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PLAYBILL



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and the  
Starcatcher

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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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**O! SITE MANAGEMENT**

**CURATORIAL TEAM**

Robert Goodwin  
Sharifa Johka  
Amrita Ramanan

**TECHNICAL SUPERVISOR**

Jesse Parks

**SITE MANAGER**

Russell Zook

**SITE CONTRIBUTORS**

Paul Adolphsen  
Lana Peery

***PETER AND THE STARCATCHER***  
**DIGITAL PRODUCTION CREW**

**POST PRODUCTION SUPERVISOR**

Sharifa Johka

**VIDEOGRAPHERS**

Mark Brown  
Tom Stagg

**EDITORS**

Jason Wynkoop  
Micah Stieglitz

**AUDIO RECORDING**

J. R. Miller

**GRAPHICS AND ANIMATION**

Michael Collin

**CLOSED CAPTIONING**

Amy Miller  
Valerie Pope

# EXPERIENCE O! OSF'S DIGITAL SPACE



## WHY SHAKESPEARE?

A conversation series interrogating Shakespeare's prominence within a global spectrum of art makers. Are his stories universal? Hosted by Amrita Ramanan.

## WE ARE STORY

Learners of all ages can fuel their curiosity with Kirsten Giroux as she explores the intriguing facets and inspiring possibilities of the human act of storytelling.



## WOMB on O!

A brand-new, joyful creation space featuring the work of queer BIPOC independent artists, curated and produced by Jaz Hall.

## ART TALKS

Enjoy interviews with OSF theatre artists about their experiences and creative process—what it means to be a company member, an artist, and a human living right now. Hosted by Awele Makeba.



# PETER AND THE STARCATCHER

BY RICK ELICE

BASED ON THE NOVEL BY DAVE BARRY AND RIDLEY PEARSON

MUSIC BY WAYNE BARKER



## FROM THE DIRECTOR

I spend a lot of time thinking about home—perhaps because I’m a freelance artist with a bit of wanderlust, perhaps because I’m the child of immigrants, or perhaps that’s just what people do. Regardless, it feels very right to be making my OSF directing debut helming a piece that’s about home.

When I talk about the Oregon Shakespeare Festival to my non-Ashland colleagues, I call it “my happy place”—if I were attempting to fly, it’d be one of the first images I’d conjure up. Since my introduction to the company in 2016, as the Phil Killian Directing Fellow, I’ve grown up so much (as both an artist and a human) in the presence of this loving company, and so I suppose this production is as much my coming-of-age-story as it is Boy and Molly’s.

For me, this play is a love story, and—though there are elements of romantic love

in it—I’m also eager to explore the aspects of platonic and familial love in this piece. I’ve learned that family can look like a lot of things, and I don’t know about you, but I’d certainly be lost without my friends. Many of the characters in this play are also in love with a big idea—be that the power of starstuff or allegiance to a female monarch or an all-consuming obsession with food—and that’s caused me to think more about what big ideas inspire me. I think we need more of that kind of love in the world right now.

This story contains both dark and light, as many origin stories do—for how can we see the brightness of starstuff without the dark surrounding it? I think there’s a parallel conversation to be had about the ideas of sacrifice and loyalty in this play. Many of the people in this play are asked to leave something behind in order to grow into the characters we now know and love. Those moments of decision are messy, complicated, unplanned; they also allow us a rare glimpse of who we are, and who we’ve yet to become.

“Everything ends. And so our story begins.”

—LAVINA JADHWANI

Originally produced on Broadway by Nancy Nagel Gibbs, Greg Schaffert, Eva Price, Tom Smedes and Disney Theatrical Productions.

**PETER AND THE STARCATCHER** is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI.  
[www.MTIShows.com](http://www.MTIShows.com)

**DIRECTED BY LAVINA JADHWANI**

Music Director &  
Additional Orchestrations  
**Jesse Sanchez**  
Associate Music Director  
**Matt Goodrich**  
Choreographer  
**Tanya Birl**  
Scenic Designer  
**Regina García**  
Costume Designer  
**Melissa Torchia**  
Lighting Designer  
**Sarah Hughey**  
Sound Designer  
**Thomas Dixon**  
Production Dramaturg  
**Paul Adolphsen**  
Voice & Text Director  
**Micha Espinosa**  
Assistant Director  
**Gaby Labotka**  
Fight Director  
**U. Jonathan Toppo\***  
Intimacy Director  
**Sarah Lozoff**  
Production Stage Manager  
**Wesley Apfel\***  
Assistant Stage Manager  
**Quy Ton\*\***  
Assistant Stage Manager (Rehearsal)  
**Emily Robinson\***

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

**SCENE**

1885  
Act One: Portsmouth, England,  
and the High Seas  
Act Two: Mollusk Island

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

**THE CAST** *in order of appearance*

Boy, Ensemble  
**Preston Mead**  
  
Prentiss, Mermaid, Ensemble  
**Dan Lin\***  
  
Ted, Ensemble  
**Cyndii Johnson\***  
  
Smee, Ensemble  
**Brent Hinkley\***  
  
Molly Aster, Mermaid, Ensemble  
**Grace Chan Ng\*\***  
  
Lord Leonard Aster, Mollusk, Ensemble  
**Erica Sullivan\***  
  
Black Stache, Mermaid, Ensemble  
**James Ryan\***  
  
Captain Robert Falcon Scott, Mollusk,  
Ensemble  
**Michael J. Hume\***  
  
Alf, Mermaid, Ensemble  
**K. T. Vogt\***  
  
Grempinkin, Mack, Sanchez, Fighting Prawn,  
Ensemble  
**Jeremy Gallardo\***

CAST CONTINUED ON NEXT PAGE ►

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**FOUNDATION**  
**ANONYMOUS**



**CAST CONTINUED**

Bill Slank, Mermaid, Hawking Clam,  
Ensemble  
**Cristofer Jean\***

Mrs. Bumbrake, Teacher, Ensemble  
**Regina Fernandez\***

*Musicians*

Piano  
**Matt Goodrich**

Percussion  
**Reed Bentley**

**UNDERSTUDIES**

**Lord Leonard Aster, Alf, Mollusk, Ensemble**  
Jade A. Chavis

**Molly Aster, Mermaid, Ensemble** Royer Bockus\*

**Mrs. Bumbrake, Teacher, Ensemble**  
Kate Hurster\*

**Boy, Ensemble** Jonathan Luke Stevens\*

**Prentiss, Mermaid, Ensemble**  
William Thomas Hodgson\*

**Ted, Ensemble** Angela Hernandez

**Gremplin, Mack, Sanchez, Fighting Prawn,  
Ensemble** Eddie Lopez\*

**Captain Robert Falcon Scott, Mollusk, Ensemble**  
Daniel T. Parker\*

**Bill Slank, Hawking Clam, Mermaid, Ensemble**  
Armando Durán\*

**Black Stache, Mermaid, Ensemble** Al Espinosa\*

**Smee, Ensemble** Rex Young\*

**Production Stage Manager** Quy Ton\*\*

**Assistant Stage Manager** Ray Gonzalez\*\*

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

\*\* AEA Professional Theatre Intern

**ADDITIONAL PRODUCTION CREDITS**

Rehearsal Musicians

**Reed Bentley, Matt Goodrich,  
Ian McCarty, Gabe Nordquist-Palmer**

Dance Captain

**Regina Fernandez\***

Fight Captain

**James Ryen\***

Electronic Music Design

**Ethan Deppe**

ASL Master: Performance

**Crom Saunders**

ASL Interpreters: Performance

**Todd Agan, Jim Henderson, Cassie A. Lang**

Audio Description

**Vanessa Nowitzky**

**Jim Amberg & Susan Baird, understudies**

Open Captioning

**Scotty Dixson**

**Obed Medina & Hunter Sims-Douglas, understudies**

Braille Playbills

**Barbara Couch**

**RUNNING CREW**

**Lights:** Sarah McKenney

**Sound Engineer:** Amanda Sager

**Sound Technician:** Cullen Wright

**Stage and Properties:** Kathleen Buck, Joshua Heuertz,  
Ian Webb

**Wardrobe:** Andrew Beyer, Courtney Cunningham,  
Zachary Morrison

**Wig Master:** Iran Micheal Leon

**Wigs and Hair:** Amber Moldrem

**ACKNOWLEDGMENTS**

All About Metal, Marquess and Associates

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**[OSFASHLAND.ORG/PETER](https://OSFASHLAND.ORG/PETER)**

