

JULY 2 – JULY 22



THE COPPER CHILDREN

BY KAREN ZACARÍAS | DIRECTED BY SHARIFFA ALI

JULY 9 – JULY 22



A MIDSUMMER NIGHT'S DREAM

BY WILLIAM SHAKESPEARE | DIRECTED BY JOSEPH HAJ

JULY 2020

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Artistic Director
Natakí Garrett



Acting Executive Director
Paul Christy

MISSION STATEMENT

Inspired by Shakespeare’s work and the cultural richness of the United States, we reveal our collective humanity through illuminating interpretations of new and classic plays, deepened by the kaleidoscope of rotating repertory.

VALUES STATEMENT

At the Oregon Shakespeare Festival, the values we hold are at the center of everything we do. We believe in:

- **Excellence** We bring the best possible version of ourselves to our work onstage and to the organization, holding ourselves to high artistic, professional, and personal standards.
- **Inclusion** We include a diversity of people, ideas, and cultures in our work, enriching our art, our relationships with each other, our audiences, and our community.
- **Company** We sustain a safe and supportive workplace where we rely on our fellow company members to work toward excellence with trust, respect, compassion, and accountability.
- **Stewardship** We make wise, efficient, and responsible use of all the resources entrusted to us, sustaining our long-standing financial stability, the legacy of our organization’s 85-plus-year history, and the health of our planet.

AN ACKNOWLEDGMENT

The original peoples of the Rogue Valley (Takelma/Latgawa, Shasta, and Applegate River Athabaskan/Dakubetede) lived in these hills and valleys for millennia before the arrival of non-Natives, who eventually forced them into signing treaties. These included the 1853 Rogue River Treaty, the 1854 supplementary Rogue River Treaty, and the Chasta, Scoton and Grave Creek Band of Umpqua Treaty of 1854, which ceded the Mid-Rogue canyon, adjacent tributaries, and Upper Illinois River Valley to the United States. The Tribes were confederated first on the Table Rock Temporary Reservation, and some were later moved to the Grand Ronde encampment in 1856. The majority of those and other Rogue Valley people were removed directly to the Siletz Reservation “Upper Farm” in May of 1857. The Grand Ronde encampment became the Grand Ronde Reservation in June 1857, where some Rogue Valley peoples and Cow Creeks remained. Ancestral peoples of all western Oregon Tribes were confederated with Rogue Valley peoples on the Siletz Reservation and become the Confederated Tribes of Siletz Indians and the Confederated Tribes of Grand Ronde.

—Provided by Robert Kentta, Cultural Resource Director,
the Confederated Tribes of Siletz Indians

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Amrita Ramanan

TECHNICAL SUPERVISOR

Jesse Parks

SITE MANAGER

Russell Zook

SITE CONTRIBUTORS

Paul Adolphsen
Lana Peery

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Sharifa Johka

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Tom Stagg

EDITOR

Jayson Wynkoop

GRAPHICS AND ANIMATION

Michael Collin

CLOSED CAPTION OPERATOR

Benajah Cobb

***A MIDSUMMER NIGHT'S DREAM* DIGITAL PRODUCTION CREW**

POST PRODUCTION SUPERVISOR

Sharifa Johka

VIDEOGRAPHERS

Mark Brown
Tom Stagg

EDITORS

Benajah Cobb
Jayson Wynkoop

GRAPHICS AND ANIMATION

Michael Collin

CLOSED CAPTION OPERATOR

J. Ching

THE COPPER CHILDREN

KAREN ZACARÍAS

WORLD PREMIERE



FROM THE DIRECTOR

It is no accident that our minimalist scenic design resembles contemporary construction scaffolding, or that our actors' civilian clothes peep out from beneath their costumes. These are constant reminders of our presence in a theatre. It is not by happenstance that the entrancing sounds will remind you of labor union chants.

Gumboot dance is a form of physical movement which was born deep in the mines of Apartheid-era South Africa. Because Black mine workers were not allowed to speak to one another, a coded language of rhythmic stomps and claps was created to communicate deep within the trenches of South Africa's gold, coal, and diamond mines. By utilizing the percussive power and repetition of gumboot dance in *The Copper Children*, we are sending you, our audience, coded messages. We are waking up the ancestors who lie within the ground while simultaneously ushering the parable toward a more global conversation.

It's no mistake that I, as a Kenyan immigrant by way of South Africa, have partnered with the brilliant Karen Zacarías and a diverse creative team and artists who span the corners of the globe and this country, to share this story now.

This is a story of injustice set in 1904. Where did the injustice begin? On the poverty-stricken streets of New York? In the Catholic orphanage? On the dusty trails to the copper mine in Arizona? Or in the Supreme Court? *The Copper Children* mines for layers of truth in a story that is as complicated, diverse, and dynamic as America itself.

Wherever you locate the root of the injustice that lies at the heart of this story, the casual erasure of this story from our collective conscience is mimetic of the cyclical damaging impact of forgotten history and its ability to repeat itself. While *The Copper Children* appears to be a resurrection of long forgotten, tragic, and uniquely American history of the foundlings out West, this parable and the themes of cultural division, class warfare, and the construct that is race firmly and unmistakably point to the here and now.

It's no accident that you are witnessing this play today.

—SHARIFFA ALI



The Copper Children was commissioned and developed through American Revolutions: the United States History Cycle, OSF's multi-decade program of commissioning up to 37 new plays about moments of change in United States history.

Development of *The Copper Children* was supported by grants from The Andrew W. Mellon Foundation and The Harold and Mimi Steinberg Charitable Trust.

THE COPPER CHILDREN

DIRECTED BY SHARIFFA ALI

Scenic Designer

Mariana Sanchez

Costume Designer

Helen Q. Huang

Lighting Designer

Stacey Derosier

Composer & Sound Designer

Avi Amon

Choreographer

Stephen Buescher

Production Dramaturgs

Jocelyn Clarke

Julie Felise Dubiner

Voice & Text Director

Micha Espinosa

Puppetry Consultant

Andy Gaukel

Assistant Choreographer

Eddie Lopez*

Fight Director

U. Jonathan Toppo*

Intimacy Director

Sarah Lozoff

Production Stage Manager

Jeremy Eisen*

Assistant Stage Manager

Ray Gonzalez**

SCENE

The mining town of Clifton-Morenci, Arizona; an orphanage in New York City; the towns and cities on the tracks between; and in this theatre

Length: Approximately 90 minutes, with no intermission

THE CAST *in order of appearance*

Margarita Chacón

Alwynne

Ensemble

Caro Zeller*

Gloria

Copper Haired Woman

Ensemble

Gabriela Fernandez-Coffey*

Father Mandin

Ensemble

Eddie Lopez*

Lottie Mills

Novice

Ensemble

Kate Hurster*

George Swayne

Ensemble

Armando Durán*

Charles Mills

Judge

Ensemble

Rex Young*

CAST CONTINUED ON NEXT PAGE ►

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LUANN WILKERSON

GEORGE AND LESLIE HUME

JULIAN E. AND WILLIE SUE ORR

THE COPPER CHILDREN

CAST CONTINUED

Sister Francis
Maid Louisa
Ensemble
Sarita Ocón*

Cornelio Chacón
Sheriff
Ensemble
Christopher Salazar*

Sister Anna
Ensemble
Carla Pantoja*

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

UNDERSTUDIES

Margarita Chacón, Alwynne, Ensemble Sarita Ocón*
Cornelio Chacón, Sheriff, Ensemble Jeremy Gallardo*
Gloria, Copper Haired Woman, Ensemble
Carla Pantoja*
Lottie Mills, Novice, Ensemble Wren Eustis
Charles Mills, Judge, Ensemble Brent Hinkley*
Sister Anna, Ensemble Jade A. Chavis
Sister Francis, Maid Louisa, Ensemble
Angela Hernandez
Father Mandin, George Swayne, Ensemble
Tim Getman*
Production Stage Manager, Assistant Stage Manager
Wesley Apfel*

ADDITIONAL PRODUCTION CREDITS

FAIR Assistant Director
Râmon Real
Assistant Dramaturg
Elizagrace Madrone
FAIR Stage Management Assistant
CJ Ochocho
Fight Captain
Carla Pantoja*
Dance Captain & Music Captain
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Open Captioning
Obed Medina
Scotty Dixson & Hunter Sims-Douglas, understudies
Braille Playbills
Barbara Couch

RUNNING CREW

Lights: Griffin Harwood
Sound Engineer: Amadon Jaeger
Stage and Properties: Mysha Caruso, Charli Sirène De La Mer, Kyle C. Strait
Wardrobe: Alexandra Johnson
Wig Master: Cherrille D. Guyton
Wigs and Hair: Chloe Griffith

ACKNOWLEDGMENTS

All About Metal, Marquess and Associates, Daniel Sherrill, Abigail Wilensky, Gabriel Nordquist-Palmer, The Atlantic Theater Mix Fest, The Sol Project, Jacob Padron, Adriana Gaviria, The Latino Theater Company, Jose Luis Valenzuela, Fidel Gomez, Amelia Acosta Powell, The University of Arizona, The Arizona Memory Project, and countless books, papers, interviews, newspaper articles, and obituaries by scholars, journalists, historians, and intrepid genealogists.

NOTES TO THE AUDIENCE

Strobe lights are used in this production.

World Premiere Produced by Oregon Shakespeare Festival
Commissioned as Part of American Revolutions:
the United States History Cycle by Oregon Shakespeare Festival.
Nataki Garrett, Artistic Director.

FOR MORE ON THIS SHOW, GO TO
OSFASHLAND.ORG/COPPERCHILDREN

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#COPPERCHILDRENOSF

WINDOWS INTO THE COPPER CHILDREN

THE STORY

Inspired by a real incident in American history, *The Copper Children* is a theatrical investigation of race, motherhood, religion, and American-ness. In 1904, the Foundling Hospital in New York City, a Catholic charity home for orphans and abandoned children, has more wards in its care than it can handle. They come up with a plan to send a train of these discarded Irish children west. Unlike their Protestant counterparts, who had been placing tens of thousands of children on Orphan Trains, the Catholic nuns running this train would make sure to place the children only with Catholic families. Not only would they have a home but, from the Foundling Hospital's point of view, their souls would be saved. The train arrives in Clifton, a copper mining town in the Arizona territory where the local priest has arranged families for the children. When the sisters and their charges arrive, they discover that the Clifton Catholics are Mexican. As the children are distributed among their new parents, the Protestant Anglos in the town form a mob to remove the children from their new homes. Are they rescuing the children? Or kidnapping them?

THAT'S SO BRECHTIAN

"Brechtian" is one of those delightfully vague but awfully important-sounding adjectives that get tossed around endlessly in theatre circles. Perhaps the easiest way to think of a Brechtian play is this: a play where the actors step outside the story (that is, step out of character completely) and use direct communication with the audience to break the narrative flow and to comment on the play as it unfolds.

Bertolt Brecht's career of theatre-making spanned 1924–1958 Berlin (with a brief stint in exile during the Nazi era). He called his plays "Epic Theatre," and they were explicitly designed to spur action in his audience—intentionally drawing them into a persuasive and absorbing story onstage, and then pushing them back out using techniques like the actor commentary described above. Brecht's interest was in forcing the audience to constantly think and re-think about the story onstage and how (and why) it was being told.

The Copper Children introduces itself as a "Contemporary Parable"—it tells a story of yesterday, yes, but one you are hearing today. Remember your Brecht: Don't relax into the history.

Feel—and then step back. Think. And act.

THE PERSONAL IS POLITICAL

Karen Zacarias has been on the *American Theatre* magazine's list of most-produced playwrights in the country three out of the last four years—and her theatre credits during that time include OSF, where *Destiny of Desire* was a runaway hit in our 2018 season.

Every storyteller has an agenda, and Zacarias uses her tightly focused, thoroughly enjoyable, and deeply relatable plays to subvert our expectations over and over again. She throws the spotlight to characters we don't see enough of onstage—from the Latinx PhD candidate and female engineer of *Native Gardens* to the crazily spinning telenovela women of *Destiny of Desire* who are, in fact, fully capable of managing their own destinies. With all of her plays, Zacarias reminds us that no human body is ever entirely apolitical, and no tiny human story exists without its wider context.

The Copper Children is a story of one little girl and the two women who want to raise her. Pull back the lens and it's a story of a dozen children and two communities in Arizona. Pull back again and it's just one of many, many knots in the web of race, religion, and capitalism that forms American history.

—Elizagrace Madrone, Assistant Dramaturg

A MIDSUMMER NIGHT'S DREAM

WILLIAM SHAKESPEARE



tion of young and impetuous love, there is the immortal love of Titania and Oberon and the struggle of mature relationships, there is the arranged/enforced marriage of Hippolyta and Theseus, there is the affair between Bottom and Titania, and lastly there is, in the play-within-the-play that the Mechanicals put on as their gift to Theseus and Hippolyta's wedding, the doomed (but funny!) relationship of Pyramus and Thisbe.

I have loved working with the brilliant actors and creative team to realize this production, and hope you receive it as our gift to you in the way that perhaps Shakespeare meant for it to be received by that couple, now lost to history, for whom he wrote *A Midsummer Night's Dream* four hundred and twenty years ago.

—JOSEPH HAJ

FROM THE DIRECTOR

Dear Friends,
I am honored to be invited back to the Oregon Shakespeare Festival for Natakai Garrett's inaugural season. After *Henry V* in 2012 (Allen Elizabethan) and *Pericles* in 2015 (Thomas), to be invited back for the third time to direct in the one space I haven't had the opportunity to work in, the magnificent Angus Bowmer Theatre, is such a gift.

If we accept the view of most Shakespeare scholars, *A Midsummer Night's Dream* was written and performed for a wedding celebration. Seen through that lens, the play lays out with tremendous clarity and unity of theme. The play, written for the entertainment of a soon-to-be-or just-married couple, is an examination of relationships.

There are the four lovers and their depic-



Development of *A Midsummer Night's Dream* was supported by a grant from the James F. and Marion L. Miller Foundation.

This production of *A Midsummer Night's Dream* is part of Shakespeare in American Communities, a program of the National Endowment for the Arts in partnership with Arts Midwest.

