



NEW SWAN

SHAKESPEARE FESTIVAL

— 2022 SEASON —

JULY 8 - SEPTEMBER 3

TENTH ANNIVERSARY SEASON



NEW SWAN THEATER • GATEWAY COMMONS

FESTIVAL ARTISTS BIOS & OTHER RESOURCES

To view all of our
festival's artists bios,
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New Swan's resources
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UCI Claire Trevor | Drama

— 2022-2023 SEASON —

ROMEO & JULIET

by William Shakespeare
directed by **Andrew Borba**
at the **Irvine Barclay Theatre**
OPENS November 10th

BIDDY MASON

by Dana Johnson
directed by **Annie Loui**
at the **xMPL Theatre**
OPENS December 1st

Airness

by Chelsea Marcantel
directed by **Eli Simon**
at the **Claire Trevor Theatre**
OPENS February 4th

MEN ON BOATS

by Jaclyn Blackhaus
directed by **Juliette Carrillo**
at the **Claire Trevor Theatre**
OPENS March 11th

RENT

Music, Lyrics & Book by
Jonathan Larson
directed by **Telly Leung**
choreographed by **Andrew Palermo**
music directed by **Zachary Dietz**
at the **Claire Trevor Theatre**
OPENS June 3rd

The Sweetheart Deal

by Diane Rodriguez
directed by **Sara Guerrero**
at the **Robert Cohen Theatre**
OPENS April 30th

A NOTE FROM THE ARTISTIC DIRECTOR

I'm excited to welcome you back to the New Swan Theater after two years of closure. If our return isn't enough cause for celebration, this is also New Swan's tenth anniversary season! We are focused once again on the undeniable magic of live theater and the joy of sharing Shakespeare's stories with you.

We relish every opportunity we get to dive headfirst into the Bard's words, plots, and characters. We have been sustained and nurtured by *Pericles* and *The Comedy of Errors*; pouring our creative souls into these works has given us reason to hope for better days ahead. In both plays, we encounter families torn asunder, the subsequent search for lost loved ones and, finally, reconciliations when those who were lost are found.

In much the same way, having become accustomed to your presence here in our theater, we were separated for two seasons. Yet here you are again. Just as *Pericles* finds his wife and daughter, just as the twins find their brothers, we've found you. Our theatrical family is complete again. Shakespeare's stories are meant to be shared and we are honored that you are here with us in this circle.

So, let's enjoy this summer season together; our tenth year of sharing the Bard in this one-of-a-kind, mini-Elizabethan theater under the stars. We're grateful for your presence at the Festival and we welcome you with open arms!



 Eli Simon

Eli Simon

Artistic Director & Founder

New Swan Shakespeare Festival

FESTIVITIES & EDUCATIONAL OPPORTUNITIES

For more information and to register for Center events
www.humanities.uci.edu/shakespeare

Summer of Scholarship • Remote Lectures Series

Join us for informal talks that feature the plays of the New Swan season & explore Shakespeare's timeless world.

Wednesday July 20, 5pm - "*Global Foodways in the Age of Shakespeare*"
with guest Dr. Ariane Helou, CalTech

Wednesday, July 27, 7pm - "*Jewish Music in the Age of Shakespeare*"
with guest Cantor Matt Austerklein

Wednesday, August 3, 5pm - "*Twinship & Selfhood in The Comedy of Errors*"
with guest Prof. Kent Lehnhof, Chapman University

Wednesday, August 17, 5pm - "*Shakespeare's Pericles & Forced Migration*"
with guest Robin Kello, UCLA

Wednesday, August 24, 5pm - "*Shakespeare and Sanctuary*"
with guest Prof. Elizabeth Allen, UCI English

Wednesday, August 31, 5pm - "*Why Errors Are Comic*"
with guest Ian Munro, UCI Drama

Shakespeare's Fool

July 26 | 8pm

Jason Feddy has written fresh, modern tunes for most of The Bard's greatest hits. Performed by Feddy's energetic, acoustic guitar driven trio, along with world class actors, Shakespeare's words come to life for today's audiences.