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**#PETERAANDTHESTARCATCHEROSF**

# WINDOWS INTO PETER AND THE STARCATCHER

## LONGING TO BELONG

When, exactly, did I grow up? Am I grown up? Where is home for me? What do I want most in the world? These are some of the foundational questions prompted by the story of *Peter Pan*, as it has been imagined and re-imagined for almost 120 years. *Peter Pan* first appeared as a runaway infant in a 1902 story by the Scottish writer J. M. Barrie. Through telling stories and play-acting with the children of London socialite Sylvia Llewelyn Davies, Barrie reworked the character of Peter, locating him on the magical isle of Neverland among a host of adventuresome friends and foes. This version of the Peter Pan myth lived first onstage in 1904 and then later in a 1911 book titled *Peter and Wendy*. Both incarnations were wildly successful and began a century-long obsession with the boy who would not grow up.

Nearly 100 years after Barrie first imagined Peter, author Ridley Pearson was reading the story to his young daughter, who asked: “How did Peter Pan meet Captain Hook in the first place?” Pearson thought the answer to his daughter’s question would make a good novel, and so he teamed up with humorist Dave Barry to write *Peter and the Starcatchers*, a prequel to *Peter Pan*.

In this book, Pearson and Barry returned to the fundamental questions of belonging and identity asked in Barrie’s original, imagining Peter as a lonely orphan in Victorian England. By making Peter parentless, Pearson and Barry joined a long line of authors interested in the plight of the orphan. Writers from Charles Dickens to J. K. Rowling have used orphaned characters to tell stories about young people who must make their way in the world alone, battling an uncaring society to forge their own sense of belonging. Stories like these are appealing to children, certainly, but also connect deeply with adult readers struggling to create a sense of home or self in a chaotic world.

## A NEW JOURNEY

The play *Peter and the Starcatcher* develops this narrative by making Peter nameless from the beginning. This shift intensifies Peter’s isolation, deepening the urgency and significance of his search for home and the sense of connection it brings. In a reflection on the orphaned characters that have appeared in her own novels, writer Liz Moore suggests that we turn to the figure of the parentless child “to write through the terror of being alone in the world.” “My characters,” she writes, “offer a vision of a future beyond a catastrophic event.” In *Peter and the Starcatcher* we know what that future looks like for Peter. The thrill comes from learning how he gets there.

A key factor in that journey is the character of Molly, who Pearson and Barry have called the hero of their prequel. Wanting to move beyond the traditional gender roles expressed by Wendy in *Peter Pan*, the authors sought to create a more complex and active female character for their prequel. “She is the one who in the end gets it done despite incredible odds,” Barry said in an interview with Powell’s Books. “She’s the one who saves the world—with Peter’s help.” She’s also the one who changes Peter’s world. “Fair warning, boy,” Molly tells Peter early on, “I shall expose you utterly.” In the end, it’s their reciprocal relationship that helps Molly and Peter both find where they belong.

*Peter and the Starcatcher* certainly focuses on Molly and Peter, but it also possesses a wider scope. In the play, a company of actors channels the storytelling impulse that gave rise to *Peter Pan* in the first place. They use their bodies, voices, and the things at hand to imagine—with us—a story that affirms what Peter Pan once crowed: “To live will be an awfully big adventure.”

—Paul Adolphsen, *Production Dramaturg*

# 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 Aziza 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.



WAYNE BARKER



DAVE BARRY



RICK ELICE



RIDLEY PEARSON

## PLAYWRIGHTS, AUTHORS & COMPOSERS

### WAYNE BARKER

Music, *Peter and the Starcatcher*

Wayne Barker is the composer of the Tony Award-winning play *Peter and the Starcatcher*, which earned him a Drama Desk Award and a Tony Award nomination for best original score. **Other theatres:** Performed with Dame Edna Everage in *Dame Edna: Back with a Vengeance* on Broadway, and collaborated with Barry Humphries on Edna's lyrics. Other work with Dame Edna includes *All About Me*, the 2006 Commonwealth Games (Melbourne), the 75th Royal Command Variety Performance (Edinburgh), and Edna's Australian, UK, and U.S. farewell tours. Composed/performed piano scores for *Laugh* (Studio Theatre), *Hollywood* (La Jolla Playhouse), *The Primrose Path* and *The Great Gatsby* (Guthrie Theater). Composed/arranged the score of *Sisters' Follies* (Abrons Arts Center). Created *Sing for Your Shakespeare* (Westport Country Playhouse) with Mark Lamos and Deb Winer; music direction/arrangement for Mark Lamos's productions of *Into The Woods*, *She Loves Me*, *A Little Night Music* (Baltimore Center Stage, A.C.T.); others. Arrangements for the New York Pops, Los Angeles Philharmonic, the Raymond Scott Orchestrette, many others. **Acting:** *Souvenir* (Portland Stage); *A Confederacy of Dunces* (Huntington Theatre Company). **Film/TV:** *A Little Curious* (HBO). [www.waynebarkercomposer.com](http://www.waynebarkercomposer.com)

### DAVE BARRY

Co-author, *Peter and the Starcatchers* (original novel)

Humorist Dave Barry is a Pulitzer Prize-winning columnist and a prolific author whose books frequently appear on *The New York Times* bestseller list. His articles have been published in *Boating*, *Home Office Computing*, *Reader's Digest*, the *Chicken Soup for the Soul* inspirational book series and the *Best American Sportswriting* series. **Collaborations with Ridley Pearson:** *Peter and the Starcatchers*, *Peter and the Shadow Thieves*, *Peter and the Secret of Rundoon*, *Peter and the Sword of Mercy*, *The Bridge to Never Land*, others. **Collected columns:** *Dave Barry's Greatest Hits*, *Dave Barry Is From Mars and Venus*, *Boogers Are My Beat*, others. **Nonfiction:** *Homes and Other Black Holes*, *I'll Mature When I'm Dead...*, *Dave Barry's Guide to Life*, *Lessons from Lucy*, others. **Fiction:** *Big Trouble* (adapted into a major film), *Tricky Business*, *Worst Class Trip Ever*, others. **Honors:** Walter Cronkite Award for Excellence in Journalism; Fairfax Prize honoring Outstanding Literary Achievement. **Other:** Subject of the ABC sitcom *Dave's World*; helped establish International Talk Like a Pirate Day by writing a column about it; member of the now-defunct band, the Rock Bottom Reminders. [www.davebarry.com](http://www.davebarry.com)

### RICK ELICE

Playwright, *Peter and the Starcatcher*

**Other theatres: Broadway:** *The Cher Show* (Neil Simon Theatre); *Peter and the Starcatcher* (Brooks Atkinson Theatre); *Jersey Boys* with Marshall Brickman, Bob Gaudio, and Bob Crewe, directed by Des McAnuff (August Wilson Theatre); *The Addams Family* with Marshall Brickman and Andrew Lippa, directed by Jerry Zaks (Lunt-Fontanne Theatre). **Regional:** *My Very Own British Invasion* (Paper Mill Playhouse); *Turn of the Century* with Marshall Brickman, directed by Tommy Tune (Goodman Theatre); *Double Double* written with and directed by Roger Rees (Williamstown Theater Festival); *Leonardo's Ring* (London Fringe); *Dog and Pony* with Michael Patrick Walker (The Old Globe); others. **Awards:** Tony Awards, Best Original Score (with Wayne Barker) and Best Play; Lucille Lortel Award for Outstanding Play (*Peter and the Starcatcher*); Tony Award, Best Book of a Musical (*Jersey Boys*). **Film/TV:** *Jersey Boys*, directed by Clint Eastwood. **Other:** Creative consultant, Walt Disney Studios (1999–2009); creative director at Serino Coyne, Inc. (1982–1999); author of *Finding Roger*, *An Improbably Theatrical Love Story*, a memoir of life with his late husband Roger Rees.