A MIDSUMMER NIGHT'S DREAM

DIRECTED BY JOSEPH HAJ

Scenic Designer
Sibyl Wickersheimer
Costume Designer
Raquel Barreto
Lighting Designer
Dawn Chiang
Composer & Music Director
Jack Herrick
Sound Designer
Joshua Horvath
Projection Designer
Victoria Sagady
Production Dramaturg
Isabel Smith-Bernstein
Voice & Text Director
David Carey
Assistant Director
Rodney Gardiner*
Fight Director
U. Jonathan Toppo*
Intimacy Director
Sarah Lozoff
Production Stage Manager
D. Christian Bolender*
Assistant Stage Manager
Karl Alphonso*

SCENE

Athens and a wood nearby

Length: Approximately 2 hours,
25 minutes, including one intermission

THE CAST *in order of appearance*

Helena
Ensemble
Royer Bockus*

Philostrate
Puck
Ensemble
Jimmy Kieffer*

Hippolyta
Titania
Lauren Modica*

Theseus
Oberon
Al Espinosa*

Egeus
Peter Quince *the carpenter*
Fairy
Tyrone Wilson*

Hermia
Nubia Monks*

Demetrius
William Thomas Hodgson*

Lysander
Jonathan Luke Stevens*

CAST CONTINUED ON NEXT PAGE ►

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

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AND ALEX SUTTON

WITH PHYLLIS SUTTON

MICHAEL AND LORI MILKEN

FAMILY FOUNDATION

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A MIDSUMMER NIGHT'S DREAM

CAST CONTINUED

Robin Starveling *the tailor*
Fairy
Ensemble
K. T. Vogt*

Nick Bottom *the weaver*
Daniel T. Parker*

Tom Snout *the tinker*
Fairy
Ensemble
Michele Mais*

Snug *the joiner*
Fairy
Ensemble
Jeremy Gallardo*

Francis Flute *the bellows-mender*
Fairy
Cristofer Jean*

Court
Fairy
Ensemble
Wren Eustis

Court
Fairy
Ensemble
Galen James-Heskett

Court
Fairy
Ensemble
Corey Renfree

Instrumentation

Ukulele
Royer Bockus*

Guitar
Jonathan Luke Stevens*
Corey Renfree

Piano
Galen James-Heskett

UNDERSTUDIES

Helena, Ensemble Wren Eustis
Philostrate, Puck, Ensemble Kate Hurster*
Hippolyta, Titania Delaney Feener
Theseus, Oberon Kevin Kenerly*
Egeus, Peter Quince, Tom Snout, Fairy, Ensemble Carla Pantoja*
Hermia, Court, Fairy, Ensemble
Angela Hernandez
Demetrius Preston Mead
Lysander Corey Renfree
Robin Starveling, Fairy, Ensemble
Grace Chan Ng**
Nick Bottom Jeremy Gallardo*
Snug, Fairy, Ensemble Galen James-Heskett
Francis Flute, Fairy Austin Ewing
Court, Fairy, Ensemble Sean Mireles Boulton
Production Stage Manager Karl Alphonso*
Assistant Stage Manager TaiReikca L. A.*
Production Assistant (rehearsal) CJ Ochoco

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

**AEA Professional Theatre Intern

ADDITIONAL PRODUCTION CREDITS

Assistant Projection Designer

Omar Ramos

Fight Captain

D. Christian Bolender*

Music Captain & Additional Song

Royer Bockus*

Music Captain & Music Assistant

Sean Mireles Boulton

ASL Master: Performance

Ryan Schlecht

ASL Interpreters: Performance

Regina Daniels, Erin Gardner,

Zachary Offner, Pamela Parham

Audio Description

Peter Arango

Jim Amberg & Vanessa Nowitzky, understudies

Open Captioning

Obed Medina

Scotty Dixson, understudy

Braille Playbills

Barbara Couch

RUNNING CREW

Lights: James Irvine, Kate McFarland

Video Technician: Luis Garcia

Sound Engineer: Valerie Lawrence

Sound Technician: Sahib Simran Khalsa

Stage and Properties: Jack Buckley,

Jonathan Calvin, Robbie Reyburn

Wardrobe: Kayla Bush, Laura Coe, Breena Cope

Wig Master: Cherelle D. Guyton

Wigs and Hair: Jazlyn Borkowski

ACKNOWLEDGMENTS

All About Metal, Lynn Davis, Skyler Herrick, Marquess and Associates, The Red Clay Ramblers

WINDOWS INTO A MIDSUMMER NIGHT'S DREAM

THE STORY

A Midsummer Night's Dream is Shakespeare's timeless romantic comedy about three worlds colliding as they meet in the woods outside of Athens. As Duke Theseus prepares to wed Amazonian Queen Hippolyta, four Athenian lovers run into the woods in pursuit of each other. Unbeknownst to the lovers, they stumble into the heart of an age-old conflict between the fairy king and queen. The fairies take an interest, seeing their own fight reflected in the Athenians, and meddle with the lovers' emotions. Meanwhile, a group of artisans practice a play in secret to win the honor of performing at Duke Theseus's impending wedding. With a little help from the fairies, utter chaos ensues in the forest.

Midsummer effortlessly blends the literary traditions of many classic writers, including Plutarch, Spenser, and Chaucer. This play falls mid-career for Shakespeare, now an established playwright, and in this period of *Midsummer*, *Richard II*, *Romeo and Juliet*, and *Love's Labour's Lost* he really starts to play with language and form. In this way, *Midsummer* defies all expectations of genre and form. Hard-to-define and elusive, *Midsummer* behaves like a dream itself.

A MUSICAL MIDSUMMER

Like much of Shakespeare's work, *A Midsummer Night's Dream* is a play with music. Joseph Haj's production of *Midsummer* includes even more music than Shakespeare's text. Haj has entrusted the composition of music to Tony Award-winning Jack Herrick. Haj and Herrick have worked on six productions together throughout their careers, including *Pericles* at OSF in 2015.

"It's not surprising that it's only since I started directing musicals that I've incorporated music much more into Shakespeare plays," Haj says. "They both do the same things emotionally to us: taking our circumstances, whether they're domestic or emotional, and elevating them in its language. That's how musicals work—there's music when words aren't powerful enough. The muscles of musicals are frankly very similar to the muscles of Shakespeare."

Much of the music in this production of *Midsummer* uses Shakespeare's text. Some of the songs are extrapolations from what Shakespeare provides.

"It's always a privilege to compose music for Shakespeare's words," Herrick says. "With the help and guidance of Joe Haj, and inspiration of the cast, I get to interpret those timeless ideas into songs and incidental music, and then to see it mixed with all the elements that make a show."

Haj is endlessly collaborative, always open to the best idea in the room. Herrick is no different, seamlessly incorporating actor feedback and talent into the music he creates. The result is musical magic, which adds depth and novelty to familiar stories like *A Midsummer Night's Dream*. Unexpected music encourages the audience to lean in rather than sit back—familiar words put to music reframes the text and allows us to hear them anew.

—Isabel Smith-Bernstein, Production Dramaturg

FOR MORE ON THIS SHOW, GO TO
OSFASHLAND.ORG/MIDSUMMER

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#MIDSUMMERNIGHTSDREAMOSF

EXECUTIVE LEADERSHIP



NATAKI GARRETT, Artistic Director (she/her/hers)

Nataki Garrett is Oregon Shakespeare Festival's sixth artistic director. As the former associate artistic director of CalArts Center for New Performance, Garrett has been hailed as a champion of new work as well as an experienced, savvy arts administrator. 2019 was Garrett's first season at OSF, where she directed *How to Catch Creation*. At CalArts, Garrett oversaw all operations of conservatory training and produced mainstage, black box, developmental projects, plays, co-productions and touring productions. She is currently on the nominating committee for The Kilroys, and she recently served on the Harold and Mimi Steinberg Charitable Trust Distinguished Playwright Award nominating committee and the Fox Foundation Resident Actor Fellowship panel.

Garrett's forté and passion are fostering and developing new work. She is responsible for producing the world premieres of *The Book of Will* by Lauren Gunderson, *Two Degrees* by Tira Palmquist, *Zoey's Perfect Wedding* by Matthew Lopez, *The Great Leap* by Lauren Yee, and *American Mariachi* by José Cruz González. She also directed the world premieres of *BLKS* by Aiza Barnes and *Pussy Valley* by Katori Hall, and the U.S. premiere of *Jefferson's Garden* by Timberlake Wertenbaker. She is well known for her work with MacArthur Fellow-winning playwright Branden Jacobs-Jenkins, having directed the regional premieres of several of his plays, including *Everybody* at California Shakespeare Theater and *An Octoroon* at Woolly Mammoth Theatre Company. Garrett also directed the first professional production of Jacobs-Jenkins's acclaimed play *Neighbors* at the Matrix Theatre Company in Los Angeles. Garrett's production received five Ovation Award nominations—including Best Production.

Garrett most recently served as acting artistic director for Denver Center for the Performing Arts (DCPA) during the \$66 million organization's 18-month leadership transition, working in partnership with the chief executive officer, managing director, and board of directors to oversee all artistic operations for the theater company. During her tenure, she produced a very provocative *Macbeth*; the play was the most successful production in the Space Theatre's 40-year history. She also initiated and negotiated the first co-world premieres in 10 years for two DCPA-commissioned plays—*The Great Leap* with Seattle Repertory Theatre and *American Mariachi* with The Old Globe.

Garrett is a recipient of the National Endowment for the Arts and Theatre Communications Group Career Development Fellowship for Theatre Directors and a member of the Stage Directors and Choreographers Society. Garrett is also a member of the board of directors for Theatre Communications Group, a company member at Woolly Mammoth, and an advisory board member for Mixed Blood Theatre.

Garrett is a graduate of California Institute of the Arts with an MFA in directing.



PAUL CHRISTY, Acting Executive Director (he/him/his)

Paul Christy joined OSF at the beginning of 2019 and continues to work to help guide the transition through these pivotal years. He's no stranger to the Festival; he's been enjoying OSF performances for 40 years on frequent family visits with his wife, Teresina.

Paul retired from the federal government as an economist and senior executive with seven federal agencies in both the Executive and Legislative Branches in Washington, D.C. He was instrumental in establishing risk management at the U.S. Small Business Administration, where he served as Chief Information and Operating Officer.

Paul has a passion for U.S. history and the Civil War, and he volunteered for over 10 years as a docent and guide at the Smithsonian's National Portrait Gallery and at the National Building Museum in Washington, D.C.

Since retiring to the Rogue Valley, Paul has enjoyed teaching history courses at SOU's Osher Lifelong Learning Institute, and volunteered with OSF's Marketing and Development departments. He is a native of Buffalo, New York, and received degrees from the University of Dayton, Ohio, and the University of Connecticut.



WILLIAM SHAKESPEARE



KAREN ZACARÍAS



PAUL ADOLPHSEN



HEATH BELDEN*



ALISON CAREY

PLAYWRIGHTS

WILLIAM SHAKESPEARE (1564–1616)

Playwright, *A Midsummer Night's Dream*

Other productions at OSF: OSF has completed the canon four times, in 1958, 1978, 1997 and 2016. **Plays:** *All's Well That Ends Well*; *Antony and Cleopatra*; *As You Like It*; *The Comedy of Errors*; *Coriolanus*; *Cymbeline*; *Edward III*; *Hamlet*; *Henry IV, Parts One and Two*; *Henry V*; *Henry VI, Parts One, Two and Three*; *Henry VIII*; *Julius Caesar*; *King John*; *King Lear*; *Love's Labor's Lost*; *Macbeth*; *Measure for Measure*; *The Merchant of Venice*; *The Merry Wives of Windsor*; *A Midsummer Night's Dream*; *Much Ado about Nothing*; *Othello*; *Pericles, Prince of Tyre*; *Richard II*; *Richard III*; *Romeo and Juliet*; *The Taming of the Shrew*; *The Tempest*; *Timon of Athens*; *Titus Andronicus*; *Troilus and Cressida*; *Twelfth Night*; *The Two Gentlemen of Verona*; *The Two Noble Kinsmen*; *The Winter's Tale*. **Poems:** "Venus and Adonis," "The Rape of Lucrece," "The Phoenix and the Turtle," Sonnets (154).

KAREN ZACARÍAS

Playwright, *The Copper Children*

In one season at OSF: *Destiny of Desire*. Karen Zacarías is one of the most produced playwrights in the U.S, co-founder of the Latinx Theatre Commons, founder of Young Playwrights' Theater. **Other theatres:** The Kennedy Center for Performing Arts, Goodman Theatre, Guthrie Theater, Arena Stage, Cincinnati Playhouse, South Coast Repertory, The Old Globe, Denver Center, Dallas Theater Center, Victory Gardens, Intiman Theatre, Repertorio Español, Milagro Theater, others. **Other plays:** *Native Gardens*, *Mariela in the Desert*, *Legacy of Light*, *The Sins of Sor Juana*, *The Book Club Play*, *Just Like Us*, *How the Garcia Girls Lost Their Accents*, *Into the Beautiful North*, *Oliverio*, *Ella Enchanted*, *Einstein is a Dummy*, *Ferdinand the Bull*, *Looking for Roberto Clemente*, *Chasing George Washington*, *Jane of the Jungle*, *Frida Libre*. **Awards:** 2019 Washingtonian of the Year, Sine Fellow for Policy Innovation, Lee Reynolds Award for "social change," Children's Theater Foundation Medallion, TEDx Broadway, Steinberg Citation, National Francesca Primus Prize, National Latino Play Award, Finalist Susan Blackburn, Helen Hayes Outstanding New Play. **Education:** MA, Playwriting, Boston University; BA with Honors, International Relations, Stanford University. www.karenzacarias.com. (Photo by Snotherly Pictures.)

ARTISTIC & PRODUCTION STAFF

PAUL ADOLPHSEN, Literary Manager (he/him/his)

Second season at OSF. Other theatres: Dramaturg and Literary Manager, Asolo Repertory Theatre; dramaturgy credits include *Smart People* at Arena Stage (Allen Lee Hughes Fellow); *8x10* at Cincinnati Fringe Festival; *Sagittarius Ponderosa*, *And Then They Fell* at UMass New Play Lab; *Street Scene* at UMass Amherst and Five College Opera; *Macbeth* at Hartford Stage (Assistant Dramaturg); *Border Songs*, *Prairie Nocturne*, *The Art of Racing in the Rain* at Book-It Repertory Theater. **Other credits:** Fulbright Fellow at University of the Western Cape, Cape Town, South Africa (2015–16). **Publications:** *Theatre Journal*, howlround.com, Penumbra Theatre. **Education and training:** MFA Dramaturgy, University of Massachusetts, Amherst; BA Theatre and English Literature, Seattle Pacific University.

HEATH BELDEN*, Line Producer; Interim Supervisor of Stage Management (he/him/his)

In eight seasons at OSF: Assistant producer; stage manager, *Into the Woods*, *The Unfortunates*, *Seagull*, *Troilus and Cressida*, *The Pirates of Penzance*, *Ghost Light*, Black Swan Lab; assistant stage manager, *The Tempest*, *Water by the Spoonful*, *A Midsummer Night's Dream*, *Henry V*. **Other theatres:** Stage manager, *The Full Monty*, *Little Shop of Horrors* (American Musical Theatre of San Jose); *Crime and Punishment* (Berkeley Repertory Theatre); *Seagull*, *Happy Now?*, *In the Red and Brown Water*, *Equivocation*, *My Name Is Asher Lev*, *What the Butler Saw*, *A Streetcar Named Desire*, and *Woody Guthrie's American Song* (Marin Theatre Company); *Once Upon a Mattress* (42nd Street Moon). Assistant stage manager at American Conservatory Theater and Alpine Theatre Project. **Education:** MFA, University of California, San Diego; BFA, Syracuse University.

ALISON CAREY, Director, American Revolutions: the United States History Cycle (she/her/hers)

In 13 seasons at OSF: Director of a multi-decade program to commission and develop 37 new plays sprung from moments of change in American history, inspired by Shakespeare's history plays and bringing together playwrights and theatres nationwide. Playwright, *The Very Merry Wives of Windsor*, Iowa. **Other credits:** Co-founder, with Bill Rauch, of Cornerstone Theater Company and, as resident playwright, helped to develop the company's signature style of adapting classic plays into modern, community-specific contexts; wrote more than 25 of the company's productions for stages across the country, including the Mark Taper Forum, Long Wharf Theatre, Arena Stage, Pasadena Playhouse, Yale Repertory Theatre, New York Shakespeare Festival, Great Lakes Theater, the World Shakespeare Conference, the shuttered mother plant of Bethlehem Steel, a dirt-floor cattle sale barn in Oregon, and a crowded California shopping mall. **Film/TV:** Developed hour-long television pilots for CBS and FX; script work for *Judging Amy*. **Education:** BA, Harvard University.



DAVID CAREY



REBECCA CLARK
CAREY



JOY DICKSON



ROBERT C. GOODWIN



JAZ HALL

DAVID CAREY, Resident Voice and Text Director (he/him/his)
Voice & Text Director, *A Midsummer Night's Dream*

In 12 seasons at OSF: Over 30 productions, including *Between Two Knees*; *Alice in Wonderland*; *Indecent*; *Oklahoma!*; *Henry V*; *Snow in Midsummer*; *Shakespeare in Love*; *Unison*; *Off the Rails*; *The Merry Wives of Windsor*; *Great Expectations*; *Vietgone*; *The Winter's Tale*; *Timon of Athens*; *Fingersmith*; *Sweat*; *Antony and Cleopatra*; *The Tempest*; *Richard III*; *My Fair Lady*; *The Liquid Plain*; *Romeo and Juliet*; *Party People*; *The Language Archive*; *The Pirates of Penzance*; *Hamlet*; *Coriolanus*; *The Further Adventures of Hedda Gabler*; *The Philanderer*; *By the Waters of Babylon*. Voice & Text Co-Director, Disney's *Beauty and the Beast*; *Into the Woods*. **Other theatres:** *An Ideal Husband* (Stratford Festival Theatre, Canada); *Antony and Cleopatra*, *The Orphan of Zhao*, *Written on the Heart* (Royal Shakespeare Company, UK). **Other credits: Teaching:** Senior voice tutor, Royal Academy of Dramatic Art, London; principal lecturer in Voice Studies, Central School of Speech and Drama, London. **Publications:** Co-author of *Vocal Arts Workbook and DVD*, *The Dramatic Text Workbook*, and *The Shakespeare Workbook*. **Awards:** UK National Teaching Fellowship. **Education:** Diploma in Speech and Drama, RSAMD, Glasgow; BA, Edinburgh University; MA, University of Reading.