YOUTH COMMUNITY OUTREACH PROGRAMS

OCSA Outreach Night!

August 30

Following the spirit of "*Blaze it Forward*", in collaboration with the Orange County School of the Arts, New Swan will host 100+ students for a free performance/talk back of "*The Comedy of Errors*."

Shadowing Opportunities for Students During August Performances

This Summer, New Swan opens its doors to performing arts students interested in shadowing members of our team backstage. Students will be able to meet and ask questions to our crew, actors, and assistant directors!

For more information on our shadowing availabilities and year-long opportunities please contact our Director of Outreach, Jesús López Vargas at lopezvar@uci.edu

FESTIVITIES & EDUCATIONAL OPPORTUNITIES

Shakespeare and Sacred Texts: A Midsummer Retreat

July 25 - 29

This three-day adventure in text study and the performing arts brings together Shakespeare and the Bible. Participants will attend 3 workshops with visiting Jewish Studies scholar, Cantor Matt Austerklein. The evenings will include lectures, performances, and interfaith meals, including opportunities to attend two plays and a Shakespearean concert at the Swan.

First Folio Friday at the Langson Library

August 19 | 11:15am - 1:30pm

First Folio Friday features an introduction to this historic text, a chance to view UCI's copy up close, and short performances from this year's New Swan plays. English refreshments will be served at 11:15am, our event will start at noon.

Shakespeare Weekend

August 20: *The Comedy of Errors* at Humanities Gateway 1010

1:30 - 2:00pm: Coffee and Socializing

2:00 - 3:30pm: Study of the play with Julia Lupton

4:00 - 5:00pm: Acting demonstration with the Cast and Director, Eli Simon

August 21: *Pericles, Prince of Tyre* at Humanities Gateway 1010

1:30 - 2:00pm: Coffee and Socializing

2:00 - 3:30pm: Study of the play with Julia Lupton

4:00 - 5:00pm: Acting demonstration with the Cast and Director, Beth Lopes

Community Conversations

Immediately following each Friday performance, the actors, director, and Artistic Director will answer any questions you may have. We take delight in these conversations and we hope you will join us after the show on a Friday night!

2022 SEASON PRODUCERS

Kyriacos & Kiley Athanasiou

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Valerie Glass

Patricia & Kenneth Janda

Pamela & Carl Lagoni

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Katie & James Loss

Julia Lupton & Kenneth Reinhard

Michael Oppenheim

Cheryll & Richard Ruszat

Margaret Schneider

Anton & Jennifer Segerstrom

Eugene & Susan Spiritus

Timothy & Jean Weiss

THE COMEDY OF ERRORS

DIRECTOR'S NOTES

A conversation with director Eli Simon and dramaturge Ian Munro

IM: So, Eli, what prompted you to choose this play?

ES: I was looking for just the right comedic piece that would resonate with *Pericles'* theme of family lost and found. *The Comedy of Errors* seemed perfect since it also hinges on the search for loved ones, and how finding your "twin" – that one person in the world that understands you from the inside out – makes you whole again.

IM: So what can our audiences expect with this production?

ES: Well, this is the Bard's purest farce, filled as it is with non-stop shenanigans. My hope is to provide a much-needed laugh-out-loud night in the theater.

IM: You've set this one in the 70's. Any special reason behind this?

ES: In the 70's, the search for self-identity was of paramount importance. It struck me that the four twins could be a Boy Band separated early in life. They have an instinctive need to sing in four-part harmony. Our Ephesus is a boardwalk disco town, replete with the gypsies, quacks, and sex workers that Shakespeare wrote into the play. And Mike Hooker has composed an original funk/disco score.

IM: Would you also say that this theme of finding yourself through connections with other people is particularly potent at this moment in time?

ES: Yes, absolutely. Now and always. This was a motivating objective for many of Shakespeare's most memorable characters: King Lear, Richard III, Macbeth, Romeo, Juliet, and Viola. The Bard knew that lives are meaningless in isolation, that our greatest quest in life is the stability, love, and understanding that others, even strangers in strange towns, can bring. It's a sobering reminder that inclusion – even in Ephesus where foreigners are shunned – is the best path forward. Connection resonates in his final line in the play: "And now let's go hand in hand, not one before the other."