### RIDLEY PEARSON

Co-author, *Peter and the Starcatchers* (original novel)

Ridley Pearson is a *New York Times* bestselling author and co-author, with Dave Barry, of *Peter and the Starcatchers*, *Peter and the Shadow Thieves*, *Peter and the Secret of Rundoon*, *Peter and the Sword of Mercy*, *The Bridge to Never Land*, and others. **Children's Books:** *The Kingdom Keepers* series (for Disney); *Steel Trapp: The Academy and The Challenge*; *The Return* series. **Graphic novels:** *The Super Sons* (for DC Entertainment). **Adult Suspense Novels:** *Never Look Back*, *The Risk Agent*, *Choke Point*, *Killer Weekend*, *In Harm's Way*, *Undercurrents*, *The Angel Maker*, *Concerto in Dead Flat* (as Wendell McCall), many others. **TV:** Pearson adapted *The Diary of Ellen Rimbauer*, based on his novel, for television as a prequel to the Stephen King miniseries *Rose Red*. **Awards:** First American to receive the Raymond Chandler-Fulbright Fellowship at Oxford University; Quill Award from the Missouri Writers Hall of Fame. **Other:** Composed the score for the documentary *Cattle Drive* and performed in the now-defunct Rock Bottom Reminders, a band of published authors including Barry and King. [www.Ridleypearson.com](http://www.Ridleypearson.com)



PAUL ADOLPHSEN



HEATH BELDEN\*



ALISON CAREY



DAVID CAREY



REBECCA CLARK  
CAREY

## ARTISTIC & PRODUCTION STAFF

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

Production Dramaturg, *Peter and the Starcatcher*

**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**, 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*; *Sweet*; *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



ROBERT C. GOODWIN



JAZ HALL



ALYS E. HOLDEN



SHARIFA JOHKA

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

**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 Mullets* (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 Tramaine Experience* by Tramaine Ford. Goodwin also produced and directed the documentary *...You'll Be a Man...*, a primer for Black Male development. [www.ybamthedoc.com](http://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**, 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



SARAH LOZOFF



RACHEL MAIZE



RAPHAEL MASSIE

**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, Workhound; 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, Peter and the Starcatcher*  
**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](http://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.

**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*, Simonides/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.

# 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.



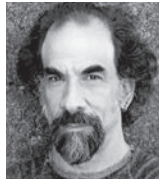
EVREN ODCIKIN



AMRITA RAMANAN



JESSE SANCHEZ



U. JONATHAN  
TOPPO\*



DONYA K.  
WASHINGTON

**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](http://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)

Music Director & Additional Orchestrations, *Peter and the Starcatcher*

**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](http://www.jessejsanchez.com)

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

Resident Fight Director, *A Midsummer Night's Dream*; *The Copper Children*, *Peter and the Starcatcher*

**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*; *Manahatta*; *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*; *Ruined*. **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 Vivia 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 Ione Lloyd (workshop, The Playwrights Realm); *God, Man and Devil* by Jacob Gordin (Target Margin Theatre); *Pete the Loyal* 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.



TANYA BIRL



THOMAS DIXON



MICHA ESPINOSA



REGINA GARCÍA



MATT GOODRICH

## GUEST ARTISTS

### TANYA BIRL

Choreographer, *Peter and the Starcatcher*

**Other theatres:** **New York:** Choreographer, *The Comedy of Errors* (Classic Stage Company); *As You Like It* (Guthrie Theater); *F\*\*king A* (Signature Theatre); movement director, *Twelfth Night* (The Public Theater's Mobile Shakespeare Unit); *Tonight Show* with Jimmy Fallon (select episodes); associate choreographer, *Chaplin: The Musical* (Ethel Barrymore Theatre). **Performance:** **Broadway:** *The Bubbly Black Girl Sheds Her Skin, The Most Happy Fella, Anyone Can Whistle, Duke Ellington's Cotton Club Parade* (also assistant choreographer), *The Wiz* (City Center Encores!); *On the Town* (Lyric Theatre); *Cat on a Hot Tin Roof* (Richard Rodgers Theatre); *How to Succeed in Business Without Really Trying* (Al Hirschfeld Theatre); *Memphis* (Shubert Theatre); *Finian's Rainbow* (St. James Theatre); *A Christmas Story* (The Theater at Madison Square Garden, others). **Regional:** *Bandstand* (The Paper Mill Playhouse). **Tours:** *West Side Story* (50th anniversary world tour, West End); *The Lion King* (first national tour). **Film/TV:** *The Miraculous Year* (HBO), *The* 2012, 2013, 2016, 2017 Tony Awards.

### THOMAS DIXON

Sound Designer, *Peter and the Starcatcher*

**Other theatres:** Sound Designer: *A Doll's House, Part 2, This is Modern Art* (Steppenwolf Theatre Company); *A Doll's House, A Number* (Writers Theatre); *Sex with Strangers* (Cleveland Play House); *Frida, Lot's Wife* (Kansas City Repertory Theatre); *Body/Home* (Jacob's Pillow Dance/Dance Exchange); *The Leopard Land, Pomona, Linda, Lela & Co., Wastwater, Brilliant Adventures, Bobbie Clearly, The Receptionist, Luther, A Brief History of Helen of Troy, The Last Days of Judas Iscariot* (Steeep Theatre Company). **Affiliations:** Faculty at DePaul University and Columbia College Chicago; artistic curator of the Boxcar at Steep Theatre Company; ensemble member with Steep Theatre Company; member of the Theatrical Sound Designers and Composers Association.

### MICHA ESPINOSA (she/her/hers)

Voice and Text Director, *The Copper Children, Peter and the Starcatcher*

**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.

### REGINA GARCÍA

Scenic Designer, *Peter and the Starcatcher*

**In three seasons at OSF:** *Between Two Knees, The Merry Wives of Windsor, The Yeoman of the Guard*. **Other theatres:** **Regional:** Denver Center for the Performing Arts; Old Globe (San Diego); Merrimack Repertory Theatre (Lowell, MA); Arizona Theatre Company; American Players Theatre (Spring Green, WI); Aurora Theatre (Georgia); GALA Hispanic Theatre (Washington D.C.); Goodman Theatre, Victory Gardens Theatre, Teatro Vista, Court Theatre, Rivendell Theatre Ensemble, Chicago, amongst others. **Off-Broadway/New York:** Pregonos Theater, Puerto Rican Traveling Theatre, INTAR Theatre, Repertorio Español, Cherry Lane Theatre, Boundless Theatre @ NYTW. **International:** Fine Arts Center, Santurce, Puerto Rico; Teatro Nacional, Dominican Republic. **Awards:** Helen Hayes Awards nomination (*El Paso Blue* at GALA); Joseph Jefferson Award nomination (*Seven Guitars* at Court Theatre); Princess Grace Awards, USA; Chicago ALTA Awards (Best Scenic Design). **Education:** NYU, Tisch School of the Arts. Teaches at The Theatre School, DePaul University, Chicago.