REBECCA CLARK CAREY, Head of Voice and Text (she/her/hers)

In 14 seasons at OSF: Voice and text director, over 40 productions including *As You Like It*; *Cambodian Rock Band*; *Macbeth*; *How to Catch Creation*; *Othello*; *Manahatta*; *Romeo and Juliet*; *The Book of Will*; *Henry IV, Part One*; *Henry IV, Part Two*; *The Odyssey*; *Twelfth Night*; *Roe*; *Richard II*; *Pericles*; *Long Day's Journey into Night*; *The Cocoanuts*; *The Great Society*; *Water by the Spoonful*; *The Two Gentlemen of Verona*; *Into the Woods*; *King Lear*; *A Midsummer Night's Dream*; *The White Snake*; *Seagull*; *Troilus and Cressida*; *All the Way*; *Measure for Measure*; *August: Osage County*; *The Servant of Two Masters*; *Equivocation*; *The Tempest*. Actor-teacher with School Visit program. **Broadway:** *All the Way*. **Other theatres:** Guthrie Theater, American Repertory Theater, Utah Shakespeare Festival, Royal National Theatre. **Other credits: Teaching:** Royal Academy of Dramatic Art, The Central School of Speech and Drama. **Publications:** *Vocal Arts Workbook and DVD*, *Dramatic Text Workbook*, *Shakespeare Workbook and Video* (all co-authored with David Carey). **Education:** MA in Voice Studies, The Central School of Speech and Drama, London; MFA, University of California at Irvine; BA, Harvard University.

JOY DICKSON, Casting Director (she/her/hers)

In 14 seasons at OSF. Other theatres: Seattle Repertory Theatre, Berkeley Repertory Theatre, Arena Stage, Mark Taper Forum (including Taper Too, Taper New Works, Juneteenth, P.L.A.Y.), Ojai Playwrights Conference, Geffen Playhouse, Huntington Theatre Company, La Jolla Playhouse, Goodman Theatre, Missouri Repertory Theatre, Portland Center Stage, Cleveland Play House, Ahmanson Theatre, Dallas Theater Center, Pasadena Playhouse, Intiman Theatre, A.S.K. Theatre Projects. **Film/TV:** *Terri* (Sundance Film Festival), *Easier with Practice* (Cinevegas, Edinburgh Film Festivals), *Stephanie Daley* (Sundance, Deauville Film Festival), *The Business of Strangers* (Sundance, Deauville), *Interview with the Assassin* (Tribeca Film Festival), *The Tao of Steve* (Sundance), *Lush* (Sundance), *The Independent* (HBO/U.S Comedy Arts Festival), *Perdita Durango* (Toronto Film Festival), *Quarterlife* (Bedford Falls Productions/NBC), *The Men's Room* (NBC), *Off Centre* (The WB), *The Mulletts* (UPN). **Teaching:** Adjunct professor, California Institute of the Arts. **Education:** BA, Smith College.

ROBERT C. GOODWIN, Director of Artistic Engagement: Education & Community

In six seasons at OSF: Production Dramaturg, *How to Catch Creation*. Before his current position, Goodwin led the OSF Education and Engagement Division and created the OSF Living Ideas Art and Community Dialogue Series in 2013. In 2017, he co-created and directed the multimedia devised theatre piece, *Take Them into the Dirt: An Immersion* and commissioned the OSF digital storytelling initiative, *digistories* (osfdigistories.tumblr.com). **Other credits:** Goodwin is a multidisciplinary arts practitioner and was a member of the Goodman Theatre acting company of August Wilson's *Radio Golf*. Television credits include *Shameless*, *Boss*, and *Detroit 1-8-7*. Goodwin developed work with Chicago playwrights/poets Kristiana Colon and Ugochi Nwaogwugwu, and directed the Off-Broadway engagement of *The Tramaire Experience* by Tramaire Ford. Goodwin also produced and directed the documentary *...You'll Be a Man...*, a primer for Black Male development. www.ybamthedoc.com. **Education:** MFA, Acting, The Theatre School at DePaul University, Chicago, Illinois.

JAZ HALL, Producing Assistant (they/she)

In one season at OSF: Interim Assistant to the Repertory Producer; FAIR Assistant Director, *Alice in Wonderland*. Directing: *Writer's Block* (Keegan Theatre WOFF 2019); *That Guy Live* (Howard University); Directing Assistant: *King Hedley II*, *Five Guys Named Moe* (Arena Stage). Performing: *New Girl in A Letter to My Ex* by Be Steadwell (independent); Ensemble in *As You Like It* (Keegan Theatre); *New Wave Girl in Heathers: the Musical* (Red Branch Theatre); *Standing Room Only* (Darius Smith ensemble); *Granny in The Bubbly Black Girl*, *Granny in Fabulation*, *Langston/Ensemble in I Too Sing America*, *My Angry Vagina in The Vagina Monologues* (Howard University); Aunt Em in *The Wiz* (MC SDT); Ensemble in *Finian's Rainbow* (Catholic University); others. **Other credits:** Assistant Stage Manager, *Chocolate Covered Ants* (Theatre Alliance). Costume Shop Manager, *Sanctified* (Lincoln Theater). **Education:** Allen Lee Hughes Casting Fellow, Arena Stage. BFA in Musical Theatre, Howard University.



ALYS E. HOLDEN



SHARIFA JOHKA



DEREK KOLLURI



SARAH LOZOFF



RACHEL MAIZE

ALYS E. HOLDEN, Director of Production (she/her/hers)

Eighth season at OSF. Other theatres: Director of Production, Center Theatre Group (CTG), comprising the Mark Taper Forum, Ahmanson Theatre and Kirk Douglas Theatre; Technical Operations Director, Kodak Theatre; Theatrical Systems Designer, Walt Disney Imagineering. **Publications:** Author, *Structural Design for the Stage*. **Education:** BA, Williams College; MFA in Technical Design and Production, Yale School of Drama.

SHARIFA JOHKA, Interim Director of Equity (she/her/hers)

Sharifa Johka holds the inaugural post of OSF's Director of Equity, the first position of its kind established in the American regional theatre, a position she has held for four years. Ms. Johka began her tenure with OSF in 2011 to lead the theatre industry's largest professional development program, FAIR. FAIR is designed to launch and shepherd the careers of emerging practitioners *and* uplift the work of established directors, playwrights, designers, producers, technicians, and art/nonprofit administrators. Prior to OSF, Ms. Johka worked as an independent film and television producer with a strong background in feature film development, content acquisitions, and film festival programming. Ms. Johka is a graduate of the University of Southern California, where she attended the prestigious School of Cinematic Arts.

DEREK KOLLURI, Artistic Associate

In two seasons at OSF: Charles, Sir Oliver Martext, and Follower in *As You Like It* (selected performances); Associate Director, *La Comedia of Errors*; Artistic Associate, *Mother Road*; FAIR Assistant Director, *The Book of Will*. **Other theatres:** Artistic Assistant, The Perelman Performing Arts Center; co-founder/producer, *Workbound*; co-founder, Sustainable Theatre Project; co-founder/former artistic director, Theatre en Bloc. **Directing:** *Lungs* (Independent); *Actually* (Independent); *Cock*, *Violet Crown Series*, *Fat Pig*, *Austin is a Place*, *Just Outside Redemption*, *American Bear* (Theatre en Bloc); *Seller Door*, *Dead White Males* (Sustainable Theatre Project); *Dying City* (Capital T Theatre). **Acting:** Ensemble, *Not Every Mountain* (Rude Mechs, Off Center, Guthrie Theater); *Biff/Willy in This Great Country* (600 Highwaymen, Fusebox Festival, River to River Festival); Gary in *Bethany*, Developer in *Austin is a Place*, Jules in *American Bear* (Theatre en Bloc); The Barker in *Seller Door*, Jack in *Jack + Jill* (Sustainable Theatre Project); others. **Other:** Guest director, *Every 28 Hours* (National Advisory Board, St. Louis); others. **Education:** MFA (ABD) in Acting, University of Arkansas; BIS, Theatre, Design, and Philosophy, Emporia State University.

SARAH LOZOFF, Resident Intimacy Director (she/her/hers)

Intimacy Director, *A Midsummer Night's Dream*, *The Copper Children*,

In seven seasons at OSF: Intimacy director, *How to Catch Creation*, *Indecent*; movement and intimacy director, *Romeo and Juliet*; co-choreographer, *Off the Rails*; assistant choreographer, *The Merry Wives of Windsor*; movement director, *The River Bride*, *Pericles*, *Antony and Cleopatra*; movement consultant, *Vietgone*; Peking Opera assistant, *Secret Love in Peach Blossom Land*; associate movement director, *A Wrinkle in Time*; assistant choreographer, *The Unfortunates*. **Other theatres:** Movement director, *Mermaid Hour: Remixed* (Mixed Blood Theatre); movement director, *Pericles* (Folger Theatre, Guthrie Theater). **Other credits:** Certified intimacy director, Intimacy Directors and Coordinators; Intimacy director, RudduR Dance; Education coordinator, Intimacy Directors International; Principal dancer and founding member, Ballet Rosario Suarez. **Guest Artist Teaching:** Stanford University; U.C. Santa Barbara; University of Kentucky; Larkin Dance, Sarasota Contemporary Dance, Ballet Conservatory West, TU Dance, Minnesota Dance Theatre; RudduR Dance; Common Thread Contemporary. **Faculty Instruction:** Dancing People Company; Gabriela Charter School; Everybody Dance; Marat Daukayev School of Ballet; LA Ballroom Program; Thomas Armour Youth Ballet; Rosario Suarez Dance Academy; Inner City Children's Touring Dance Company. **Education:** Intimacy Directors International; New World School of the Arts; Thomas Armour Youth Ballet. www.sarahlozoff.com

RACHEL MAIZE, Production Manager (she/her/hers)

10th season at OSF. Rachel is involved with every show from inception through opening including season selection, creative team hiring, managing the design process from conception through manifestation, and show maintenance throughout the season. Prior to moving to Oregon in 2011, she was freelancing as a stage manager and taught Theatre at California State University, Long Beach (CSULB) and the Orange County High School for the Arts (OCSA). **Education:** BA in Theatre & MFA in Theatre Management, California State University, Long Beach.

PRONOUNS

In Our Artist & Actor Bios

OSF company members and guest artists have the option to include gender pronouns in their bios, which is an extension of a practice that is becoming commonplace in our meetings and gatherings at OSF. The sharing of pronouns allows us to acknowledge each other's individual gender identity rather than making assumptions based on stereotypes and superficial observation. We hope this information will help to facilitate respectful and affirming communication among our patrons and company members alike.



RAPHAEL MASSIE



EVREN ODCIKIN



AMRITA RAMANAN



JESSE SANCHEZ

RAPHAEL MASSIE, Artistic Associate

Second season at OSF. 2019 OSF Killian Directing Fellowship Finalist. Assistant director, *How to Catch Creation*. 2013 Drama League of New York Classical Directing Fellow. **Directing: Regional:** Elm Shakespeare Company: *Romeo and Juliet* (director); Shakespeare and Company: *Cymbeline* (associate director), *The Merchant of Venice* (associate director), *Romeo and Juliet* (director, Fall Festival of Shakespeare), *Mother Courage and Her Children* (assistant director); Collective Consciousness Theatre: *Detroit '67* (director); Bregamos: *Mommas Boyz* (director). **England:** Northcott Theatre: *Twisted Virtue* (director); Exeter Fringe: *Titus Andronicus* (director); Elysium Theatre Company: *Henriad/War of the Roses* (assistant director, various); Southern Connecticut State University: *Lysistrata* (director), *Stop Kiss* (director), *Polaroid Stories* (director), *Julius Caesar* (director). **Acting:** Gregory/Peter in *Romeo and Juliet* (Hartford Stage); Nick Bottom in *A Midsummer Night's Dream*, Malvolio in *Twelfth Night*, Simonedes/Cerimon in *Pericles*, Porthos in *The Three Musketeers*, Horatio in *Hamlet*, Ivan in *Art*, Don Pedro in *Much Ado About Nothing* (Elm Shakespeare Company); Theseus/Oberon in *A Midsummer Night's Dream*, Kent in *King Lear* (ArtFarm). **Education:** MFA in Staging Shakespeare, University of Exeter (UK); BA Theatre/BS Education, Southern Connecticut State University.

EVREN ODCIKIN, Associate Artistic Director (he, him, his)

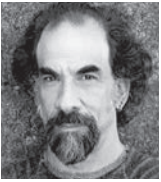
One season at OSF. Evren Odciğin is a theatre director, writer, and producer. He is a founder of Maia Directors and a Steering Committee member for MENA Theater Makers Alliance, and has served as director of new plays and marketing at Golden Thread Productions, where he is currently a resident artist. He was a communications consultant for KQED's Campaign 21, a multi-year, \$135 million fundraising initiative, and has held high-level marketing and communications positions at American Conservatory Theater and Magic Theatre. As a director, he has worked all over the country, developing and directing plays at NYTW, Geva, Portland Center Stage, Berkeley Rep, South Coast Rep, the Lark, Kennedy Center, InterAct (Philadelphia), Magic Theatre, Cleveland Public Theatre, Crowded Fire, and TheatreFirst, amongst many others. As a writer, he is under commission with Leila Buck to create *1001 Nights (A Retelling)* at Cal Shakes. He was named a "Theatre Worker You Should Know" by *American Theatre* magazine in 2016 and an Emerging Theatre Leader by Theatre Communications Group for their 2012 Leadership Bootcamp. He has received a 2015 National Director's Fellowship from the O'Neill, NNPN, the Kennedy Center, and SDCF and a 2013 TITAN Award from Theatre Bay Area. He was born and raised in Turkey, and is a graduate of Princeton University. odcikin.com

AMRITA RAMANAN, Director of Literary Development and Dramaturgy (she/her/hers)

In four seasons at OSF: Production Dramaturg, *As You Like It*; *Cambodian Rock Band*; *Macbeth*; *Alice in Wonderland*; *Oklahoma!*; Co-Production Dramaturg, *Henry V*; *Snow in Midsummer*; *Henry IV, Part One*; *Henry IV, Part Two*. **Other theatres:** In five seasons at Arena Stage, served as the Production Dramaturg for *Mary T. & Lizzy K.*, *My Fair Lady*, *The Music Man*, *Trouble in Mind*, *Ruined*, *Duke Ellington's Sophisticated Ladies and Crowns*; developed the Public Arena—an engagement initiative aimed at creating and maintaining a dynamic exchange between artists, audiences, and staff about the art onstage; line-produced the playwright residencies for Lisa Kron and Charles Randolph-Wright; produced Arena Stage's Downstairs New Play Reading Series; Associate Producer and Resident Dramaturg at Double Edge Theatre (2013–2016); dramaturg for *Cymbeline*, *Macbeth*, and *The Taming of the Shrew* at the Great River Shakespeare Festival (2006–2008). **Other credits:** Board member for the Literary Managers and Dramaturgs of America (LMDA) and Network of Ensemble Theaters; National Advisor for Art of the Rural and the Rural Policy Research Institute's Next Generation Initiative. **Education:** BFA Theater History & Dramaturgy, University of Arizona.