IM: Where do you think Comedy falls in the legacy of Shakespeare's work? Especially considering it was one of his very first plays.

ES: Comedy is certainly as much fun as *A Midsummer Night's Dream*, *As You Like It* and *Much Ado About Nothing*. There are more plot twists, dynamic puns, alliterations, rhyming couplets, and tumbling verse in this one. And it's rhythmically alive, pulses with musical language, and is filled with comedic opportunities for the acting company.

THE COMEDY OF ERRORS

PLOT OVERVIEW

In EPHESUS, a seaside town where the action takes place, a merchant from SYRACUSE, Egeon, is being led to his execution for defying a travel ban. He tells Duke Solinus, the Ephesian ruler, that he is searching for his wife and one of his twin sons, lost years ago in a shipwreck. The other twin, Antipholus of Syracuse, is also searching for his mother and brother. The Duke grants Egeon one day to raise a ransom to save his life.

Also arriving in EPHESUS is the son Egeon has raised, Antipholus, and his sidekick, Dromio. Unbeknownst to them, the missing son lives here and is well-known as Antipholus of Ephesus. He also has a sidekick named Dromio: the twin brother of Dromio of Syracuse.

Antipholus of Ephesus's wife, Adriana, mistakes Antipholus of Syracuse for her husband. She insists he go home with her for dinner. He agrees and leaves his sidekick to guard the door. When Antipholus of Ephesus arrives home, Dromio of Syracuse refuses to let him in.

Antipholus of Syracuse falls in love with Adriana's sister, Luciana, and woos her. Thinking it's her brother-in-law, she is shocked by his flirtatiousness.

Antipholus of Syracuse receives a gold chain that had been bought by his brother. When Antipholus of Ephesus refuses to pay for the chain, he is arrested. Adriana thinks he has gone crazy and has him tied up and locked away. Antipholus and Dromio of Syracuse decide to flee the town, are pursued by Adriana and her cohorts, and claim asylum in an abbey.

Adriana appeals to the Duke to remove her husband from the abbey. Antipholus of Ephesus, her actual husband, breaks free and demands that the Duke punish his wife. Amelia, the Abbess, brings the two sets of twins together. She turns out to be the long-lost wife of Egeus. The Antipholus and Dromio brothers are reconciled with each other and their parents; and everyone celebrates the joyous reunions.

THE COMEDY OF ERRORS

CAST

IN ALPHABETICAL ORDER

DROMIO OF EPHEBUS	ABEL GARCIA
COURTESAN / 1st MERCHANT	ANNELISE HERMSEN
ANTIPHOLUS OF SYRACUSE	EVAN LUGO
DROMIO OF SYRACUSE	GIO MUNGUIA*
SOLINUS / DR. PINCH	GREG UNGAR
ADRIANA	HOPE ANDREJACK
2nd MERCHANT / ENSEMBLE / TWIN'S UNDERSTUDY	JAX DEAN
LUCIANA	KAYLA QUIROZ
ANGELA	MARY MARIE HILL
EMILIA / LUCE	MEG EVANS
EGEON / DR. PAUNCH	SEAN SPANN
OFFICER / BALTHAZAR	SITTICHAJ CHAIYAHAT
ANTIPHOLUS OF EPHEBUS	ROBERT ZELAYA*

*appears courtesy Actors Equity Association



THE COMEDY OF ERRORS

DRAMATURGE
IAN MUNRO

ASSISTANT DIRECTOR
CYBELLE ROSE KAEHLER

SCENIC DESIGNER
EFREN DELGADILLO JR.