### MATT GOODRICH

Associate Music Director and Piano, *Peter and the Starcatcher*

**In six seasons at OSF:** Associate music director and conductor/keyboard 1, *Hairspray*; piano, *Oklahoma!*; co-music director and musician, *Off the Rails*; associate music director and conductor/piano, Disney's *Beauty and the Beast, Guys and Dolls, Head Over Heels*; associate music director and piano, *Into the Woods*; first piano, *My Fair Lady*. **Other theatres:** **Broadway national tour:** *If/Then*. **Pre-Broadway premieres:** Disney's *Aladdin*; *A Christmas Story, The Musical*; *Catch Me If You Can*; *Hairspray*. **Regional:** *Candide, Sunday in the Park with George, Mame, West Side Story, A Little Night Music, 1776, The Secret Garden*, many others (Fifth Avenue Theatre, Seattle); *Showboat*; *Aida*; *Kiss Me, Kate* (Village Theatre, Issaquah, WA). **Touring shows in Seattle:** *Wicked, Dreamgirls, Mamma Mia, A Chorus Line, Edward Scissorhands, Chicago, Phantom of the Opera, The Producers, Fosse*, many others. **Other performances:** Pacific Northwest Ballet, Northwest Boychoir, Auburn Symphony Chamber Series, Lucia Neare's Theatrical Wonders, Harrington-Goodrich Piano Duo, solo recitals, concerto appearances. **Other credits:** **Teaching:** Instructor of Music at Southern Oregon University; Alexander Technique International certification. **Education:** DMA, MM, University of Washington; BM in Piano Performance, Oberlin College Conservatory. [www.kineticmusestudio.com](http://www.kineticmusestudio.com)



LAVINA JADHWANI



GABY LABOTKA



MELISSA TORCHIA

**SARAH HUGHEY**

Lighting Designer, *Peter and the Starcatcher*

**Other theatres:** *Crossing Mnisose, Sense and Sensibility, Major Barbara, A Christmas Memory, Winter Song* (Portland Center Stage); *The Cake* (Asolo Rep); *Landladies, Miss Bennet: Christmas at Pemberley, The City of Conversation, The Gospel According to Thomas Jefferson, Charles Dickens and... , Butler* (Northlight Theatre); *The Legend of Rock, Paper, Scissors* (Oregon Children's Theatre); *As You Like It* (Guthrie Theater); *Vietgone, The Scene* (Writers Theatre); *Lifeboat* (Corrib Theatre/Northwest Children's Theatre); *Next Fall* (Enlightened Theatrics); *Straight White Men* (Steppenwolf); *Mr. and Mrs. Pennyworth* (Lookingglass Theatre); *Dutchman, TRANSIT* (American Blues Theater); *Moby Dick* (Blair Thomas & Company); *The New Sincerity* (Theater Wit); *Cocked* (Victory Gardens Theater); many others. **Awards:** 2013 Michael Maggio Emerging Designer Award; 2013 finalist team award, Opera America Robert L.B. Tobin Director-Designer Showcase; 2013 Jeff Award nomination; 2011 Jeff Award. **Affiliations:** Collaborating artist, Yellow House; artistic affiliate, American Blues Theater; visiting instructor, Willamette University; adjunct lecturer, Northwestern University; adjunct faculty, Columbia College Chicago and North Central College; United Scenic Artists Local 829. **Education:** MFA, Stage Design, Northwestern University, John Woodbridge Williams Award; BA, Theatre, Missouri State University. [www.skughueylighting.com](http://www.skughueylighting.com) (No photo available.)

**LAVINA JADHWANI** (she/her/hers)

Director, *Peter and the Starcatcher*

**In two seasons at OSF:** Dramaturg, *The Merry Wives of Windsor*; Phil Killian Directing Fellow; assistant director, *Roe and The Winter's Tale*. **Other theatres:** **Regional:** *As You Like It* (Guthrie Theater); *Roe and The Cake* (Asolo Repertory Theatre); *Gloria* (Mixed Blood); *Three Sisters* (translated by Libby Appel, American Conservatory Theater's MFA program); *Much Ado About Nothing, Gruesome Playground Injuries* (Rasaka Theatre Company, where she served as Artistic Director for 6 years); *Cherry Smoke* (the side project theatre company); *Romeo and Juliet* (Teatro Vista). **Awards:** Drama League Classical Directing Fellowship; O'Neill/NNPN/Kennedy Center/SDC National Directors Fellowship; Victory Gardens Director Inclusion Initiative; SDCF Observership; TimeOut Chicago's "Best Next Generation Stage Director." **Education:** MFA, The Theatre School at DePaul University; BFA, MA, Carnegie Mellon School of Drama. [www.lavinajadhvani.com](http://www.lavinajadhvani.com)

**GABY LABOTKA** (she/her/hers/they/them/theirs)

Assistant Director, *Peter and the Starcatcher*

**In one season at OSF:** Associate Intimacy Director, *Indecent*. **Other theatres:** Director: *The Dictionary Project Volumes IV, V, VI* (Cassandra Rose); *[Trans]formation* (The Living Canvas); *Wasteland Hero* (Reutan Collective). Assistant director: *Tilikum* (Sideshow Theatre Company); *The Magnificents* (The House Theatre of Chicago). Intimacy/fight director: *The First Deep Breath* (Victory Gardens Theater); *Oliver!* (Marriott Theatre); *Oslo* (Timeline Theatre Company); *In the Blood* (Red Tape Theatre); *X* (Sideshow Theatre). Intimacy director: *Happy Birthday Mars Rover* (The Passage Theatre); *Kiss* (Haven Chicago). Prince/fight director, *Romeo and Juliet* (Jacaranda Collective); Benvolio/fight director, *Romeo and Juliet* (Teatro Vista); Peter Pan/fight director in *Neverland* (Prop Thtr). Intimacy/movement/fight director: *A Doll's House* (Writers Theatre). Fight director: *La Ruta* (Steppenwolf); *Hamlet* (The Gift Theatre); *A Story Told in Seven Fights* (The Neo-Futurists); Assistant fight director: *Romeo and Juliet* (Shakespeare Festival St. Louis); *Hamlet* (The Repertory Theatre of St. Louis). **Awards:** Two Alliance of Latinx Artists (ALTA) Awards, Outstanding Fight Choreography. **Education:** BA, Acting and Directing with Exceptional Merit in the Arts, Illinois State University; Intimacy Directors International; Society of American Fight Directors; Pig Iron School; RADA (UK). [www.gabylabotka.com](http://www.gabylabotka.com)

**MELISSA TORCHIA**

Costume Designer, *Peter and the Starcatcher*

**In one season at OSF:** Associate Costume Designer, *Love's Labor's Lost*. **Other theatres:** **Regional:** *A Midsummer Night's Dream* (Chicago Shakespeare Theater); *Peter Pan* (Lookingglass Theatre Company); *Samuel J. and K.* (Steppenwolf); *Long Day's Journey Into Night, Native Son, Mountaintop, Jitney* (Court Theatre, Chicago); *Little Shop of Horrors* (Cleveland Play House); *Invisible Hand, Anne Frank, The Fantasticks, Vanya and Sonia and Masha and Spike* (Kansas City Repertory Theatre); *As You Like It, You Never Can Tell, King Lear, The Verona Project* (California Shakespeare Theater); *Kitty Hawk* (Arts Performing Arts Center); First Stage Children's Theatre (Milwaukee), The House Theatre of Chicago, Marin Theatre Company, Northlight Theatre, TimeLine Theatre, San Francisco Playhouse, Paramount Theatre, Drury Lane Theatre, A Red Orchid Theatre, American Theater Company, Steep Theatre, Remy Bumpo Theatre Company. **Opera:** *Silent Night* (Opera San Jose). **Other credits:** The House Theatre of Chicago, company member. **Education:** MFA, Northwestern University; BFA, University of Arizona.



JADE A. CHAVIS



REGINA  
FERNANDEZ\*



JEREMY GALLARDO\*



ANGELA  
HERNANDEZ



BRENT HINKLEY\*

## ACTING COMPANY

### JADE A. CHAVIS

Understudy: Lord Leonard Aster, Alf, Mollusk, and Ensemble in *Peter and the Starcatcher*; 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, Soulviverse, 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.