JESSE SANCHEZ, Music Supervisor (he/him/his)

In one season at OSF: Trumpet, *Hairspray*; Youth Performer Vocal Coach, *Hairspray*. Jesse, a pioneer of new Latinx works in musical theatre and plays with music, is a nationally recognized music director, composer, playwright, and Grammy-nominated educator (2014). **Off-Broadway:** Playwright/Composer/Lyricist: *SUENOS: Our American Musical* (New York Theatre Barn). **National Tours:** *Kinky Boots*, *Hamilton*. **Regional:** *Cabaret* (Arizona Theatre Company), *Quixote Nuevo* (Hartford Stage, Huntington Theatre Company, Alley Theatre), *Yerma* (Huntington Theatre Company), *Once Upon a Rhyme* (Theatreworks SV), *A Walk on the Moon* (American Conservatory Theater), *In the Heights* (Seacoast Repertory Theater), *Prince of Egypt* (DreamWorks/Universal/Theatreworks SV), *Wild Goose Dreams* (SF Playwrights Foundation). **Honors and awards:** 2019 NY Theatre Barn New Works Series Invitation, 2018 *American Theatre* magazine—"ROLE CALL: People to Watch," 2018 OSF's Black Swan Lab Invitation, 2018 Silicon Valley Artist Laureate Award Nominee, 2017 TBA Award Nominee (Best Production of a Musical), 2017 Carnegie Hall Guest Conductor, 2015 West Valley College Hall of Fame Inductee. **Affiliations:** The Dramatists Guild of America. **Education:** Bachelor of Music, University of Idaho, Lionel Hampton School of Music. www.jessejsanchez.com



**U. JONATHAN
TOPPO***



**DONYA K.
WASHINGTON**



SHARIFFA ALI



AVI AMON

U. JONATHAN TOPPO*, Resident Fight Director (he/him/his)

Resident Fight Director, *A Midsummer Night's Dream*; *The Copper Children*

In 29 seasons at OSF: Fight director, *As You Like It*, *Hairspray*, *Mother Road*, *Indecent*, *Cambodian Rock Band*, *How to Catch Creation*, *Macbeth*, *Alice in Wonderland*, *All's Well That Ends Well*, *La Comedia of Errors*; *Othello*; *Destiny of Desire*; *Oklahoma!*; *Snow in Midsummer*; *Henry V*; *Manhatta*; *The Way the Mountain Moved*; *Romeo and Juliet*; *The Book of Will*; *Julius Caesar*; *Shakespeare in Love*; *Hannah and the Dread Gazebo*; *Henry IV, Part One*; *Hamlet*; *Richard II*; *Guys and Dolls*; *Fingersmith*; *Sweat*; *Pericles*; *The Comedy of Errors*; *Richard III*; *A Streetcar Named Desire*; *King Lear*; *The Unfortunates*; *Cymbeline*; *Romeo and Juliet*; *August: Osage County*; *Juliet*; **Other theatres:** *Sweat* (Studio 54, Public Theater, Dallas Theatre Company); *Othello* (A.R.T. Cambridge); *Angels in America*, (Berkeley Rep); *West Side Story*, *Pericles* (Guthrie Theater); *Mojada* (Portland Center Stage); *The Pirates of Penzance* (Portland Opera); *All the Way* (Seattle Repertory Theatre). **Teaching:** Certified associate instructor with Dueling Arts International. **Awards:** Drama Desk Award 2017 Best Fight Choreography, *Sweat* (The Public Theater).

DONYA K. WASHINGTON, Festival Producer (she/her/hers)

In four seasons at OSF: Producing Assistant, Community, Directing: *Pearl Sings the Blues* by Vivian Font (Midnight Project, Oregon Shakespeare Festival), OSF Presents: *Fill in the Blank* by Claudia Alick (Oregon Shakespeare Festival). **Other theatres, Producing:** BOLD Associate Producer and Off Site Season Producer, Alliance Theatre.

Directing: Atlanta: *Downstairs* by Theresa Rebeck, *An Octoroon* by Branden Jacobs-Jenkins (Actor's Express); *Beautiful Blackbird* by Ashley Bryan, adapted by Theroun D'arcy Patterson with music by Eugene Russell III (Alliance Theatre, Theatre for the Very Young). NYC: *Eve's Song* by Patricia Lone Lloyd (workshop, The Playwrights Realm); *God, Man and Devil* by Jacob Gordin (Target Margin Theatre); *Pete the Girl* by Charity Henson-Ballard (Rising Circle/Culture Project Women's Center Stage); *Now the Cats with Jeweled Claws* by Tennessee Williams (Target Margin Theatre); *Jump Jim Crow* by Jesse Cameron Alick, music and lyrics by Justin Levine (Subjective Theater Company); *Cold Keener* by Zora Neale Hurston (Target Margin Theatre). **Awards:** 2008/2010 Women's Project Lab. Van Lier Directing Fellow 2009, Second Stage Theatre. **Education:** MFA, Directing, Brown University/Trinity Rep; BFA, Tisch School of the Arts, NYU.

GUEST ARTISTS

SHARIFFA ALI

Director, *The Copper Children*

Shariffa Chelimo Ali is an international creative leader committed to working with an open heart at the intersection of the performing arts and humanitarianism. Originally from Kenya and raised in South Africa, Shariffa has been a New York resident since 2013, working primarily as a director, community organizer, and administrator at The Public Theater and The New Group, among others. She's lectured and directed at NYU, Brooklyn College, Yale University, and Princeton University, where her productions include *Eclipsed*, *Detroit '67*, *Intimate Apparel*, *We Are Proud to Present*, and an original new musical, *We Were Everywhere*. Shariffa served as assistant director to her mentor Cynthia Nixon for *Rasheeda Speaking*, *Steve* (The New Group), and *Motherstruck!* (Culture Project). Her debut virtual reality short *ATOMU* is part of the official selection at the Sundance Festival 2020. **Other theatres:** **Off-Broadway:** *Mies Julie* (Classic Stage Company). **Regional:** *School Girls*; *Or, The African Mean Girls Play* (Pittsburgh Public Theatre), others. **Honors:** New Frontier Fellow, Sundance Institute Lab and the Royal National Theatre (UK); POV/PBS Spark Grant. **Education:** BA with honors, Theatre and Performance, University of Cape Town, South Africa. www.shariffa.com. (Photo by Jeremy Tauriac)

AVI AMON

Composer & Sound Designer, *The Copper Children*

Other theatres: Composer: *We Were Everywhere* (Princeton University); *Jeune Terre* (Playwrights' Center, Barnard College); *Inshallah/Mashallah* (Target Margin Theatre); *Salonika* (Berkeley Rep); *Rated Black* (New York Theatre Workshop); *Discouraging Stories* (The Drama League); *The Many Deaths of Nathan Stubblefield* (Actors Theatre of Louisville); *The White City* (O'Neill Theater Center); *Lulu is Hungry* (Ars Nova); others. Composer/sound designer: *STEW* (SoHo Rep); *The Black History Museum...* (HERE); *The Talmud* (Exponential Festival); *The Dances Are For Us* (Danspace); *Paul Swan is Dead and Gone* (The Civilians); *Black is Beautiful...* (JACK); *While I Have the Floor* (Spoleto Festival); *Ma Rainey's Black Bottom* (Atlas Theater); *Bad Things Happen Here* (Edinburgh Fringe Festival); *Clarabelle, 86* (Cloud City); *Jew vs. Malta* (La MaMa); others. **Installations:** *Stations* (Prague Quadrennial); *Burden* (Torn Space Theater). **Film/Commercial:** *Sole Variations*, *The Fisherman*, *StreetWrite*, *PagPag*, others. **Other:** Resident composer and music director, 52nd Street Project; Adjunct Faculty at NYU Tisch; teaching artist with 92nd Street Y, Lincoln Center; others. **Honors:** Dramatists Guild Fellow, New Music USA Grant, Jonathan Larson Award, Richard Rodgers Award finalist, others. **Education:** MFA Musical Theatre Writing, Tisch School of the Arts. www.aviamon.com



RAQUEL BARRETO



STEPHEN BUESCHER



DAWN CHIANG



JOCELYN CLARKE



STACEY DEROSIER

RAQUEL BARRETO (she/her/hers)

Costume Designer, *A Midsummer Night's Dream*

In four seasons at OSF: *Julius Caesar, The River Bride, Roe, Pericles, The Happiest Song Plays Last, Water by the Spoonful*. **Other theatres:** **Off-Broadway:** *Julius Caesar* (TFANA). **Regional:** *The Glass Menagerie, Frankenstein, Watch on the Rhine, Pericles* (Guthrie Theater); *The Winter's Tale, Murder on the Orient Express* (Alley Theater); *Quack, Elliot, A Soldier's Fugue, Water by the Spoonful* (Center Theater Group); *Native Gardens* (Pasadena Playhouse, Denver Center for the Performing Arts); *Vanya and Sonya and Masha and Spike* (South Coast Repertory); *Roe* (Arena Stage, Berkeley Rep); *Lady Day at Emerson's Bar and Grill* (Portland Center Stage, Actors Theatre of Louisville); *The Underpants* (Syracuse Stage, Guild Hall); *Mojada: A Medea in Los Angeles* (Getty Villa); *Glass Menagerie, Uncle Vanya, Romeo and Juliet, Pericles, The Triumph of Love* (California Shakespeare Theater). Cornerstone Theater Company; Latino Theater Company; Folger Theatre; Odyssey Theatre; Magic Theatre; Campo Santo; The Cutting Ball; The Joyce Theater; Los Angeles Philharmonic; Jacob's Pillow; The Broad Stage, and others. **Other credits:** Teaching: Design faculty, UCLA School of Theater, Film and Television. **Education:** MFA, UC San Diego. www.raquelbarreto.com

STEPHEN BUESCHER

Choreographer, *The Copper Children*

Stephen Buescher is a choreographer, director, and actor. Choreography includes: *Hamlet, A Thousand Splendid Suns, The Orphan of Zhao, Stuck Elevator, Monstress, Let There Be Love, Underneath the Lintel* (American Conservatory Theater); *The Imaginary Invalid* (Fiasco/The Old Globe); *A Midsummer Night's Dream, Private Lives* (Long Wharf Theatre); *A Christmas Carol* (Trinity Repertory Company); *Love's Labour's Lost* (Shakespeare Santa Cruz); *Blues for an Alabama Sky* (Lorraine Hansberry Theatre). Stephen is currently choreographing a VR film titled *Atomu* (Sundance Film Festival). He has directed numerous plays in Graduate Acting programs (American Conservatory Theater/UCSD) including *Man in Love, The Bacchae, The Taming of the Shrew, Romeo and Juliet, Black Orpheus, Hotel Paradiso, Crazy for the Country, Galileo, and the House of Bernarda Alba*. Stephen has performed with the National Theater of Greece, Oktana Dance, Tanztheater Heideberg, American Conservatory Theater, Smith Wymore Disappearing Acts, Shotgun Players, Scott Wells and Dancers, Deborah Slater Dance, and Dell'Arte International. Stephen is the Head of Movement at UCSD, and a graduate of the Dell'Arte International School of Physical Theater and CalArts.

DAWN CHIANG

Lighting Designer, *A Midsummer Night's Dream*

In 14 seasons at OSF: *The Comedy of Errors, To Kill a Mockingbird, The African Company Presents Richard III, Well, All's Well That Ends Well, Fences, A Raisin in the Sun, The Piano Lesson, Who's Afraid of Virginia Woolf?, Enter the Guardsman, The Trip to Bountiful, Crumbs from the Table of Joy, Seven Guitars, Les Blancs, Vilna's Got a Golem, Awake and Sing!, This Day and Age*. **Other theatres:** **Broadway:** *Zoot Suit*; co-designer, *Tango Pasión*; associate designer, *Show Boat, La Cage aux Folles*, others. **Off Broadway:** *Manhattan Theatre Club, Roundabout Theatre*. **Opera:** Resident lighting designer, New York City Opera. **Regional:** Guthrie Theater, Mark Taper Forum, South Coast Repertory, Portland Center Stage, TheatreWorks Silicon Valley, Denver Center Theatre Company, Trinity Repertory Company, others. **Awards:** Two Syracuse Area Live Theatre Awards, two Drama-Logue Awards; nominations: Maharam Design Award (from American Theatre Wing), Los Angeles Drama Critics Circle Award, San Francisco Bay Area Theatre Critics Circle. **Affiliations:** Board of Directors for Theatre Communications Group, Themed Entertainment Association, and Behind the Scenes Foundation. www.dawnchiang.com

JOCELYN CLARKE

Production Dramaturg, *The Copper Children*

Jocelyn Clarke is a freelance dramaturg, writer, and an associate artist with The Civilians and Theatre Mitu in New York. He's been Commissioning and Literary Manager of the Abbey Theatre, lead theatre critic with *The Sunday Tribune*, and has taught dramaturgy at the Kennedy Center, Columbia University, and Trinity College, Dublin. **Adaptations:** *Chess Match No. 5, Bob, Room, Score, Antigone, Trojan Women* (after Euripides) for Anne Bogart and the SITI Company; *Alice's Adventures in Wonderland, At Swim Two Birds, The Poor Mouth, The First Cosmonaut, Shackleton* (Blue Raincoat Theatre Company, Sligo, Ireland); *Finn* (Mabou Mines); Neil Gaiman's *The Day I Swapped My Dad for Two Goldfish* (The Ark); *The Merchant of Venice, The Tempest* (Corcadorca Theatre Company in Cork, Ireland); *The Little Deer, The Crimson Fly, The Swan Children* (Abbey Theatre). He is currently working on a new adaptation of Elizabeth Swados's *The Beautiful Lady*, which will premiere at La MaMa Theatre in New York in May. **Affiliations:** Theatre Adviser to the Arts Council of Ireland; senior dramaturg at Arena Stage in D.C.

STACEY DEROSIER

Lighting Designer, *The Copper Children*

Other theatres: *The Refugee Plays* (McCarter Theatre Center); *School Girls; Or, The African Mean Girls* (Berkeley Rep); *for all the women who thought they were Mad* (Soho Rep.); *White Noise* (NYU Skirball); *Novenas for a Lost Hospital, No One is Forgotten, Lewiston & Clarkston* (Rattlestick Playwrights Theater); *the bandaged place* (NYSAF); *Street Scene* (Mannes Opera/Gerald W. Lynch Theater); *Playing Hot!* (Pipeline Theatre Company); *The Climb* (Cherry Lane Theatre Mentor Project); *Balm in Gilead* (The New School of Drama); *The Last Stop on Market St.* (Atlantic Theatre Company); *Revolt. She Said. Revolt Again* (Barnard College); *The Good Person of Szechwan, tick, tick...BOOM!* (Brown/Trinity Rep); *Detroit '67* (The Juilliard School); *LORDES, Don Juan Comes Back From the War* (Lenfest Center); *The Revolving Cycles Truly and Steadily Roll'd* (The Playwright's Realm, The Duke on 42nd Street); *1969: The Second Man* (co-lighting, New York Theatre Workshop Next Door); others. **Honors:** Outer Critics Circle Award nomination, Henry Hewes Design Award nomination for *Lewiston & Clarkston*; Daryl Roth Prize, Lily Awards. **Education:** MFA, Tisch School of the Arts; BA in Studio Art, Dartmouth College. www.staceyderosier.com



JULIE FELISE DUBINER



MICHA ESPINOSA



RODNEY GARDINER*



ANDY GAUKELEL



JOSEPH HAJ

JULIE FELISE DUBINER (she/her/hers)

Production Dramaturg, *The Copper Children*

In nine seasons at OSF: Associate Director, American Revolutions: the United States History Cycle; production dramaturg, *Between Two Knees*; *Indecent*; *Destiny of Desire*; dramaturg, Disney's *Beauty and the Beast*, *The Wiz*, *Sweet*, *The Cocoanuts*, *The Liquid Plain*, *Party People*. For OSF's Play on! project: dramaturg, *The Merchant of Venice* (with playwright Elise Thoron) and *Henry VIII* (with playwright Allison Moore). **Other credits:** In six seasons as resident dramaturg at Actors Theatre of Louisville, collaborated on more than 40 productions and projects in the regular season and the Humana Festival of New American Plays; co-created *Rock & Roll: The Reunion Tour*. In Philadelphia, project manager of the musical *The Rosenbach Company* and dramaturg at the Prince Music Theater. In Chicago, freelance work for Defiant Theatre, blue star performance company, Steppenwolf Theatre Company, and others. Guest dramaturg at the Kennedy Center, the O'Neill Playwrights Conference, the New Harmony Project, and elsewhere. **Publications:** Co-editor, three anthologies of Humana Festival plays; co-author, *The Process of Dramaturgy: A Practical Guide*; contributor, *The Routledge Companion to Dramaturgy*. **Education:** MFA, Columbia University; BA, Tufts University.

MICHA ESPINOSA (she/her/hers)

Voice and Text Director, *The Copper Children*

In one season at OSF: *Hairspray*, *Mother Road*, *La Comedia of Errors*. **Other theatres:** *West Side Story*, *In the Heights* (Milwaukee Repertory Theater); *Henry IV, Part One*, *Romeo and Juliet*, *Hamlet*, *Much Ado about Nothing*, *Or, A Play about Alpha Behn*, *Hysteria*, *The Merry Wives of Windsor*, *Macbeth*, *The Taming of the Shrew*, *She Stoops to Conquer*, *Blithe Spirit*, *The Tempest*, *The Importance of Being Earnest*, *Julius Caesar* (Southwest Shakespeare Company); *Man of La Mancha* (Arizona Theatre Company); *Bakersville*, *The 39 Steps*, *Boeing Boeing*, *Nine*, *The Light in the Piazza*, *Curtains* (Phoenix Theatre); *The Last Days of Judas Iscariot* (Stray Cat Theatre); *On the Spectrum* (Mixed Blood Theatre); *Somewhere* (The Old Globe); *26 Miles* (Mo'olelo Performing Arts Company); *The North/South Plays* (Teatro Luna); *Fat Boy* (Miami Light Project); *Hollywood Arms*, *Shakespeare in Hollywood*, *The Merry Wives of Windsor*, *Duck Hunter Shoots Angel*, *Medea*, *Noises Off* (Kalamazoo Civic Theatre); *Brooklyn Boy* (Arizona Jewish Theatre Company); *The Goat*, or *Who is Sylvia* (Whole Art Theatre); *Ellis Island* (Miller Auditorium); others. **Other:** Associate Professor, ASU.