LIGHTING DESIGNER
KARYN D. LAWRENCE

COSTUME DESIGNER
KATIE WILSON

SOUND DESIGNER
MEGHAN ROCHE

PROPERTIES DESIGNER
PAM MARSDEN

MUSIC COMPOSITION
MIKE HOOKER

CHOREOGRAPHER
ALLISON EVERSOLL

FIGHT CHOREOGRAPHER
MICHAEL POLAK

PROD. STAGE MANAGER
JOHN PINERO

ASST. STAGE MANAGER
LYLA FLASHMAN

DIRECTOR
ELI SIMON



PERICLES, PRINCE OF TYRE

DIRECTOR'S NOTES

A conversation with director Beth Lopes and dramaturge Julia Lupton

JL: What drew you to this play? Why is it a drama for our times and all times?

BL: I've always loved the fantastical, enormous scope of this play. There are pirates and shipwrecks and songs and resurrections; it's truly wild. And yet, it's still an entirely relatable story featuring a Shakespearean "Everyman." Pericles is lost, literally, figuratively and emotionally. But through his travels, Pericles finds a wife, a child and the most precious gift of all: his own identity as a sovereign and a sojourner. It's a story of love, loss, and faith, but it is also a superb example of the rewards of exploring our vast and varied world. Pericles teaches us that only by experiencing the lives of others can we come to know ourselves - and that there is danger in ignorance. It feels so relevant in this time of polar division while we're all simultaneously craving connection.

JL: This play travels across the Mediterranean. It is surely Shakespeare's vastest play in terms of the sheer number of miles covered and cities visited. How are you handling the themes of place and displacement in *Pericles*?

BL: We're treating each of these locales as completely different genres - an idyllic beach musical, a dark fairytale, and many more. This concept is also reflected in Pericles's costuming. Throughout his adventures, he's stripped of his identity and has to build himself anew from whatever surroundings he finds himself in. Besides being wildly fun, this decision allows us to lean hard on the theme of displacement. Being in a new environment can feel intimidating and alien, but after a time one begins to sense the commonality under the surface.

JL: I am continually awed by the courage, eloquence, and wisdom of Marina. For me, she transcends even Cordelia in the depth of her capacity for compassion and care. What are your thoughts about Marina and her role in this play?

BL: Marina brilliantly merges her parents' talents. Pericles is a leaf in the wind, yet he has a gift for assessing his surroundings and finding his way in strange places. Thaisa, on the other hand, knows how to act on her desires. Realizing she wants to marry Pericles, she makes her intentions known to him. Retreating to the Temple of Diana, she becomes a healer and spiritual leader. Marina, whose name means "born at sea," is able to take in extraordinary (and often horrible) situations, and then use that knowledge to talk her way into the life she wants. Like Miranda and Perdita, Marina represents the future, and that future feels especially bright when we've seen our heroine navigate crises with tenacity, wit, and grace.

PERICLES, PRINCE OF TYRE

PLOT OVERVIEW

The Goddess Diana calls forth Gower to relate the story of Pericles and his family. The story begins in ANTIOCH where King Antiochus offers to marry his daughter to anyone who can solve his riddle. Pericles, a Prince from TYRE, seeks her hand but is horrified the riddle's answer is incest. Pericles flees, knowing Antiochus will try to kill him.

Back in TYRE, Pericles is advised by Helicanus to escape Antiochus's wrath. He ventures to TARSUS, a destitute country ruled by Cleon and Dionyza. Pericles exchanges grain for hospitality thereby saving the nation. Helicanus sends word that Thaliard, an ANTIOCH assassin, is after Pericles and advises him to leave.

After a shipwreck, Pericles is washed up on PENTAPOLIS. Fishermen inform him of a tournament to impress their princess, Thaisa. He competes and his mystery interests Thaisa and her father, King Simonides. Soon, Pericles and Thaisa are married with a baby on the way.

Helicanus announces Antiochus is dead and Pericles must return to TYRE. Pericles and Thaisa bid farewell to PENTAPOLIS. In another storm, Thaisa dies in childbirth and her body is buried at sea. Pericles names the child Marina and leaves her to be raised by Cleon and Dionyza in TARSUS. Meanwhile, Thaisa's body is recovered in EPHESUS and brought back to life by the physician Cerimon. She becomes a priestess at Diana's temple.