### REGINA FERNANDEZ\* (she/her/hers)

Mrs. Bumbrake, Teacher, and Ensemble in *Peter and the Starcatcher*; Dance Captain for *Peter and the Starcatcher*  
**Other theatres:** **New York:** Yvette, Ensemble in *Miss Saigon* (Merry Go Round Playhouse). **Regional:** Ayah in *The Secret Garden* (Denver Center for the Performing Arts); Captain Blossom Von Darius and movement design in *Around the World in 80 Days*, Charmin in *Antony and Cleopatra* (TheatreWorks); Ensemble in *The Mystery of Edwin Drood* (Seaside Music Theater); Miranda in *The Tempest* (No Holes Bard); Marianne Dashwood in *Sense and Sensibility*, Ann Deever in *All My Sons*, Miep Gies in *The Diary of Anne Frank*, Emilie in *The Moors* (Arvada Center); Judy Bernly in 9 to 5, Marcy Park in *The 25th Annual Putnam County Spelling Bee*, Raquel/Claudia in *Guadalupe in the Guest Room* (Creede Repertory Theatre); Christmas Eve in *Avenue Q* (Theatre Aspen); Kim in *Miss Saigon* (Vintage Theatre); Trix in *The Drowsy Chaperone* (Colorado Springs Fine Arts Center); Flora in *The Hoop Dee Doo Revue*, Judge 2 in *The American Idol Experience* (Walt Disney World). **Film/TV:** Mehar Sethi Project, Amazon Studios; *Thawed Out*; *Barriers*; commercials for Glad Wrap, Junior Achievement. **Training:** BFA in Musical Theatre, University of Central Florida. Instagram: @Mabuhayitsregina

### JEREMY GALLARDO\*

Snug, Fairy, and Ensemble in *A Midsummer Night's Dream*; Gremppkin, Fighting Prawn, Mack, Sanchez, and Ensemble in *Peter and the Starcatcher*

**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

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

Understudy: Hermia, Court, Fairy, and Ensemble in *A Midsummer Night's Dream*; Ted and Ensemble in *Peter and the Starcatcher*; 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\_

### BRENT HINKLEY\* (he/him/his)

Smee and Ensemble in *Peter and the Starcatcher*

**In 12 seasons at OSF:** Harriman F. Spritzer, Mr. Pinky, others, *Hairspray*; Caterpillar, Knave of Hearts, *Alice in Wonderland*; John Dashwood, *Sense and Sensibility*; Peter, *Romeo and Juliet*; Henslowe, *Shakespeare in Love*; Pumblechook, *Great Expectations*; Mr. Ibb, *Fingersmith*; Harpo, *The Cocoanuts*; Bottom, *A Midsummer Night's Dream*; The Professor, *Animal Crackers*; Little Charles, *August: Osage County*; Bardolph in the *Henry* cycle; Dwight, *Dead Man's Cell Phone*; Innkeeper, *Don Quixote*; Samsthánaka, *The Clay Cart*. **Other theatres:** 1984, *The Seagull*, *Woyzeck*, *Good Woman of Setzuan*, *Medea/Macbeth/Cinderella*, *Broadway* (The Actors' Gang); *My Wandering Boy* (South Coast Repertory); *Mother Courage* (Berkeley Repertory Theatre). **Directing:** *Underneath the Lintel*; *Blood! Love! Madness*; *Titus Andronicus*; *How to Steal an Election*; *The Women of Lockerbie*; *Alagazam* (The Actors' Gang). **Film/TV:** Ed Wood, *Falling Down*, *Say It Isn't So*, *The Silence of the Lambs*, *Jacob's Ladder*, *Bob Roberts*, *CSI*, *Seinfeld*, *Buffy the Vampire Slayer*, *X-Files*, *West Wing*, *Gilmore Girls*, *Star Trek: Voyager*. **Awards:** Ovation Awards for Best Direction and Production for *Underneath the Lintel*; Garland for Best Production, Drama-Logue and L.A. Weekly Awards for Best Director for *Blood! Love! Madness!*



MICHAEL J. HUME\*



CRISTOFER JEAN\*



CYNDII JOHNSON\*



DAN LIN\*



PRESTON MEAD

**MICHAEL J. HUME\*** (he/him/his)

Captain Robert Falcon Scott, Mollusk, and Ensemble in *Peter and the Starcatcher*

**In 26 seasons at OSF:** Friar Laurence in *Romeo and Juliet*; Ralph in *Shakespeare in Love*; Maurice in Disney's *Beauty and the Beast*; Helicanus, others in *Pericles* (Folger/ Guthrie Theatres); Everett Dirksen, others in *The Great Society* (OSF, Seattle Repertory Theatre); Sorin in *Seagull*; Maraczek in *She Loves Me*; Toby Belch in *Twelfth Night*; Leo Gordon in *Paradise Lost*; George Thunder in *Wild Oats*; Lloyd Dallas in *Noises Off*; Ludie in *The Trip to Bountiful*; Wong in *The Good Person of Szechuan*; Mr. Antrobus in *The Skin of Our Teeth*; Macbeth in *Macbeth*; *Sense and Sensibility*; Antony and Cleopatra; *The Tempest*; *The Diary of Anne Frank*; *Henry V*; *The Magic Fire*; many others. **Directing:** *Three Hotels*. **Other theatres:** **New York:** Manhattan Punchline, Manhattan Theatre Club, Lucille Lortel Theatre, The Orpheum, others. **Regional:** *Harvey* (Guthrie Theater); *Woyzeck*, *Julius Caesar* (Hartford Stage); *The Cherry Orchard*, *Twelfth Night*, *Happy End*, *The Norman Conquests* (Capital Repertory Theatre); American Conservatory Theater; South Coast Repertory. **International:** Scrooge in *A Christmas Carol* (Vienna). **Film/TV:** *No Place Like Home*, *The Ruby Princess*, *The Last Two Weeks*, others.

**CRISTOFER JEAN\*** (they/she/he)

Francis Flute and Fairy in *A Midsummer Night's Dream*; Bill Slank, Hawking Clam, Mermaid, and Ensemble in *Peter and the Starcatcher*

**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.

**CYNDII JOHNSON\*** (she/her/hers)

Ted and Ensemble in *Peter and the Starcatcher*

**Other theatres:** **Regional:** Luann in *How We Got On* (The Cleveland Playhouse); Octavia in *BLKS* (Woolly Mammoth Theatre Company); Lilian/Celie, Ensemble in *Remix 38*, Choir in *The Christians* (Humana Festival); Camae (understudy) in *The Mountaintop*, Mae in *THE TENS*; Urban Legend, Ensemble in *Our Town* (Actors Theatre of Louisville). **Training:** BFA in Acting, Wright State University; Professional Training Company, Actors Theatre of Louisville. [www.cyndiijohnson.com](http://www.cyndiijohnson.com)

**DAN LIN\***

Prentiss, Mermaid, and Ensemble in *Peter and the Starcatcher*

**Other theatres:** Wolf in *Wolf Play* (Gift Theatre); Tybalt in *Romeo and Juliet* (Jacaranda Collective); Quang/ Playwright (understudy) in *Vietgone* (Writers Theatre); Actor 9 in *United Flight 232* (The House Theatre of Chicago); David in *American Hwangap* (Interlochen Shakespeare Festival); Actor 1, Actor 3 (understudy) in *King of the Yees*, Kevin in *Support Group for Men*, Pete/Ran Feng (understudy) in *The World of Extreme Happiness*, Xu Xian (understudy) in *The White Snake* (Goodman Theatre); Young Zhang Lin/Benny in *Chimerica* (TimeLine Theatre Company); Boatman in *The White Snake* (The Old Globe); *Miss Saigon* (Paramount Theatre); *Julius Caesar* (Chicago Shakespeare Theatre). **Workshops:** Dan in *Wally World* (DCPA 2019); Archie in *The Book of Mountains and Seas* (CAATA 2018); Gene in *CRISPR Kids*; Wen in *The King of Hell's Palace*, Ted in *Cambodian Rock Band* (Goodman Theatre). **Film/TV:** *Chicago Med*, *Utopia*, *Chicago PD*, *The Brave*, *Skyscraper*. Executive producer of and starred in *Flora* ([www.florathemovie.net](http://www.florathemovie.net)). **Commercials:** United Airlines, 5 Gum, others. **Training:** BFA in Acting, CCPA Theatre Conservatory at Roosevelt University; Interlochen Arts Academy.