RODNEY GARDINER*

Assistant Director, *A Midsummer Night's Dream*

In nine seasons at OSF: Cord Elam, *Oklahoma!*; Orson, *The Way the Mountain Moved*; Cassius, others in *Julius Caesar*; Terror #4: Blacksmith, *UnioSon*; Feste, *Twelfth Night*; Tinman, *The Wiz*; Nathan Detroit, *Guys and Dolls*; Undertaker, *Head Over Heels*; Dromio of Louisiana/Harlem, *The Comedy of Errors*; *My Fair Lady*; Coughlin, Rook in *The Unfortunates*; Sir Thomas Grey, Duke of Orleans, Michael Williams in *Henry V*; Guy, *The Imaginary Invalid*; Rumour, Pistol, others in *Henry IV, Part Two*; *The Pirates of Penzance*; Ben Pettus, *American Night*; fight captain, *Oklahoma!*, *UnioSon*. **Other theatres: Off-Broadway:** *The King Operetta*, *The Persians*, *Marco Millions*, others (Waterwell); Wailin' Walter in his one-man blues narrative, *Episodes In Blue*. **Regional:** *Guys and Dolls* (Guthrie Theater), *Metamorphoses* (Berkeley Rep), *Gem of the Ocean* (Fountain Theatre); *Master Harold . . . and the Boys* (GableStage); *Cymbeline*, *Man of La Mancha* (Utah Shakespeare Festival). **Other:** Writer (Waterwell); Director (*Urinetown*) at Ashland High School). Five years performing in jails, rehab centers, and homeless shelters in Miami, Florida. **Education:** BFA, SUNY Purchase.

ANDY GAUKELEL

Puppetry Consultant, *The Copper Children*

Some of Andy's puppetry credits include Paula Vogel's *The Long Christmas Ride Home* (world premiere, Trinity Repertory Company in association with Long Wharf Theatre) and *Basil Twist's Symphonie Fantastique* (2004, 2012 and 2018 HERE Arts Center). Andy has held Creation Residencies at both L'Institut International de la Marionnette and the Festival Mondial des Théâtres de Marionnettes in Charleville-Mézières, France. His original work, *Schweinehund*, inspired by the life of concentration camp survivor Pierre Seel, premiered at the 2015 Festival Mondial des Théâtres de Marionnettes, and has since been presented at the 2016 Internationales Figurentheaterfestival Blickwechsel in Germany, among many others around Europe including Le Mouffettard - Théâtre des arts de la marionnette in Paris (2017 BIAM - Biennale internationale des arts de la marionnette). In 2019, Andy presented *Schweinehund* at the Chicago International Puppet Theatre Festival, and his original work *Calm Blue Sky* also had its premiere at the Festival Mondial des Théâtres de Marionnettes. He is the proud recipient of three Jim Henson Foundation grants to help further his original work. **Education:** MFA, Trinity Repertory Conservatory. www.andygaukelpuppetry.com

JOSEPH HAJ

Director, *A Midsummer Night's Dream*

In two seasons at OSF: *Pericles*, *Henry V*. Joseph Haj is the artistic director of the Guthrie Theater where he has directed *The Glass Menagerie*, *Cyrano de Bergerac* (his own adaptation), *Romeo and Juliet*, *Sunday in the Park With George*, *King Lear*, *South Pacific*, *Pericles*, and *West Side Story*, which was the highest-grossing production in Guthrie history. Prior to joining the Guthrie in 2015, he served as producing artistic director at PlayMakers Repertory Company. As a director, Haj has worked at theatres across the U.S. and directed projects in a maximum-security prison, rural South Carolina, the West Bank, and Gaza. He received an MFA from the University of North Carolina before beginning a career in acting and working with many internationally known directors. He was named one of 25 theatre artists who will have a significant impact on the field over the next quarter-century by *American Theatre* magazine, and he is the recipient of the 2000 NEA/White House Millennium Council Grant awarded to 50 American artists, 2014 Zelda Fichandler Award (SDCF) and 2017 Rosetta LeNoire Award (AEA). (Photo by T. Charles Erickson.)



JACK HERRICK



JOSHUA HORVATH



HELEN Q. HUANG



EDDIE LOPEZ*



VICTORIA SAGADY

JACK HERRICK

Composer & Music Director, *A Midsummer Night's Dream*

In one season at OSF: Original music and lyrics, *Pericles*. **Other theatres:** **Broadway:** *Fool Moon*. **Off-Broadway:** *Wilder* (Playwrights Horizons); *Lone Star Love* (John Houseman Theater); *A Lie of the Mind* (Promenade Theater); Big Apple Circus (Lincoln Center). **Regional:** *Kudzu: A Southern Musical* (Ford's Theatre); *The Merry Wives of Windsor, Texas* (Alley Theatre, Repertory Theatre of St. Louis, Cincinnati Playhouse in the Park); *Pericles* (PlayMakers Repertory Company, Guthrie Theater, Folger Shakespeare Library); *Hamlet* (Folger Shakespeare Library); *Sherwood* (PlayMakers Repertory Company); *Cyrano de Bergerac* (Guthrie Theater); *The Glass Menagerie* (Guthrie Theater). **International:** *A Child's Christmas in Wales* (Theater Company of Wales, UK tour; Altonaer Theater of Hamburg). **Other credits:** **Film:** *Far North, Silent Tongue, Paradise Falls*. **TV:** *Sesame Street, Ryan's Hope* and others. **Awards:** Tony Award (*Fool Moon*); Kevin Kline Award (*Bah! Humbug!*); Lucille Lortel nomination (*Lone Star Love*); Drama Desk nomination (*A Lie of the Mind, Fool Moon*); Helen Hayes nomination (*Hamlet*). **Website:** redclayramblers.com

JOSHUA HORVATH (he, him, his)

Sound Designer, *A Midsummer Night's Dream*

In three seasons at OSF: *Sense and Sensibility, Timon of Athens, Into the Woods*. **Other theatres:** **Off-Broadway:** *Clay* (Lincoln Center). **Regional:** *Man of La Mancha, A Civil War Christmas* (Long Wharf Theatre); *A Raisin in the Sun* (Hartford Stage); *Crime and Punishment, Around the World in 80 Days* (Baltimore Center Stage); *The Fairytale Lives of Russian School Girls, Nick's Flamingo Grill, Sweat* (Alliance Theatre); *Jungle Book, Pullman Porter Blues, Electricidad, The Long Red Road* (Goodman Theatre); *Winesburg, Ohio; Jesus Hopped the A' Train* (Steppenwolf Theatre Company); *Porgy and Bess, Angels in America, Fences* (Court Theatre); *Saved, Venice; Vanya, Sonya, Masha and Spike* (Kansas City Repertory Theatre); *The Story* (Milwaukee Repertory Theatre); *The Verona Project, King Lear* (California Shakespeare Theater). **Other credits:** Company member, The House Theatre of Chicago; artistic associate, Lookingglass Theatre Company; collaborative artist, Goodman Theatre. Sound Department Manager, Oregon Shakespeare Festival. **Teaching:** Sound design for theatre and film, Northwestern, DePaul, Southern Oregon Universities. **Awards:** Four Joseph Jefferson Awards, Ovation Award. **Education:** BFA, Theatre Design and Technology, Wright State University.

HELEN Q. HUANG (she/her/hers)

Costume Designer, *The Copper Children*

In 10 seasons at OSF: *Alice in Wonderland, Snow in Midsummer, The Winter's Tale, Secret Love in Peach Blossom Land, Ma Rainey's Black Bottom, The Piano Lesson, Twelfth Night, Much Ado about Nothing, Les Blancs, Blues for an Alabama Sky*. **Other theatres:** **Off-Broadway:** Classic Stage Company. **Regional:** Guthrie Theater, Children's Theatre Company, Seattle Repertory Theatre, Syracuse Stage, PlayMakers Repertory Company, Milwaukee Repertory Theater, Philadelphia Theatre Company, George Street Playhouse, Utah Shakespeare Festival, Arena Stage, Ford's Theatre, Studio Theatre, The Roundhouse Theatre Company, Woolly Mammoth Theatre Company, Shakespeare Theatre Company, Folger Theater, Signature Theatre Company, Disney Entertainment. **Ballet:** The Washington Ballet. **Opera:** Boston Lyric Opera International: Set and costume design for National Opera House of China and the Central Television of China. **Awards:** Helen Hayes Award and Ivey Award. **Other:** Costume design works in exhibition: *Curtain Call: Celebrating a Century of Women Designing for Live Performance*, New York Public Library and Lincoln Center; the Prague Quadrennial; *Costume Design at the Turn of the Century*, A. A. Bakhrushin Museum, Moscow. **Teaching:** Professor of MFA Costume Design Program, University of Maryland, College Park. www.helenquang.com

EDDIE LOPEZ* (he/him/his)

Assistant Choreographer, *The Copper Children*; Father Mandin and Ensemble in *The Copper Children*; Dance Captain for *The Copper Children*

In seven seasons at OSF: Coryn Collins, *Hairspray*; March Hare, Goat in *Alice in Wonderland*; Ernesto Del Rio, *Destiny of Desire*; Frederic, *The Pirates of Penzance*; Zeppo, Jameson in *Animal Crackers*; Third Witch in *Medea/Macbeth/Cinderella*; Clarence, Wart, Fang in *Henry IV, Part Two*; Busboy, Shopper in *She Loves Me*; Tommy Dijlas in *The Music Man*; Capucious in *Henry VIII*; Cobweb in *A Midsummer Night's Dream*; Grady in *The Comedy of Errors*; Koken in *Throne of Blood* (OSF, Brooklyn Academy of Music); Coachman in *The Clay Cart*; Survivor in *Willful*. **Other theatres:** Bert in *Mary Poppins*, The Dauphin in *Henry V* (Utah Shakespeare Festival); Koko in *The Unfortunates* (American Conservatory Theater); Spike in *Vanya and Sonia and Masha and Spike* (Denver Center Theatre Company); Dancer in Richard Foreman's *What to Wear* (REDCAT); Octavius in *Paradise Lost Shadows and Wings* (Boston Court Theatre); Peter Pan in *Book of Tink*, Hedwig Schmidt in *Hedwig and the Angry Inch* (CalArts). **Film/TV:** *Madam Secretary, Redwood Highway*. **Other:** Play Development with A.C.T., Denver Center Theatre Company, Rattlestick, New York Theater Workshop; five tours with OSF's School Visit Program. **Training:** BFA, CalArts. www.eddie-lopez.com

VICTORIA SAGADY

Projection Designer, *A Midsummer Night's Dream*

OSF: *American Night, Measure for Measure, A Wrinkle in Time, All The Way, The Great Society, The Odyssey, Fingersmith, The White Snake*. **Other theatres:** **Broadway:** *All the Way* (2014, Tony Award and Drama Desk Award for Outstanding Play, Neil Simon Theatre); *The Great Society* (Vivian Beaumont Theater); *Leap of Faith* (St. James Theatre); *Memphis* (Shubert Theatre). **Off-Broadway:** *Stop.Reset, Mound Builders, Emotional Creature* (Signature Theatre), *By the Way Meet Vera Stark* (2nd Stage). **Regional:** *Vietgone* (Alley Theatre), Goodman Theatre, La Jolla Playhouse, Seattle Rep, Guthrie Theater. Victoria's designs have been seen internationally in China and Europe.



MARIANA SANCHEZ



ISABEL SMITH-
BERNSTEIN



SIBYL
WICKERSHEIMER



ROYER BOCKUS*



SEAN MIRELES
BOULTON

MARIANA SANCHEZ (she/her/hers)

Scenic Designer, *The Copper Children*

In three seasons at OSF: *All's Well That Ends Well*, *Manahatta*, *The River Bride*. **Other theatres:** *Marys Seacole* (Lincoln Center LCT3); *Anatomy of a Suicide* (Atlantic Theater Company); *Manahatta* (Yale Repertory Theatre); *Mojada* (The Repertory Theatre of St. Louis); *Fetch Clay, Make Man* (Dallas Theater Center); *Skeleton Crew* (Baltimore Center Stage); *Winnie the Pooh* (Alliance Theater); *Peer Gynt* (Amherst College); *The Winter's Tale* (The Public Theater Mobil Unit); *The Wolves* (TheatreWorks); *Oh My Sweet Land* (The Play Company); *Fade* (Primary Stages and TheatreWorks); *Frontiers Sans Frontiers* (The Bushwick Starr); *TROY* (The Public Theater); *WAR* (Yale Repertory Theatre); *Chained Woman* (New School for Drama); *As You Like It* (Iseman Theater); *Peter Pan* (University Theater); *Quartet*, *The Bird Bath*, *All of What You Love and None of What You Hate* (Yale Cabaret). **International:** *Cenizas de Piedra* (Teatro La Paz, Mexico). **Awards:** Donald and Zorca Oenslager Fellowship Award in Design (Yale University). **Education:** MFA, Yale School of Drama.

ISABEL SMITH-BERNSTEIN (she/her/hers)

Production Dramaturg, *A Midsummer Night's Dream*

In one season at OSF: 2015 FAIR Resident Dramaturg; assistant dramaturg, *Pericles*. **Other theatres:** *Hamlet*, *Henry VI* (all three parts), *Macbeth*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *As You Like It*, *Shakespeare in Love*, *Romeo and Juliet*, *The Three Musketeers*, *Much Ado about Nothing*, *The Cocomans*, *Charlie's Aunt*, *Amadeus*, *South Pacific* (Utah Shakespeare Festival); *Charles III* (Pioneer Theatre Company); *Courage!* (The Tank); *Falstaff in Love* (CU Boulder); *Measure for Measure* (Underling Productions); *The Comedy of Errors*, *The Scarlet Letter*, *Julius Caesar*, *Alice's Adventures in Wonderland* (Lean & Hungry); *Richard III* (assistant dramaturg, Folger Theatre). **Other:** Seminar director, festival dramaturg at Utah Shakespeare Festival; tour dramaturg, Colorado Shakespeare Festival, others. **Education:** PhD candidate, Theatre History and Performance Studies and MA, English Literature, UC Boulder; BHA, History and Dramaturgy, Carnegie-Mellon University. www.ismithbernstein.com

SIBYL WICKERSHEIMER

Scenic Designer, *A Midsummer Night's Dream*

In seven seasons at OSF: *Indecent*, *Oklahoma!*, *Julius Caesar*, *Richard II*, *The Happiest Song Plays Last* (and video co-designer), *The Count of Monte Cristo*, *Water by the Spoonful*, *The Unfortunates*. **Other theatres:** **New York:** OSF's *Julius Caesar* (Theatre for a New Audience). **Regional:** Steppenwolf Theatre Company, Goodman Theatre, Center Theatre Group, Guthrie Theater, La Jolla Playhouse, McCarter Theatre, Huntington Theatre Company, American Repertory Theater, Williamstown Theatre Festival, Berkeley Repertory Theatre. **International:** The Actors' Gang productions of 1984, directed by Tim Robbins, and *The Trial of the Catonsville Nine*. **Opera:** *Crescent City*, a hyperopera; **INDUSTRY LA.** **Other credits:** Eric Idle's *What About Dick?* (Orpheum Theatre); Encounters stage for Natural History Museum of Los Angeles County; *Toy Story: The Musical*, Disney Creative Entertainment for Disney Cruise Lines. **Art exhibitions:** RAID Projects, Hi-Lite, Weekend, The New Chinatown Barber Shop, Gallery 825, Shoshane Wayne Gallery, Andrew Shire Gallery, Hatch Gallery, Latch, Pacific Asia Museum. **Teaching:** Associate Professor, USC School of Dramatic Arts. **Education:** MFA, UCLA School of Theatre, Film & Television; BA, Washington University. www.sawgirl.com

ACTING COMPANY

ROYER BOCKUS* (she/her/hers)

Helena and Ensemble in *A Midsummer Night's Dream*; Music Captain for *A Midsummer Night's Dream*

In four seasons at OSF: Helena in *All's Well That Ends Well*; Brenda, Ensemble in *Hairspray*; Laurey Williams in *Oklahoma!*; Jaquenetta and Musician in *Love's Labor's Lost*; Rapunzel in *Into the Woods* (OSF, Wallis Annenberg Center); Outlaw, Musician in *The Two Gentlemen of Verona*; Mrs. Hopkins, Ensemble in *My Fair Lady*; Bianca in *The Taming of the Shrew*. **Other:** Music captain, *Love's Labor's Lost*; choreographer and dance captain, *Into the Woods*. **Other theatres:** Nana in *Peter Pan*, *A Play*, *The Rose*, Fox (understudy) in *The Little Prince* (Lookingglass Theatre Company); Gertie Cummings in *Oklahoma!*, Puck (selected performances) in *A Midsummer Night's Dream* (Trinity Repertory Company); Daphne in *Fly By Night* (Jungle Theatre). **Training:** BA in Communications Studies, Musical Theatre Certificate, Northwestern University. www.royerbockus.com

SEAN MIRELES BOULTON (Acting Company Trainee)

Understudy: Court, Fairy, and Ensemble in *A Midsummer Night's Dream*; Music Assistant for *A Midsummer Night's Dream*

Other theatres: Zamyslov in *Summer People*, Wolf in *Into the Woods*, Musician in *The Arabian Nights*, David Bliss in *Hay Fever*, Steve in *She Kills Monsters*, Eduardo in *The Cuban Swimmer* (Oregon Center for the Arts at Southern Oregon University); Rick in *The Bottle Tree*, Gene in *Pelicans* (readings, Ashland New Plays Festival). **Awards:** KCACTF Certificate of Merit for Musicianship in *The Arabian Nights*; KCACTF Certificate of Merit for Outstanding Ensemble in *She Kills Monsters*. **Training:** BFA in Theatre, Shakespeare Studies Minor (pending 2020), Southern Oregon University.



