprentice/Wardrobe Crew
Amanda Shaffer, Cutter/Draper
Ellie Van Engen, Designer's Assistant: *Pericles*
Sierra Wypych, Designer's Assistant: *Midsummer*, *Master Harold*

Lights

Kaitlin Evans, Electrician/Board Operator
Luca Matthies, Spot Operator: *Into the Woods*
Stephen Migdal, Electrician
Jonnie Painter, Master Electrician

Props

Shaun Carroll, Props Artisan
Christina Garafola, Props Artisan
Naoko Miura-Brandt, Props Artisan
Bryce Moon, Props Artisan
Natalie Silva, Props Artisan

Scenic

Drea Brown, Deck Crew
Carina Bunch, Deck Crew
Caige Hirsch, Master Carpenter
Mark Hoagland, Carpenter
Brian McFadden, Grove Caretaker
Bryce Moon, Paint Charge
Andrew Mylko, Carpenter/Deck Chief
Grace Wilkerson, Deck Crew

Sound

Alex Hsiung, A2
Sasha Miller, Production Apprentice/A3
Juan Ospina, Sound Engineer, *Betrayal*
Amoirie Perteet, A1

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Parise Zeleny

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Brian Kiley is a two-time Emmy Award-winning comedian and writer who's been a fixture in late-night TV for decades.



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