**PRESTON MEAD** (he/him/his)

Boy and Ensemble in *Peter and the Starcatcher*

**In three seasons at OSF:** Sketch and Ensemble/Chorus in *Hairspray*; John Webster and Ensemble in *Shakespeare in Love*; Young Herbert and Ensemble in *Great Expectations*. **Other theatres:** Tommy in *Radium Girls*, William Barfee in *The 25th Annual Putnam County Spelling Bee*, *Leading Ladies*, *How to Succeed in Business Without Really Trying* (Ashland High School); *Jesus Christ Superstar*, *Annie Get Your Gun*, "8," *Sherlock Holmes and the Case of the Christmas Carol*, *CATS*, *The Sound of Music*, *Anything Goes* (Camelot Theatre Company/Conservatory).



GRACE CHAN NG\*\*



JAMES RYEN\*



ERICA SULLIVAN\*



K. T. VOGT\*

**GRACE CHAN NG\*\*** (she/her/hers)

Molly Aster, Mermaid and Ensemble in *Peter and the Starcatcher*

**Other theatres:** Hana in *The Great Wave* (American premiere) (Berkeley Rep), Kim in *F\*ck Miss Saigon* (The Ground Floor at Berkeley Rep); Stuff/Senses (understudy) in *Everybody* (California Shakespeare Theater); Ester in *Dry Land*, Wilhelm in *The Black Rider* (Shotgun Players); Min Li in *Where the Mountain Meets the Moon* (world premiere) (Bay Area Children's Theatre); Junhee in *You for Me for You* (Crowded Fire Theater); Jeanie in *Hair* (Bay Area Musicals); Chava in *Fiddler on the Roof* (Berkeley Playhouse); Estrella in *Life is a Dream* (Cutting Ball Theater); Miranda in *Bagyo* (TheatreFIRST); Noreen in *Faulted* (FoolsFURY Theater Company). **Film/TV:** *Lost Girl: Angie's Story, Siblings, Serial Dating, beans!, Dai Dai, Wives with Knives, In the Gray, World Changers Weekly Report, X.*

**Training:** BA in Theatre Arts, San Francisco State University; Circle in the Square Theatre; American Conservatory Theater, Beverly Hills Playhouse, others. Instagram: @gracechanng

**JAMES RYEN\*** (he/him/his)

Black Stache, Mermaid, and Ensemble in *Peter and the Starcatcher*; Fight Captain for *Peter and the Starcatcher*

**In four seasons at OSF:** Charles, Sir Oliver Martext in *As You Like It*; *Between Two Knees* (also fight captain); Duch in *Cambodian Rock Band* (selected performances); Lodovico in *Othello*; Master Zhang and Ensemble in *Snow in Midsummer*; Ned Allyn in *Shakespeare in Love*; Gaston in Disney's *Beauty and the Beast*; Quang in *Vietgone*; Polixenes in *The Winter's Tale*. **Other theatres:** Tom in *Fat Pig* (SpeakEasy Theatre Company); Petruccio, Ensemble in *Romeo and Juliet* (American Repertory Theater); Hamlet in *Hamlet* (New Art Theatre); Berowne (understudy) in *Love's Labour's Lost* (Huntington Theatre Company); Sergius in *Arms and the Man* (Lyric Stage Company); Philip, Ensemble in *The Taming of the Shrew* (Commonwealth Shakespeare Company); Chester in *The Birthday Boys* (Texas Theatre); Florizel in *The Winter's Tale* (Actors' Shakespeare Project); Cassius in *Julius Caesar* (Gamaliel Theatre Company). **Film/TV:** *American Sniper, The Kill Corporation, Minotaur, Summer's End, Evidence, This Is Mortal Combat, Dark House, Shuttle, The Young and The Restless, General Hospital, Anger Management, The Mentalist, Mighty Med, Days of Our Lives, Mistresses, Kickin' It, Body of Proof, GCB, Zeke & Luther, NCIS: Los Angeles, Without a Trace, How I Met Your Mother, CSI: Miami, Lie to Me, NCIS.* **Training:** BFA in Acting, University of Oklahoma. www.jamesryen.com; @jamesryen

**ERICA SULLIVAN\***

Lord Leonard Aster, Mollusk, and Ensemble in *Peter and the Starcatcher*

**In six seasons at OSF:** Jaques, *As You Like It*; Third Witch, *Macbeth*; Mrs. Joe, *Great Expectations*; Maud Lilly, *Fingersmith*; Dolabella, *Antony and Cleopatra*; Mavis Parodus Bryson, *The Sign in Sidney Brustein's Window*; Julia, *The Two Gentlemen of Verona*; Alice, *The Heart of Robin Hood*; Soothsayer, *Cymbeline*; Rosalind, *As You Like It*; Lurleen Wallace/Muriel Humphrey, *All the Way*. **Broadway:** *In the Next Room* (Lincoln Center). **New York:** *Even Maybe Tammy* (The Flea); *Bully* (Soho Rep). **Regional:** Mona Juul in *Oslo* (Marin Theatre Company); Katherine in *The Taming of the Shrew* (California Shakespeare Theater); Vanda in *Venus in Fur* (Studio Theatre); Sylvia in *Sylvia* (Long Wharf Theatre); Hester in *A Woman of No Importance*, Magelone in *Lulu* (Yale Repertory Theatre); Pandora in *Trouble Tales*, Janine in *Hungry* (Williamstown Theatre Festival); Viv in *Habit* (The Watermill Theatre). **Film/TV:** *Inherent Vice, There Will Be Blood, The Strangeness You Feel, A Coat Of Snow, The Librarians, The OA, Grimm, Strong Medicine, Crossing Jordan, 10/8, For the People.* **Awards:** Best Actress, Helen Hayes Award, Studio Theatre; Best Actress, Connecticut Critics Circle Nomination; Jerome L. Greene Foundation Scholarship; Herschel Williams Acting Award. **Education:** MFA, Yale School of Drama.

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

Robin Starveling, Fairy, and Ensemble in *A Midsummer Night's Dream*; Alf, Mermaid, and Ensemble in *Peter and the Starcatcher*

**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; Sweat; *Fingersmith*; *The Coozanuts*; *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.

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

\*\* AEA Professional Theatre Intern



REED BENTLEY



WESLEY APFEL\*



EMILY ROBINSON\*



QUY TON\*\*

## MUSICIANS

### MATT GOODRICH

Piano, *Peter and the Starcatcher*

See bio in "Artistic Staff" (page 28).

### REED BENTLEY

Percussion, *Peter and the Starcatcher*

**At OSF:** Percussion in *Hairspray*; drum kits, mallets, percussion in *Oklahoma!*; drums in *Love's Labor's Lost*; percussion for Disney's *Beauty and the Beast*; drums for *Guys and Dolls*; percussion for *Into the Woods* (OSF and the Wallis Annenberg Center); Green Shows; Midnight Projects. **Other theatres:** *Avenue Q*, *Urinetown*, *How to Succeed in Business . . .*, *Sweeney Todd*, others. **Professional Ensembles:** Rogue Valley Symphony, North State Symphony, Britt Orchestra, global commissions and international performances with Left Edge chamber percussion ensemble. Member of many music ensembles including Hawaiian, Zimbabwean, AfroCuban, Caribbean, and jazz groups. **Other:** Percussion director/coach for Ashland Schools, director of Maraval Road Steel Pan Band. **Education:** Master of Music Performance, Southern Oregon University; BA in Music-Business, SOU.