JADE A. CHAVIS



ARMANDO DURÁN*



AL ESPINOSA*



WREN EUSTIS



AUSTIN EWING

JADE A. CHAVIS

Understudy: Sister Anna and Ensemble in *The Copper Children*

In one season at OSF: Understudy: Pit Singer in *The Wiz*. **Other theatres:** Motormouth Maybelle, *Hairspray*, Muzzy Van Hossmere, *Thoroughly Modern Millie* (featured guest artist, Teen Musical Theatre of Oregon); Oda Mae Brown, *Ghost: The Musical*; Bessie, *45 Seconds From Broadway*; Emma, Mrs. O'Malley in *Funny Girl*; Evonne Goolagong, others in *Frost/Nixon*; Felicia Dantine, *I Hate Hamlet*; Mrs. Muller, *Doubt: A Parable*; USMC Military Advisor, *A Few Good Men*; *Spotlight On...* series musical tributes to Motown, Tina Turner, Etta James, others (Camelot Theatre); multiple roles in *Almost Maine*; Jeannette Jeffries, *Old Time Traveling Radio Show* (world premiere, Next Stage Repertory Company). **Music:** *Power of Love*, *Girls Just Wanna Have Fun*, *I Have A Dream*, *A Gospel Christmas*, *Sweet Home Chicago*, *Legends of the Road*, *Night Train to Memphis*, *Like a Rolling Stone* (Music Hall, Craterian Theater); performs/records with the Rogue Suspects, Souliverse, Rogue Valley Gospel Group; backup vocals for Trace Adkins, Lyle Lovett (The Britt Festival). **Commercials/Videos/Voiceovers:** *Shasta*, *Postcard from Ashland*, OSF, Denizen TV, Jackhammer Studios, Ezra Media. **Education:** AA, Business Management, RCC; enrolled in Business Innovation and Leadership, SOU.

ARMANDO DURÁN* (he/him/his)

George Swayne and Ensemble in *The Copper Children*

In 21 seasons at OSF: Abelardo, Ranch Hand, others in *Mother Road*; Egéon in *La Comedia of Errors*; Eddie Carbone in *A View from the Bridge*; Lopakhin in *The Cherry Orchard*; Antony in *Antony and Cleopatra*; Lorca in *Lorca in a Green Dress*; Don Quixote in *Don Quixote*; Orsino in *Twelfth Night*; Julius Caesar in *Julius Caesar*; *Pericles*; *King Lear*; *Hamlet*; *All's Well That Ends Well*; *King John*; *The Taming of the Shrew*; *The Tempest*; *The Merry Wives of Windsor*; *The Comedy of Errors*; *Richard II*; *Richard III*; *Henry VI, Part One*; *By the Waters of Babylon*; *The Seagull*; *The Odyssey*; *Handler*; *Two Sisters and a Piano*; *Napoli Milionaria!*; *The Good Person of Szechuan*; *The Happiest Song Plays Last*; *August: Osage County*; *The Liquid Plain*; *Life Is a Dream*; *Ruined*; *El Paso Blue*; *Destiny of Desire*; *Love's Labor's Lost*. **Other theatres:** South Coast Repertory, Los Angeles Theatre Center, Seattle Repertory Theatre, Folger Theatre, Yale Repertory Theatre, Guthrie Theater, Cornerstone Theater Company, Lake Tahoe Shakespeare Festival. **Education:** MFA, Long Beach State University, California.

AL ESPINOSA*

Oberon and Theseus in *A Midsummer Night's Dream*

In nine seasons at OSF: Banquo, *Macbeth*; Parolles, *All's Well That Ends Well*; Dr. Jorge Ramiro Mendoza, *Destiny of Desire*; Luis Núñez Arista, *The Way the Mountain Moved*; Wessex, *Shakespeare in Love*; Pistol, *The Merry Wives of Windsor*; Joe Gargery, *Great Expectations*; Marcellus, *Hamlet*; Angie the Ox, *Guys and Dolls*; Edmond Dantès, *The Count of Monte Cristo*; Alonso, *The Tempest*; Rivers, Tyrrell and fight captain, *Richard III*; Pablo Gonzales, *A Streetcar Named Desire*; Cloten, *Cymbeline*; Macduff, *Medea/Macbeth/Cinderella*; Trigorin, *Seagull*; Henry IV, *Part Two*; *The Pirates of Penzance*. **Broadway:** *Getting Away with Murder* (Broadhurst Theatre); *Sacrilege* (Belasco Theatre). **Off-Broadway:** Hippolito in *Women Beware Women* (Red Bull Theatre); Oliver in *As You Like It*, Orsino/Curio in *Twelfth Night* (The Public Theater/IVSFF); others. **Regional:** Lenny in *Of Mice and Men*, Juan Julian in *Anna in the Tropics* (Pasadena Playhouse); Tomas Santos in *Santos & Santos* (Dallas Theater Center), others. **Film/TV:** *Che*, *Path to Paradise*, *Love Fifteen* (webseries), *Law & Order:LA*, *Undercovers*, *Royal Pains*, *Law & Order*, *SVU*, *iCarly*, *30Rock*, *Numb3rs*, *House* (recurring), *NCIS*, *Century City*, *Fidel*, *Diagnosis: Murder*, *Third Watch*, *NYPD Blue*, *Cosby*. **Education:** MFA, Yale School of Drama; BFA, SMU.

WREN EUSTIS (she/her/hers) (Acting Company Trainee)

Court, Fairy, and Ensemble in *A Midsummer Nights Dream*

OSF: Isabella/Lover in *La Commedia dell'Arte* (Green Show). **Other theatres:** Perfect Love in *The Arabian Nights*, Female Understudy in *Into the Woods*, Thea Elvsted in *Hedda Gabler*, Evil Gabbi/Gabbi in *She Kills Monsters*, Eufrosia in *Silkworms*, Ensemble/Spirit Dancer in *Spring Awakening*, Joanna in *Dear Brutus*, Woman in *He Ate the Sun* (Oregon Center for the Arts at Southern Oregon University); Ria Ayers in *The Night Climber* (Ashland New Plays Festival); Anu, Father, Ensemble in *The Epic of Gilgamesh* (Oregon Fringe Festival); Sherrie Christian, Ensemble in *Rockin' the '80s* (Rose Children's Theatre). **Student Film:** *Thelma and Louise*. **Honors:** Irene Ryan Scholarship Nominee Finalist; Most Valuable Actress at South Eugene High School; Best Solo ("Only in New York" from *Thoroughly Modern Millie*) at South Eugene High School; State Qualifier for Monologue Portion at High School Regionals. **Training:** BFA in Performance, Southern Oregon University.

AUSTIN EWING (he/she/they) (Acting Company Trainee)

Understudy: Francis Flute and Fairy in *A Midsummer Night's Dream*

OSF: Dottore in *La Commedia dell'Arte* (Green Show). **Other theatres:** Malcolm in *The Full Monty* (Oregon Cabaret Theatre); Louis Ironson in *Angels in America: Millennium Approaches and Perestroika*; Cinderella's Prince in *Into the Woods*; Cliff Bradshaw in *Cabaret*; Odysseus Rex in *The Year of the Rooster* (Oregon Center for the Arts at Southern Oregon University); Death/Prince Sirk in *Death Takes a Holiday* (Collaborative Theatre Project); Bazzard/Phillip Bax in *The Mystery of Edwin Drood*, Robert Fryburger in *Lie, Cheat and Genueflect*, Jack in *Into the Woods* (The Gallery Players); Prince Dauntless in *Once Upon a Mattress*, Angelo Provolone in *Oscar: The Musical* (The Douglas Theater). **Training:** BFA in Performance, Southern Oregon University; 2013 OSF Summer Seminar. www.austinewing.com Instagram: @daizy_queen



DELANEY FEENER



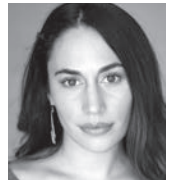
GABRIELA FERNANDEZ-COFFEY*



JEREMY GALLARDO*



TIM GETMAN*



ANGELA HERNANDEZ

DELANEY FEENER (she/her)

Understudy: Titania and Hippolyta in *A Midsummer Night's Dream*

Other theatres: Desdemona in *Othello*; Olivia in *Twelfth Night* (Notre Dame Shakespeare Festival); Richard in *Richard III*; Cinderella in *Into the Woods*; Mary in *Native Son*; Desdemona in *Desdemona*; Caroline in *I and You*, *W in Lungs* (The Theatre School at DePaul University). **Film/TV:** *Come As You Are*, *Single*. **Awards:** Princess Grace Award (2017), Sarah Siddons Society Award (2017). **Training:** The Theatre School at DePaul University.

GABRIELA FERNANDEZ-COFFEY*

Gloria, Copper Haired Woman, and Ensemble in *The Copper Children*

Other theatres: Bana in *Kiss, Morris* in *The Nether*, Sharon in *Detroit*; Shelly in *Stunning* (world premiere), Kayleen in *Grotesque Playground Injuries* (Woolly Mammoth Theatre Company); Fabiola Castillo in *Destiny of Desire* (world premiere, Arena Stage); Yelena in *Uncle Vanya* (Round House Theatre); Mrs. Brook in *Mockingbird* (The Kennedy Center); Victoria in *The Motherf**ker with the Hat*, Haikumom in *Water by the Spoonful* (Studio Theatre); Nurse in *The Lyons*, Yolanda in *How the Garcia Girls Lost Their Accents* (world premiere) (Round House Theatre); Maggie in *After the Fall* (Helen Hayes Award, Theatre J); Meche in *Divorciadas, evangelicas y vegetarianas*, La Muchacha in *Cita a ciegas* (GALA Hispanic Theatre); Gabriela in *References to Salvador Dali Make Me Hot* (Rorschach Theatre); Gwendolyn in *The Importance of Being Earnest*, Titania/Hippolyta in *A Midsummer Night's Dream* (national tours, Aquila Theatre Company). **Devised Originals:** *MASS/RABBLE* (Submersive Productions); *From the desk of Rachel Carson* (Dance Exchange); *The Circle* (Banished Productions); *bobrauschenbergamerica* (Longview Gallery); *Hijos del Limbo* (GALA Hispanic Theatre). **Other:** Local/national commercials, educational and training videos. **Training:** BFA in Drama, Tisch School of the Arts, NYU.

JEREMY GALLARDO*

Snug, Fairy, and Ensemble in *A Midsummer Night's Dream*

In three seasons at OSF: Longaville in *Love's Labor's Lost*; Bedford, Burgundy in *Henry V*; Prince John, Francis in *Henry IV, Part One*; Prince John in *Henry IV, Part Two*; Mariner/Shepherd in *The Winter's Tale*; 2016 Rex Rabold Fellow. **Other theatres:** Cassio in *Othello*, John Willoughby in *Sense and Sensibility*, George Wickham in *Pride and Prejudice* (Livermore Shakespeare Festival); Son in *Moon Song* (Marin Theatre); Posthumus in *Cymbeline*, Trofimov in *The Cherry Orchard* (University of Idaho); Richard in *Richard III*, Jamie Escalante in *Stand and Deliver*, Balhazar in *Romeo and Juliet* (Diablo Valley College). **Training:** BFA in Performance, University of Idaho; Diablo Valley College. Instagram: jeremy_tribe

TIM GETMAN*

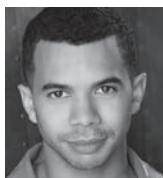
Understudy: Father Mandin, George Swayne, and Ensemble in *The Copper Children*

Other theatres: Happy in *Death of a Salesman*, Mike in *A View from the Bridge* (Arena Stage); Jonny/Martin in *The Guard* (Ford's Theatre); Demetrius in *A Midsummer Night's Dream*, Hemmings in *Elizabeth the Queen* (Folger Theatre); Michael in *Dancing at Lughnasa*, Jamie in *Long Day's Journey into Night*, Anthony in *Outside Mullingar*, Alan in *God of Carnage*, George in *All My Sons* (Everyman Theatre); Colonel in *Father Comes Home from the Wars*, Don in *Rapture, Blister, Burn*, Martin in *Fool for Love* (Round House Theatre); Christy in *The Lieutenant of Inishmore* (Signature Theatre); Pastor Greg in *Hand to God*, John/Fountainhead in *Water by the Spoonful* (Studio Theatre); Witch in *Macbeth*, King Charles III, Solanio in *The Merchant of Venice* (Shakespeare Theatre Company); Nikolai in *Describe the Night*, Smith in *The Arsonists*, Ahmed in *Kiss*, Woodnut in *The Nether*, Speaker of Zombies in *Zombie: The American* (world premiere), Franz in *Appropriate*, Ben in *Detroit*, Doug in *Grotesque Playground Injuries*, Dave in *The Unmentionables* (Woolly Mammoth Theatre Company); others. **Education:** BA, Dramatic Arts, Macalester College; Samuel Beckett Centre, Trinity College; Gaiety School of Acting.

ANGELA HERNANDEZ (she/her/hers) (Acting Company Trainee)

Understudy: Hermia, Court, Fairy, and Ensemble in *A Midsummer Night's Dream*; Sister Francis, Maid Louisa, and Ensemble in *The Copper Children*

OSF Green Show: Butterfly in *The Carnival of the Animals*. **Other theatres:** Caterina in *Silkworms (a nun play)*, Chorus in *Elektra*, Belen in *The Abuelas* (staged reading), Alice Dearth in *Dear Brutus*, Angelica Bianca in *The Rover*, Female Swing in *Small Mouth Sounds* and *The Arabian Nights* (Oregon Center for the Arts at Southern Oregon University); Ishtar in *The Epic of Gilgamesh* (Oregon Fringe Festival); Gertrude in *Hamlet*, Adelfa in *In and Out of Shadows* (San Francisco Youth Theatre); Miriam Aarons in *The Women*, Molly Ralston in *The Mousetrap* (Diego Rivera Theatre). **Training:** BFA in Performance (pending 2020), Southern Oregon University. Instagram: _she_is_the_moon_



WILLIAM THOMAS HODGSON*



KATE HURSTER*



GALEN JAMES-HESKETT



CRISTOFER JEAN*



JIMMY KIEFFER*

WILLIAM THOMAS HODGSON* (he/him/his)

Demetrius in *A Midsummer Night's Dream*

In two seasons at OSF: Malcolm, *Macbeth*; Stokes, *How to Catch Creation*; Romeo, *Romeo and Juliet*; Dumain, *Love's Labor's Lost*; Black Swan Lab. **Other theatres:** Dr. Fowler Greenhill in *It Can't Happen Here* (Berkeley Rep); Eamon Jameson in *Calligraphy* (TheatreWorks); Silvius in *As You Like It* (California Shakespeare Theater); BJJ in *An Octoroon* (Mixed Blood); James Hemmings in *Thomas and Sally* (Marin Theatre Company); Charlotte in *I Am My Own Wife*, Eugene in *Yellowman* (Ubuntu Theater Project); Congregant/Gypsy in Disney's *The Hunchback of Notre Dame* (La Jolla Playhouse); El Jonny in *El Henry* (La Jolla Playhouse/San Diego Rep); Puck (understudy) in *A Midsummer Night's Dream* (PCPA); Truffaldino in *Truffaldino Says No* (Shotgun Players); Cat in *Seussical the Musical* (Berkeley Playhouse); Guy in *Blues for a Wrinkle in Time* (M.A.C.); Bart Simpson in *Mr. Burns, Tony Lumpkin in She Stoops to Conquer* (UCSD); Louis in *Angels in America* (Santa Fe University of Art and Design). **Achievements:** Co-Founder, Ubuntu Theater Project; BroadwayWorld Award/Best Actor; Bay Area Theatre Critics Circle Award/Best Actor and Outstanding Direction. **Training:** MFA in Acting, UCSD; SFUAD; PCPA. www.WilliamTHodgson.com, [ig:oghemglo](https://www.instagram.com/oghemglo)

KATE HURSTER* (she/her/hers)

Lottie Mills, Novice, and Ensemble in *The Copper Children*

In 10 seasons at OSF: Celia in *As You Like It*; Alice, Susannah Shakespeare, and Ensemble in *The Book of Will*; Penelope, Ensemble in *The Odyssey*; Portia, Poet, Plebeian, Ensemble in *Julius Caesar*; Elsie, Ensemble in *The Yeomen of the Guard*; Bagot in *Richard II*; Sarah Brown in *Guys and Dolls*; Yun in *Secret Love in Peach Blossom Land*; Ariel in *The Tempest*; Mrs. Murry in *A Wrinkle in Time*; Lady Anne in *Richard III*; Marion in *The Heart of Robin Hood*; Ghost of Imogen's Mother in *Cymbeline*; Masha in *Seagull*; Joy in *Medea/Macbeth/Cinderella*; Princess of France in *Love's Labor's Lost*; Edith in *The Pirates of Penzance*; Ensemble in *Willful*; Elizabeth Bennet in *Pride and Prejudice*; *She Loves Me*; Black Swan Lab (2012). Dance Captain: *Julius Caesar*, *The Tempest*, *Medea/Macbeth/Cinderella*. **Other theatres:** **Regional:** *Much Ado about Nothing* (Shakespeare Theatre Company); *Sense and Sensibility* (Milwaukee Repertory Theater); *The Miracle Worker*, *A Christmas Carol* (Denver Center Theatre Company); *Reckless, Ah, Wilderness!* (Chautauqua Theater Company); *Richard III* (Lantern Theater Company; 2006 Barrymore Award nominee). **Education:** MFA, National Theatre Conservatory; BA, Swarthmore College. www.katehurster.com Instagram: @katehurster

GALEN JAMES-HESKETT (Acting Company Trainee)

Court, Fairy, and Ensemble in *A Midsummer Night's Dream*

Other theatres: Accompanying Angel in *Perestroika*; Ensemble in *Spring Awakening*; Harun Al-Rashid in *The Arabian Nights*; Male Swing in *Into the Woods*; Maxim Zimin in *Summer People*; Gil Pepper in *The Year of the Rooster* (Oregon Center for the Performing Arts at Southern Oregon University); Major Fenton in *Death Takes a Holiday* (Collaborative Theatre Project); Ensemble in Disney's *Beauty and the Beast* (Cabrillo Stage); Igor in *Young Frankenstein* (Mountain Community Theater); Fyedka/Fiddler in *Fiddler on the Roof* (Santa Cruz Jewish Theatre); Bernardo in *West Side Story* (All About Theatre); Tunny in *American Idiot*; multiple parts in *Bonnie and Clyde* (Santa Cruz Performing Arts Teen Theatre). **Film:** *Killennial*, *Dating a Terrorist*, *Verona*. **Honors:** Dance Captain Certificate of Merit (*Spring Awakening*); Director's Choice Award (*American Idiot*); Scene Stealer Award (*Bonnie and Clyde*); KCACTF Irene Ryan Award Finalist. **Training:** BFA in Acting, Southern Oregon University pending 2020.

CRISTOFER JEAN* (they/she/he)

Francis Flute and Fairy in *A Midsummer Night's Dream*

In 15 seasons at OSF: Dormouse, White Knight in *Alice in Wonderland*; Lafew in *All's Well That Ends Well*; Dr. Lu, Judge Wu in *Snow in Midsummer*; Ralph Crane, *The Book of Will*; Lady Capulet, Boatman in *Shakespeare in Love*; Slender, *The Merry Wives of Windsor*; Mr. Wopsle, Aged Parent in *Great Expectations*; Camillo, *The Winter's Tale*; Don Pedro, *Much Ado about Nothing*; Jiang, *Secret Love in Peach Blossom Land*; Koko, *The Unfortunates*; *The White Snake*; Montjoy, *Henry V*; Mistress Overdone, *Measure for Measure*; *The Pirates of Penzance*; *Henry IV, Part One*; *The Merchant of Venice*; Forest Spirit, *Throne of Blood*; Ewart Dunlop, *The Music Man*; *Henry VIII*; Charudatta, *The Clay Cart*; Li Wei, *The Comedy of Errors*; *Henry VI in Henry VI, Parts One, Two and Three*; *Oedipus Complex*; *Lorca in a Green Dress*; *The Winter's Tale*; *Titus Andronicus*; *As You Like It*; *The Tempest*; *The Merchant of Venice*; *Troilus and Cressida*. **Other theatres:** The Public Theater, Guthrie Theater, Goodman Theatre, Wuzhen Festival (China), Berkeley Rep, The Acting Company, Chautauqua Conservatory Theatre. **Education:** The Juilliard School, University of Washington, Harbin Gong Ye Daxue.

JIMMY KIEFFER*

Puck, Philostrate, and Ensemble in *A Midsummer Night's Dream*

Other theatres: **Off-Broadway:** Alf in *Peter and the Starcatcher* (New World Stages); Charles Dickens in *A Christmas Carol* (Canal Park Playhouse). **Regional:** Maurice in *Ever After*, Ben Davis in *Nick's Flamingo Grill*, others (Alliance Theatre); Pseudolus in *A Funny Thing Happened ...* (Pittsburgh Public Theater); Ed in *The Curious Incident of the Dog in the Night-Time* (Repertory Theatre St. Louis/Cincinnati Playhouse in the Park); Luther Billis in *South Pacific* (Guthrie Theater); Squash in *Victor/Victoria* (Theatre Under the Stars); Brian in *Avenue Q* (Arkansas Repertory Theatre); Charles Dickens/John Allan in *The Completely Fictional ... Tale of Edgar Allan Poe*, Bob Acres in *The Rivals* (Baltimore Center Stage); Rosenberg/Venticello in *Amadeus*, Ross in *Macbeth* (Chautauqua Theatre); Pap Finn in *Big River*; Frank Lubey in *All My Sons*, Lane/Merriman in *The Importance of Being Earnest*, Touchstone in *As You Like It*, Carl in *Opus*, Wickham in *Pride and Prejudice*, John Browdie/Sir Mulberry Hawk in *Nicholas Nickleby* (PlayMakers Repertory Company). **Film/TV:** *Ocean's Eight*, *Ricki and the Flash*, *A Place Apart*, *Criminal Minds*, others. **Training:** MFA in Acting, UNC Chapel Hill.



MICHELE MAIS*



LAUREN MODICA*



NUBIA MONKS*



SARITA OCÓN*



CARLA PANTOJA*

EDDIE LOPEZ* (he/him/his)

Assistant Choreographer, *The Copper Children*; Father Mandin and Ensemble in *The Copper Children*; Dance Captain for *The Copper Children*
See bio in "Guest Artists" (page 23).

MICHELE MAIS* (she/her/hers)

Tom Snout, Fairy, and Ensemble in *A Midsummer Night's Dream*

In six seasons at OSF: Amiens, *As You Like It*; Lady Macduff, others in *Macbeth*; Hostess Quickly, others in *Henry V*; Mistress Quickly, *Henry IV, Part One and Two*; Addapelle, *The Wiz*; Mopsa, *The Winter's Tale*; The Oracle, *Head Over Heels*; *The Count of Monte Cristo*; Mrs. Who, *A Wrinkle in Time*. **Other theatres:** **Broadway:** *Rock of Ages* (Brooks Atkinson Theatre, Helen Hayes Theatre); *Roza* (Royale Theatre); *Zoot Suit* (Winter Garden Theatre); *Almost Music* (The Public Theater). **Regional:** *The Last Session* (Laguna Playhouse, Tiffany Theatre; L.A. Drama Critics Circle Award for Best Featured Actress); *Menopause the Musical* (The Coronet Theatre); *The Colored Museum* (Mark Taper Forum, Westwood Playhouse); *The People vs. Mona* (Pasadena Playhouse); *Zapata* (Goodspeed Opera House); *The Rocky Horror Show* (San Diego Repertory Theatre); *Vampire Virgins from Venus* (Hudson Theatre); *Twelfth Night, Everyman* (Cornerstone Theater Company, Taper Too); *The Old Matador* (Arizona Theatre Company); *Blue Corridor* (Odyssey Theatre). **Film/TV:** *Evil Bong*, *Don't Tell Mom the Babysitter's Dead*, *Southside*, *Emily and Gitta*, *Contract on Cherry Street*, *Silk Stalkings*, *Late Night with Conan O'Brien*, Tony Awards, *In Living Color*, others.

LAUREN MODICA* (she/her/hers)

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

In three seasons at OSF: Duck, Cheshire Cat, Two of Spades in *Alice in Wonderland*; Widow in *All's Well That Ends Well*; Lady Middleton, others in *Sense and Sensibility*; Gregory in *Romeo and Juliet*; Peto, Glendower, Silence in *Henry IV, Parts One and Two*; Black Swan Lab. **Other theatres:** Nurse Spiller/Cook in *Fingersmith* (American Repertory Theater); Mrs. Jennings in *Bedlam's Sense and Sensibility*, Mrs. Cratchit in the Second City's *Twist Your Dickens*; *Our Town*, JAW: A Playwright's Festival (Portland Center Stage); Antigone/Antoinette in *The Antigone Project* (Profile Theatre); Fortune Teller in *The Skin of Our Teeth* (Artists Repertory Theater); Lola in *Play* (Shaking the Tree); Jessica/Rachel in *Undiscovered Country*, Ruth in *In The Forest She Grew Fangs* (Defunkt Theatre); Fool in *King Lear* (Northwest Classical Theatre Company); Queen/Belarius in *Cymbeline* (PAE); Rose in Gretchen Icenogle's *Trailing Colors*, and many others. Modica has been a guest on Las Culturistas LIVE, a mainstage performer on Backfence PDX and winner of Backfence PDX: Russian Roulette. **Awards:** KCACTF region 7: Irene Ryan Nominee, Marvin Simms Diversity Award, Irene Ryan Finalist. @laurenmodica; www.lauren-modica.com

NUBIA MONKS* (she/her/hers)

Hermia in *A Midsummer Night's Dream*

In one season at OSF: Lorraine/Dynamite and Ensemble/Chorus in *Hairspray*; Riley and Ensemble in *How to Catch Creation*. **Other theatres:** Titania in *A Midsummer Night's Dream* (The Old Globe GFA Tour); Val in *53% Of*; Chorus in *Wild Goose Dreams* (La Jolla Playhouse); Anansi in *Incurable: A Fool's Tale (Devised)* (Guthrie Theater); Mama in *A Raisin in the Sun*, Nadine/Reba in *What of the Night*, June in *Are You There, Grumio* in *The Taming of the Shrew*, Hannah in *Native Son*, Diaz in *Damascus*, Madeline Bejart in *La Bête* (UC San Diego). **Education:** The Guthrie Experience; MFA in Acting, UC San Diego; BA in Religion, Vanguard University. Instagram: Lovekimforkim

SARITA OCÓN* (she/her/hers)

Sister Francis, Maid Louisa, and Ensemble in *The Copper Children*

Other theatres: **Regional:** William Dunn in *Men on Boats* (American Conservatory Theatre); Helena in *The River Bride* (Arizona Theatre Company); Dulcinea/Dr. Campos in *Quixote Nuevo*, Everybody/Somebody in *Everybody*, Lady Anne/others in *The War of the Roses*, Feste/Antonio in *Twelfth Night* (California Shakespeare Theater); Elizabeth Proctor in *The Crucible*, Maria in *Leaving Eden*, Mrs. Sarti in *The Life of Galileo* (PlayMakers Repertory Company); Stella in *A Streetcar Named Desire*, Juana in *To The Bone*, Emilia in *Othello* (Ubuntu Theater Project); Bugsy/Liz/Mama Nieves in *PLACAS: The Most Dangerous Tattoo* (Puerto Rican Traveling Theater/Off-Broadway, South Coast Repertory, Los Angeles Theatre Center, San Francisco International Arts Festival, others); *Bengal Tiger at the Baghdad Zoo* (San Francisco Playhouse); *Ghosts of the River* (Brava Theater Center, Teatro Visión); others. **Awards:** Theatre Communications Group Fox Foundation Resident Actor Fellowship; Akonadi Foundation *Beloved Community Fund Award*; Center for Cultural Innovation *Investing in Artists Award*; California Arts Council *Local Impact Award*; RHE Charitable Foundation Artistic Fellowship; others. **Other:** Company member of HERO Theatre and Ubuntu Theater Project. **Education:** BA, Stanford University. www.saritaoccon.com

CARLA PANTOJA* (she/her/hers)

Sister Anna and Ensemble in *The Copper Children*; Fight Captain for *The Copper Children*

Other theatres: El Rio in *El Rio*, Nana in *Mathematics of Love* (BRAVA!); Kat in *Nogales* (Magic Theatre); La Llorona in *La Llorona* (Opera Cultura, Western Stage); Announcer in *Day of Absence* (Lorraine Hansberry Theatre); Herlinda *Minnecanos* (Mixed Blood Theatre); Sofia in *Posibilidad* (San Francisco Mime Troupe); Gonzalo in *The Tempest* (California Shakespeare Theater); Paulina in *The Winter's Tale*, Katherina in *The Taming of the Shrew*, Tybalt in *Romeo and Juliet*, Resident Artist, others (San Francisco Shakespeare Festival); Lady Macbeth in *Macbeth* (East L.A. Rep); Ifigenia in *Electricidad*, others (Teatro Visión). **Film/TV:** *Trauma*. **Education:** BA, UC Davis.



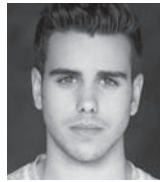
DANIEL T. PARKER*



COREY RENFREE



CHRISTOPHER SALAZAR*



JONATHAN LUKE STEVENS*

DANIEL T. PARKER* (he/him/his)

Nick Bottom in *A Midsummer Night's Dream*

In nine seasons at OSF: Edna Turnblad, *Hairspray*; Mock Turtle, Tweedledum, *Alice in Wonderland*; Uncle Wilbur, *Oklahoma!*; Ben Jonson, *The Book of Will*; Cogsworth, Disney's *Beauty and the Beast*; Zeus, Cyclops, *The Odyssey*; Toby Belch, *Twelfth Night*; Poet, Servilius in *Timon of Athens*; Nicely-Nicely Johnson, *Guys and Dolls*; Aunt Beast, *A Wrinkle in Time*; The Kid, *Family Album*; Pierre, *The Heart of Robin Hood*; First Witch, *Medea/Macbeth/Cinderella*; Stanley Levison, *All the Way*; Dr. Purgon, *The Imaginary Invalid*; *The Pirates of Penzance*. **Other theatres:** Sonny in *Oliver and Sonny* (The Public Theater); Tesman in *Hedda Gabler* (Manhattan Theatre Club). **Regional:** *bobraushenbergeramerica* (American Repertory Theater); *The Two Gentlemen of Verona* (South Coast Repertory); *Hay Fever* (Actors Theatre of Louisville); Dogberry in *Much Ado about Nothing*, *The Tempest*, *She Stoops to Conquer* (Shakespeare Santa Cruz); *The Faculty Room* (Mark Taper Forum); Argan in *The Imaginary Invalid*, *Titus Andronicus* (The Actors' Gang); *Henry IV, Part Two*, *Marat/Sade*, *The Threepenny Opera* (Williamstown Theatre Festival). **Film/TV:** *Appaloosa*, *Catch and Release*, *Galaxy Quest*, *The Out-of-Towners*, *10 Items or Less*. **Training:** BFA, Sarah Lawrence College.