## STAGE MANAGEMENT

### WESLEY APFEL\* (he/him/his)

Production Stage Manager, *Peter and the Starcatcher*

**Other theatres:** **New York:** *The Graduate*, *The Boys from Syracuse*, *Festen* (Broadway); *Mother Courage and Her Children* (Public Theater); original off-Broadway productions of *Gutenberg! The Musical!*; *Bat Boy*; *The Musical of Musicals*; *The Thing about Men*. **East Coast:** *On the Town*, 1776, *Kiss Me Kate* (Paper Mill Playhouse); *Art*, *See Rock City and Other Destinations* (Barrington Stage); *Oliver* (White Plains PAC). **West Coast:** *Between Riverside and Crazy*, *The Wickhams: Christmas at Pemberley*, *Sweat*, *Slowgirl*, *The Roommate* (Capital Stage); *Scenes from 71\* Years*, *Night Over Erzinga*, *ReOrient 2012 & 2015* (Golden Thread); 17 productions with Sacramento Theater Company including the world premieres of *The Donner Party*, *Of Kites and Kings*, *Kate: The Unexamined Life*; *Somewhere* (Theatreworks); *This Is How It Goes*, *After the Revolution*, *Detroit* (Aurora Theatre); *The 39 Steps*, *Lucky Stiff*, *Xanadu* (Center REP). **Other:** Production Supervisor and five seasons as PSM for the SPF Summer Play Festival; Resident Artist at Golden Thread in San Francisco.

### EMILY ROBINSON\* (she/her/hers)

Assistant Stage Manager (rehearsal), *Peter and the Starcatcher*

**In five seasons at OSF:** Assistant Stage Manager, *As You Like It*, *Between Two Knees*, *Alice in Wonderland*, *Oklahoma!*, *Snow in Midsummer*. Production Assistant, *Shakespeare in Love*, Disney's *Beauty and the Beast*, *The River Bride*, *Roe*, *Timon of Athens*, *Secret Love in Peach Blossom Land*; FAIR stage management intern, *Fingersmith*. **Other theatres:** Transfer Production Assistant, *Roe* (Arena Stage and Berkeley Repertory Theatre); Stage Manager, *The Turn of the Screw* (Brava Opera Theater); *The Drunken City*, *Little Shop of Horrors* (Southern Oregon University); *Blood Brothers* (Linn Benton Community College); Assistant Stage Manager, *Our Town*, *Invisible Threads*, *Marisol* (Southern Oregon University); stage management intern, *Hamlet*, *SPUNK* (California Shakespeare Theatre). **Other:** Faculty & Stage Management Instructor at Isinglass Egg Program. **Education:** BFA, Southern Oregon University. www.robinsonemily.com

### QUY TON\*\* (she/her/hers)

Assistant Stage Manager, *Peter and the Starcatcher*

**In two seasons at OSF:** Production Assistant, *Cambodian Rock Band*, *All's Well That Ends Well*, *Destiny of Desire*. **Other theatres:** Stage manager, *Straight White Men* (Washington Ensemble Theatre); Stage manager, Disney's *Beauty and the Beast* and assistant stage manager, *How to Succeed in Business Without Really Trying* (Village Theatre KIDSTAGE). Production Assistant: *Here Lies Love* (Seattle Repertory Theatre); *Go Dog Go!*, *And in this Corner, Cassidy Clay!* (Seattle Children's Theatre); Disney's *The Little Mermaid*; *Man of La Mancha* (5th Avenue Theatre); *La Traviata* (Seattle Opera). Stage Management Intern: *Buyer & Cellar*, *Jinx Monsoon* and *Major Scales: Unwrapped*, *Disgraced*, *Luna Gale*, *Sherlock Holmes and the American Problem* (Seattle Repertory Theatre). **Other:** *Ghost of Tonkin* (tour), Vietnam Study Abroad participant. **Education:** BA in Technical Theatre, Stage Management Concentration, Western Washington University.

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

\*\* AEA Professional Theatre Intern

# THE OSF COMPANY

## *Artistic Director*

Nataki Garrett

## *Acting Executive Director*

Paul Christy

## **ARTISTIC**

### **ARTISTIC DIRECTOR**

Nataki Garrett

### **ASSOCIATE ARTISTIC DIRECTOR**

Evren Odcikin

### **REPERTORY PRODUCER**

Mica Cole

### **DIRECTOR OF LITERARY DEVELOPMENT & DRAMATURGY**

Amrita Ramanan

### **DIRECTOR, AMERICAN REVOLUTIONS**

Alison Carey

### **DIRECTOR OF ARTISTIC ENGAGEMENT: EDUCATION & COMMUNITY**

Robert C. Goodwin

### **FESTIVAL PRODUCER**

Donya K. Washington

### **LINE PRODUCER/INTERIM HEAD OF STAGE MANAGEMENT**

Heath Belden\*

### **ARTISTIC ASSOCIATE**

Derek Kolluri

### **PRODUCING ASSISTANT**

Jaz Hall

### **CASTING DIRECTOR**

Joy Dickson

### **ARTISTIC COORDINATOR/ EXECUTIVE ASSISTANT TO THE ARTISTIC DIRECTOR**

Susan Whitmore

### **COMMUNITY PRODUCER**

Cassandra Fetty

### **TECHNICAL MANAGER, COMMUNITY PRODUCTIONS**

Benajah B. Cobb

### **MUSIC SUPERVISOR**

Jesse Sanchez

### **HEAD OF VOICE & TEXT**

Rebecca Clark Carey

### **RESIDENT VOICE & TEXT DIRECTOR**

David Carey

### **RESIDENT FIGHT DIRECTOR**

U. Jonathan Toppo\*

### **RESIDENT INTIMACY DIRECTOR**

Sarah Lozoff

### **LITERARY MANAGER**

Paul Adolphsen

### **PRODUCTION SCRIPT COORDINATOR**

J. Ching

### **ASSOCIATE DIRECTOR OF ARTISTIC ENGAGEMENT: EDUCATION & COMMUNITY CURRICULUM & INSTRUCTION**

Kirsten Giroux

### **ASSOCIATE DIRECTOR OF ARTISTIC ENGAGEMENT: EDUCATION & COMMUNITY ENGAGEMENT**

Russell Zook

### **ARTISTIC ENGAGEMENT: EDUCATION & COMMUNITY MANAGER**

Millie Annis

### **ARTISTIC ENGAGEMENT: EDUCATION & COMMUNITY/ LITERARY DEVELOPMENT & DRAMATURGY ASSOCIATE**

Raphael Massie

### **ARTISTIC ENGAGEMENT: EDUCATION & COMMUNITY COORDINATOR**

Morgan Lindsay

### **RESIDENT TEACHING ARTISTS**

Kim Euell

Nicole O'Byrne

David Thompson

### **TEACHING ARTIST TRAINEES**

Samuel Campbell

Taya Dixon

### **OSF INSTITUTE FACULTY**

Raphael Massie

Amrita Ramanan

Dawn Monique Williams

### **2019 SCHOOL VISIT PROGRAM ACTORS**

Armando McClain\*

Esther Williamson\*

## **EMERITI**

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 The 1491s  
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 Basil Kreimendahl  
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 E. M. Lewis  
 Lisa Loomer  
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 Dominique Morisseau  
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Mary Kathryn Nagle  
 Lynn Nottage  
 Sara Nović  
 Susan Nussbaum  
 Dan O'Brien  
 Robert O'Hara  
 Jiehae Park  
 Robert Schenkkan  
 Tony Taccone &  
 Jonathan Moscone

UNIVERSES  
 Paula Vogel &  
 Rebecca Taichman  
 Sanaz Toosi  
 Naomi Wallace  
 Rhiana Yazzie  
 Karen Zacarias

*Other Special Commissions*

Luis Alfaro  
 (a co-commission  
 with Magic Theatre)  
 Qui Nguyen  
 Lynn Nottage  
 Cheryl West  
 Chay Yew



*This season, Stitcher Jermaine Broussard and his teammates in the Costume Department created the apparel worn by mermaids, naval officers, pirates, and a host of other characters in Peter and the Starcatcher.*

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 Nataki Garrett  
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 Lavina Jadhvani  
 Rosa Joshi