COREY RENFREE (he/him/his) (Acting Company Trainee)

Court, Fairy, and Ensemble in *A Midsummer Night's Dream*

OSF: Flavio (Lover) in commedia dell'arte Green Show. **Other theatres:** Robbie Fay in *A Man of No Importance*, George Tesman in *Hedda Gabler*, Eddie Carbone in *A View from the Bridge*, Jake Meighan in *27 Wagons Full of Cotton*, Steward in *Into the Woods*, Understudy in *The Rover* (Oregon Center for the Arts at Southern Oregon University); Moritz Steifel in *Spring Awakening* (Montana State University); Tom Sawyer in *The Adventures of Tom Sawyer*, Jewish Prisoner in *I Never Saw Another Butterfly* (University of Montana Western); Dickie Thimble in *The Year of the Rooster* (independent production). **Film:** *From Yesterday*, *Phenomenal*, *The Diminished*, *When He Comes For You*, *Perpetual Absolution*, *The Two of Us*. **Honors:** Irene Ryan Award Nominee (*A Man of No Importance*, *Spring Awakening*). **Training:** BFA in Theatre, Southern Oregon University.

CHRISTOPHER SALAZAR* (he/him/his)

Cornelio Chacón, Sheriff, and Ensemble in *The Copper Children*

In two seasons at OSF: Constable/Westmoreland, MacMorris in *Henry V*; Tuwuda, *The Way the Mountain Moved*; James McDonald, *Off the Rails*; Nym, *The Merry Wives of Windsor*. **Other theatres:** **New York:** Slough, *Thieves* (The Public Theater); Horatio, *Hamlet* (Gorilla Rep); Ferdinand, *The Tempest* (Brave New World Repertory Theater); others. **Los Angeles:** Little Turtle in *Ameryka* (Critical Mass Performance Group); Macbeth in *Macbeth* (Method and Madness Theatre Company); Jack Worthing in *The Importance of Being Earnest* (A Noise Within); Edwin in *Our Lady of 121st Street* (The Victory Theater Center); Alceste in *The Misanthrope* (Classical Theater Lab); Simon Stimson/Professor Willard in *Our Town* (Actors Co-op Theatre Company); Mercutio/Prince/Paris in *Romeo and Juliet* (The Shakespeare Center of Los Angeles). **Regional:** Richard Saad in *The Humans*, Autolycus in *The Winter's Tale* (Alley Theatre); Duke Vincentio in *Measure for Measure*, Benedick in *Much Ado about Nothing*, Dumaine in *All's Well That Ends Well* (The Old Globe); Orlando in *As You Like It* (Off Square Theatre), others. **Film/TV:** *Jane the Virgin*, *The Playground*, others. **Education:** MFA, The Old Globe and USD; BA, UNC Chapel Hill.

JONATHAN LUKE STEVENS* (he/him/his)

Lysander in *A Midsummer Night's Dream*

In five seasons at OSF: Link Larkin in *Hairspray*; Rynaldo and Ensemble in *All's Well That Ends Well*; Ado Andy in *Oklahoma!*; Marcus, Boy Hamlet, Crier, Horatio in *The Book of Will*; Valentine, Adam, Peter, Ensemble in *Shakespeare in Love*; Terror #7, Soldier, Ensemble in *Unison*; Valentine, Ensemble in *Twelfth Night*; Ensemble 3 in *The Wizard*; Society Max, Gambler, Ensemble in *Guys and Dolls*; Ensemble in *Head Over Heels*. **Other theatres:** Pepper in *Mamma Mia*, Ensemble in *Holiday Inn* (5th Avenue Theater); Harry the Horse in *Guys and Dolls* (Ocean State Theater Company); Ensemble/Sid Phillips in *Singin' in the Rain* (New Bedford Festival Theater); Cobwebb (understudy) in *The Donkey Show* (American Repertory Theater); Reynaldo and First Sailor in *Hamlet* (Bay Colony Shakespeare); *A Matter of Life and Death* (Northwestern University National High School Institute). **Education:** BFA in Theatre, The Boston Conservatory. Instagram: @jlstevens



K. T. VOGT*



TYRONE WILSON*



REX YOUNG*



CARO ZELLER*

K. T. VOGT* (she/her/hers)

Robin Starveling, Fairy, and Ensemble in *A Midsummer Night's Dream*

In 12 seasons at OSF: Prudy Pingleton, *Hairspray*; Clown, *All's Well That Ends Well*; Mrs. Jennings, *Sense and Sensibility*; Ma Carnes, *Oklahoma!*; Nurse, *Shakespeare in Love*; Falstaff, *The Merry Wives of Windsor*; *The Yeomen of the Guard*; *Richard II*; *Sweet*; *Fingersmith*; *The Cocoonuts*; *The Two Gentlemen of Verona*; *The Heart of Robin Hood*; *A Midsummer Night's Dream*; *Animal Crackers*; *Medea/Macbeth/Cinderella*; *Measure for Measure*; *The Imaginary Invalid*; *She Loves Me*; *Well*; *The Music Man*; *Macbeth*; *Welcome Home, Jenny Sutter*; *The Comedy of Errors*; *Black Swan Lab* (2010).

Other theatres: *A Streetcar Named Desire* (South Coast Repertory); *Reckless* (Tamarind Theatre); *Bingo! the Musical* (Hermosa Beach Playhouse); *The Monkey Planet Project* (West Coast Ensemble); *The Case of the B-Team Cheerleader* (Stella Adler Theater); *Working* (Golden Theatre); *Psycho Beach Party* (Saint Genesius); *The Great Magoo* (24th Street Theater); *Dark Lady*, *Dopes on a Rope*, *A Midsummer Night's Dream*, *They're Playing Our Song* (PCPA Theaterfest).

Film/TV: *Doc Hollywood*, *Puppet Master*, *Conspiracy Theory*, *Lonesome Dove 2*, *Those She Left Behind*, *The Ellen Show*, *The Tom Show*, *Wings*; voice of Washu in the American version of *Tenchi*, an animated series. **Awards:** Awards from Drama-Logue; L.A. Weekly; Falstaff Award (Launce, *The Two Gentlemen of Verona*). **Education:** BA, Barat College.

TYRONE WILSON* (he/him/his)

Egeus, Peter Quince, and Fairy in *A Midsummer Night's Dream*; Alonso and Ensemble in *The Tempest*

In 25 seasons at OSF: Adam, *As You Like It*; Duke of Florence, *All's Well That Ends Well*; Duke of Exeter, *Henry V*; Falstaff, Northumberland in *Henry IV, Part One* and *Two*; Player Lucianus in *Hamlet*; Bushy in *Richard II*; Friar Francis in *Much Ado about Nothing*; Evan in *Sweet*; Rev. Ralph Abernathy in *All the Way and The Great Society*; Vincentio in *The Taming of the Shrew*; Elbow in *Measure for Measure*; Christian in *Ruined*; Libertine in *The Clay Cart*; Joe Stoddard in *Our Town*; Sebastian in *The Tempest*; Carl in *Bus Stop*; Catesby in *Richard III*; Verges in *Much Ado about Nothing*; Morocco in *The Merchant of Venice*; Menelaus in *Troilus and Cressida*; Godfrey in *Crumbs from the Table of Joy*; Abioseh in *Les Blancs*; Tybalt in *Romeo and Juliet*; Caliban in *The Tempest*; and roles in *Death and the King's Horseman*, *To Kill a Mockingbird*, *Blues for an Alabama Sky*, *The Visit*, *On the Razzle*, *The Winter's Tale*, *King Lear*, *Stop Kiss*, *Doctor Faustus*, *Chicago*, *The Three Musketeers*, *Pericles*, *Playboy of the West Indies*, *Cymbeline*, *A Midsummer Night's Dream*, and *The Pool of Bethesda*; *Black Swan Lab*. **Education:** MFA, Yale School of Drama; BA, Middlebury College.

REX YOUNG* (he/him/his)

Charles Mills, Judge, and Ensemble in *The Copper Children*

In 21 seasons at OSF: Touchstone in *As You Like It*; Duncan, Doctor, Porter in *Macbeth*; Charles VI, Fluellen, Archbishop of Canterbury in *Henry V*; George Harris in *The Way the Mountain Moved* (world premiere); Master Ford in *The Merry Wives of Windsor*; Dogberry in *Much Ado about Nothing*, George in *The Language Archive*, Weinburl in *On the Razzle*, Ageuchek in *Twelfth Night*, Cornwall in *King Lear*. **Other productions:** *Antony and Cleopatra*, *The Great Society* (world premiere), *Romeo and Juliet*, *Troilus and Cressida*, *Cat on a Hot Tin Roof*, *Macbeth*, *Death and the King's Horseman*, *Cyrano de Bergerac*, *Coriolanus*, *Our Town*, *The Winter's Tale*, *Timon of Athens*, *Enrico IV*. **Other theatres:** Regional: Cincinnati Playhouse in the Park, Actors Theatre of Louisville, Utah Shakespeare Festival, Great River Shakespeare Festival, Indiana Repertory Theatre, Seattle Shakespeare Company, Milwaukee Repertory Theater, Long Wharf Theatre, American Repertory Theater, Virginia Stage Company, Capital Repertory Theater, PlayMakers Repertory Company, among others. **New York:** World premiere of *Flight* (Lucille Lortel Theatre). **Film/TV:** *Captain Fantastic*, *All My Children*, *Designing Women*, *ABCD*, *Language of Love*. **Education:** ART Institute, Harvard University; BFA, SOU.

CARO ZELLER* (she/her/hers)

Margarita Chacón, Alwynne, and Ensemble in *The Copper Children*

In one season at OSF: Amelia, others in *Mother Road*; Luciana and Ensemble in *La Comedia of Errors*. **Other theatres:** Ginny in *Elliot, A Soldier's Fugue* (Center Theatre Group); Sophia in *The Devil's Wife*, Marta in *Focus Group Play* (Skylight Theatre); Gisela in *Nicky* (Coeurage Theatre Company); Emma in *Fefu and Her Friends* (Circle X Theatre Company, JUST Toys); Cadabra in Swarm Cell (Greenway Court Theatre); Carmen in *La Mer* (LA Phil); Yazmin Ortiz in *Water by the Spoonful* (TheatreSquared); Paloma in *Paloma* (Los Angeles Theatre Center, New Dramatists); Claudia in *Placas: The Most Dangerous Tattoo* (national tour); Sandra in *Anatomy of Gazellas* (Playwrights' Arena); Luna in *Angel of the Desert* (Breath of Fire Latina Theater Ensemble); Benvolia/Lady Capulet in *Romeo and Juliet* (The Shakespeare Center of Los Angeles); Alma in *Scar Tissue* (Company of Angels); Hermia in *A Midsummer Night's Dream*, Mother Teresa in *The Last Days of Judas Iscariot* (USC). **Film/TV:** *The Morning Show*, *I Hate Everything*, *Bruising for Besos*; *Over the Moon*; *Kiss Me*, *Crime School*, *Fish Bones*, *The Day the Music Died*; *The Wallet*, *Cier-no*, *Black*, *Dr. Reasons* (web). **Training:** MFA in Acting, USC.



KARL ALPHONSO*



D. CHRISTIAN
BOLENDER*



RAY GONZALEZ**

STAGE MANAGEMENT

KARL ALPHONSO*

Assistant Stage Manager, *A Midsummer Night's Dream*

In 12 seasons at OSF: Production Stage Manager, *Mother Road; Manahatta; The Book of Will; UniSon; Vietgone; The Happiest Song Plays Last.* Assistant stage manager, *Macbeth; Shakespeare in Love; Henry IV, Part Two; The Winter's Tale; Twelfth Night; Fingersmith; The Comedy of Errors; Richard III; A Streetcar Named Desire; The Liquid Plain; The White Snake; Medea/Macbeth/Cinderella; Party People; The Pirates of Penzance; The Imaginary Invalid.* Production assistant, *Cat on a Hot Tin Roof; She Loves Me; American Night; The Music Man; Henry VIII; Breakfast, Lunch and Dinner.* FAIR stage management intern, *The Clay Cart, Coriolanus.* **Other theatres:** Stage Manager, *Incorruptible, Red Scare at Sunset* (Iowa Summer Repertory); *I Am Montana, Versailles, Undergraduate Dance Concerts, All Grace* (University of Iowa). Assistant Stage Manager, *An Empty Plate at the Café du Grand Boeuf, The Mystery of Irma Vep* (Iowa Summer Repertory) and multiple productions at University of Iowa, associate company manager and festival coordinator, Q Theatre Productions, India, 2001–2005. **Education:** MFA, University of Iowa; MA, University of Mumbai.

D. CHRISTIAN BOLENDER* (he/him/his)

Production Stage Manager, *A Midsummer Night's Dream*; Fight Captain for *A Midsummer Night's Dream*

In 17 seasons at OSF: PSM: *Indecent; Mojada: A Medea in Los Angeles, Off the Rails, Great Expectations, The Winter's Tale, Timon of Athens, Fingersmith, Antony and Cleopatra, The Sign in Sidney Brustein's Window, The Great Society, The Liquid Plain, Two Trains Running, Medea/Macbeth/Cinderella, All the Way, Measure for Measure, Love's Labor's Lost, She Loves Me, The Music Man, Paradise Lost, A Midsummer Night's Dream, The Comedy of Errors, Tracy's Tiger, Tartuffe, Dr. Jekyll and Mr. Hyde, Ma Rainey's Black Bottom, The Tragical History of Doctor Faustus, Topdog/Underdog, King Lear, Lorca in a Green Dress, Daedalus Project 2010–2013.* ASM: *As You Like It, Secret Love in Peach Blossom Land, Animal Crackers, Well, The Merchant of Venice, The Importance of Being Earnest, Richard II.* **Other theatres:** Dallas Theater Center, Portland Center Stage, Seattle Repertory Theatre, Alley Theatre, Utah Shakespeare Festival, Missouri/Kansas City Repertory Theatre, Interlochen, Houston Grand Opera, Kansas City Ballet, Opera Ateliér; **Other credits:** SM, *O'* (Cirque du Soleil); PSM, *Notre Dame de Paris* (Las Vegas); *Dido and Aeneas* (European tour); Production Manager, Shakespeare Santa Cruz.

JEREMY EISEN* (he/him/his)

Production Stage Manager, *The Copper Children*

In 22 seasons at OSF: Production Stage Manager, *As You Like It, Macbeth, Destiny of Desire, Snow in Midsummer, The Odyssey, Roe, Richard II;* stage manager, *Guys and Dolls, Secret Love in Peach Blossom Land, The Comedy of Errors, Family Album, The Tenth Muse, To Kill a Mockingbird, Pride and Prejudice, Twelfth Night, Death and the King's Horseman, Henry VIII, The Clay Cart, A View from the Bridge, The Cherry Orchard, Romeo and Juliet, UP, Bus Stop, By the Waters of Babylon, Napoli Milionaria!, The Comedy of Errors, A Raisin in the Sun, Antony and Cleopatra, Wild Oats, Julius Caesar, As You Like It, Fuddy Meers, Two Sisters and a Piano;* assistant stage manager, *Enter the Guardsman, Henry V, Hamlet;* production assistant, *Chicago, Seven Guitars, Much Ado about Nothing, A Midsummer Night's Dream, The Comedy of Errors, Measure for Measure, Timon of Athens, Nora.* **Other theatres:** Stage manager, *The Real Americans, The North Plan, Anna Karenina, The Body of an American, I Love to Eat, Clybourne Park, JAW Festival 2012* (Portland Center Stage); production assistant, *Xerxes, Werther* (Seattle Opera). (No photo available.)

RAY GONZALEZ** (they/them/theirs)

Assistant Stage Manager, *The Copper Children*

In two seasons at OSF: Production Assistant, *Mother Road, La Comedia of Errors, Destiny of Desire, The Way the Mountain Moved, Oklahoma!* **Other theatres:** **New York:** Production assistant, American Ballet Theatre. **Regional:** Las Vegas: Administrative assistant/production administration, stage manager and assistant stage manager at Super Summer Theatre; stage management team member, Circus Couture; stage management team member, Nevada Ballet Theatre; stage management intern, Mystère (Cirque du Soleil). Florida: Production Stage Manager, Area Stage Company Theatre and ASC Conservatory. **Education:** BFA, Stage Management, University of North Carolina School of the Arts. @rachelmarieartistry

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