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 Royer Bokus\*  
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 Preston Butler III\*  
 Catherine Castellanos\*  
 Jade A. Chavis  
 Christiana Clark\*  
 Armando Durán\*  
 Al Espinosa\*  
 Wren Eustis (T)  
 Austin Ewing (T)  
 Taylor Fagins\*\*  
 Delaney Feener  
 Regina Fernandez\*  
 Gabriela Fernandez-Coffey\*  
 Quinci Freeman-Lytle (T)  
 Jeremy Gallardo\*  
 Meme Garcia  
 Tim Getman\*  
 Angela Hernandez (T)  
 Brent Hinkley\*  
 William Thomas Hodgson\*  
 Whitney Diana Holland+  
 Michael J. Hume\*  
 Kate Hurster\*

Galen James-Heskett (T)

Cristofer Jean\*  
 Cyndii Johnson\*  
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 Kevin Kenerly\*  
 Jimmy Kieffer\*  
 Miriam A. Laube\*  
 Dan Lin\*  
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 Nubia Monks\*  
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 Sarita Ocón\*  
 Carla Pantoja\*  
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 Brooke Parks\*  
 Annie Paul\*  
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 Erika Rose\*  
 Rachel Routh (T)  
 James Ryan\*  
 Christopher Salazar\*  
 Betsy Schwartz\*  
 Caroline Shaffer\*  
 Vilma Silva\*  
 Jonathan Luke Stevens\*  
 Erica Sullivan\*  
 Lauren Elizabeth Taylor (T)  
 Lisa Tejero\*  
 Sheila Tousey\*  
 K. T. Vogt\*  
 Delvin Demond Williams

\* Member, Actors' Equity Association, The Union of Professional Actors and Stage Managers In the United States  
 \*\*AEA Professional Theatre Intern + Rex Rabold Fellow

*continued on next page*

Tyrone Wilson\*  
Kate Wisniewski\*  
Rex Young\*  
Caro Zeller\*

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

\*\*AEA Professional Theatre Intern (T) Acting Company Trainee

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Reed Bentley  
Matt Goodrich

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Wesley Apfel\*  
D. Christian Bolender\*  
Jeremy Eisen\*  
Ray Gonzalez\*\*  
TaiReikka L.A.\*  
Molly Norris\*  
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CJ Ochocho

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##### OFFICE COORDINATOR

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Sara Ryung Clement

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##### PRODUCTION MANAGER

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##### SOFTWARE DEVELOPER

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Carolyn Brooks- Waldrop

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##### INTERIM COSTUME DESIGN ASSISTANT

Jacourtney Mountain-Bluhm

##### OVERHIRE COSTUME DESIGN ASSISTANT

Sonia Álvarez

##### COSTUME CRAFT ARTISANS II

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Lito-John Demetita

Betsy Krausnick

Roxana Rameur

Lauren Toppo

##### OVERHIRE COSTUME CRAFT ARTISANS

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Janet Cadmus

##### COSTUME DYER/PAINTER II

Bridget Kraft

##### OVERHIRE COSTUME DYER/PAINTER

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Stephanie Cooper

Vivienne Friedman

Dianna Lee

Elaine McBennett

Rachel Parks

Karen Peterson

Catherine Stump

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Bonnie McKelligott

#### INTERIM SECONDARY CUTTER/DRAPER

Brandon McCowan

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Amber Johnson

Virginia Kilkelly

Muriel Mangual

Delaney Matson

#### MASTER STITCHERS

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Marilyn Langeberg

Jeanne Legrand

Rachel Maxson

Sharla McAndrew

Jennifer Wolff

#### OVERHIRE MASTER STITCHERS

Abdiel Portalatín Pérez

Beth Walker

#### STITCHER II

Andrea Schmatjen

Callie Segotta

Paige Snodgrass

Lindsay Wiegel

#### INTERIM STITCHER II

Ayre Alexander

#### STITCHER I

Jermaine Broussard

Kelly Keiler

Jessie Weigel

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Jacourtney Mountain-Bluhm

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James Goodrich

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##### ASSISTANT MASTER ELECTRICIANS

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##### VIDEO TECHNICIAN

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 Jocelyn Clarke  
 Julie Felise Dubiner  
 Wiley Basho Gorn  
 Amrita Ramanan  
 Isabel Smith-Bernstein

*continued on next page**Scenery Staff, continued*

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 Erin Chesnut  
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 Elib Crist-Dwyer  
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*To learn more about FAIR, go to page 89.*

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Archivist Holly Nowak curates decades of Festival history in OSF's archives.

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**HUMAN RESOURCES DIRECTOR**

Dee Lalley

**HUMAN RESOURCES**

**ASSISTANT/ADMINISTRATOR**

Miyuki Kumai

*continued on next page*

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Christine Leday

Antonio Lyons

**HUMAN RESOURCES CONSULTANT**

Kimberly Nwamanna, SHRM-SCP

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**INFORMATION TECHNOLOGY DIRECTOR**

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**HELP DESK TECHNICIANS**

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**INTERIM DIRECTOR OF MARKETING**

Paula Muncaster Walker

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**INTERIM AUDIENCE DEVELOPMENT ASSOCIATE**

Veronica Cardenas

**AUDIENCE INSIGHT ANALYST**

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**AUDIENCE DEVELOPMENT**

**GROUP SALES MANAGER**

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Tony Hatch

**VOLUNTEER COORDINATOR**

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Awele Makeba

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**WEB COMMERCE MANAGER**

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**PHYSICAL PLANT MANAGER**

Scott Resch

**PHYSICAL PLANT ASSOCIATE**

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Rod Fromholtz

Jon Oerman

Adam Pesak

Mark Severson

Tom Sheets

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**CUSTODIAL SUPERVISOR**

Dane Coefer

**ASSISTANT CUSTODIAL SUPERVISOR**

Eric Beekman

BOB PALESMANI



In October of 2019, actors and teaching artists Esther Williamson and Armando McClain traveled to Rogue River High School, where they worked with the students as part of OSF's School Visit Program.

**LEAD CUSTODIANS**

Juana Delgado  
Erica Morales  
**CUSTODIANS**  
Alexis Sky Condit  
Elias Z. Cranewalker  
Ana Cruz

Antonio Cruz  
Michelle Malfavon  
Maria Mosqueda  
Mercedes Ramirez  
Reynaldo Ramirez  
Travis Smith  
Kai Wilson-Hill

**ACTION SECURITY**

Sidney E. Runyan

**CAROL'S COLORS**

Rod and William Bumgardner

**GARDEN CRAFT**

**(LANDSCAPE MAINTENANCE)**

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**GENERAL CONTRACTOR**

Greg Wallace

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**ASHLAND CHAMBER OF  
COMMERCE VOLUNTEERS**

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**ASHLAND GARDEN CLUB**

Joanie Kintscher, President

**COSTUME SHOP VOLUNTEERS**

Alice Risser, Coordinator

**ALLEN ELIZABETHAN THEATRE  
VOLUNTEERS**

Raleigh Grantham, Coordinator

**OSF WELCOME CENTER  
VOLUNTEERS**

Rose Ann Herrick, Coordinator

**SOROPTIMIST INTERNATIONAL  
OF ASHLAND (BLANKET &  
PILLOW BOOTH)**

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Pillow Booth Co-Chairs,  
Colleen Chambers  
Robbin Pearce

**TUDOR GUILD**

Allan Anderson, President

**TUDOR GUILD GIFT SHOP**

**GENERAL MANAGER/BOOKS/  
STATIONERY/HOME DÉCOR BUYER**

Eileen Polk

**VOLUNTEER COORDINATOR/  
MULTIMEDIA/POSTERS/GENERAL  
MERCHANDISE BUYER**

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**CLOTHING/JEWELRY/FOOD/  
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**CONCESSIONS MANAGER/  
WEB COORDINATOR**

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Dale Gates  
Carolyn Starmer



*Audience Development is committed to building an audience that reflects our nation's diversity in its many expressions. Part of that effort involves participating in multicultural events around the Rogue Valley. The dragon from Snow in Midsummer (2018) could be seen parading through Jacksonville during the 2020 Chinese New Year celebration.*

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