Meanwhile, Marina has been raised in TARSUS by Cleon and Dionyza. Jealous of Marina, Dionyza hires Leonine to murder her. Pirates kidnap Marina and sell her to a brothel in MYTILENE. Pericles returns to TARSUS and discovers Marina is dead. In despair, he sets sail.

In MYTILENE, Marina convinces every man to quit Pandar and Bawd's brothel. After Marina sways Governor Lysimachus to her cause, Bawd orders Boulton to rape Marina. Marina converts Boulton too, and he agrees to help her. After sailing aimlessly, Pericles arrives in MYTILENE. Hearing of Pericles's sorrow, Lysimachus sends a now renowned Marina to help him. They discover Marina is Pericles's lost child. Pericles falls asleep and has a vision of Diana beckoning him in EPHESUS. They travel to find Thaisa and the family is reunited.

PERICLES, PRINCE OF TYRE

CAST

IN ALPHABETICAL ORDER

CLEON / KNIGHT	ABEL GARCIA
MARINA	ANNELISE HERMSEN
ESCANES / SERVANT / LYSIMACHUS	EVAN LUGO
LORD / KNIGHT / GENTLEMAN / BOULT	GIO MUNGUIA*
GOWER	GREG UNGAR
THAISA	HOPE ANDREJACK
FISHERMAN / LEONINE / GENTLEMAN	JAX DEAN
THALIARD / LYCHORIDA / BAWD	KAYLA QUIROZ
DIANA / KNIGHT / PHILOMON / PHILOTEN	MARY MARIE HILL
ANTIOCHUS' DAUGHTER / DIONYZA / KNIGHT	MEG EVANS
ANTIOCHUS / SIMONIDES / GENTLEMAN	SEAN SPANN
HELICANUS / PIRATE	SITTICHAJ CHAIYAHAT
PERICLES	RANDOLPH THOMPSON
FISHERMAN / TYRE LORD / SAILOR / PANDAR	ROBERT ZELAYA*

*appears courtesy Actors Equity Association

PERICLES, PRINCE OF TYRE

DRAMATURGE
JULIA LUPTON

ASSISTANT DIRECTOR
LEAH JACKSON

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DIRECTOR
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New Swan Center Co-Director	Julia Lupton
New Swan Center Manager	Deborah Nielsen
Festival Advisor & COVID-19 Compliance Officer	Miriam Mendoza
Festival Prod. Stage Managers	Jesús López Vargas & John Pinero
Festival Assistant Stage Manager	Lyla Flashman

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Festival Choreographer	Allison Eversoll
Festival Dance Captain	Jax Dean
Fight Director <i>The Comedy of Errors</i>	Michael Polak
Assistant Director <i>The Comedy of Errors</i>	Cybelle Kaehler
Assistant Director <i>Pericles, Prince of Tyre</i>	Leah Jackson
Associate Lighting Designer	Nita Mendoza
Assistant Lighting Designer & Master Electrician	Diana Herrera
Associate Scenic Designer	Andrea Corona
Assistant Sound Designer	Pan-Pan Gou
Assistant Costume Designer <i>The Comedy of Errors</i>	Sara Eggar
Assistant Costume Designer <i>Pericles, Prince of Tyre</i>	Melody Hu
Reh. Production Assistant <i>Pericles, Prince of Tyre</i>	Sammie Moore
Reh. Production Assistant <i>Pericles, Prince of Tyre</i>	Yae Eun Yoon
Reh. Production Assistant <i>The Comedy of Errors</i>	Irene Emahiser
Festival Backstage Production Assistant	Sammie Moore

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Department Analyst	Charmayne Durham

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NEW SWAN FESTIVAL PERSONNEL

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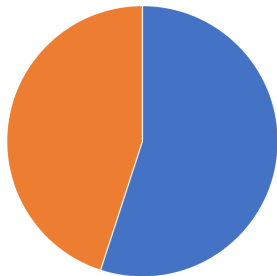
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CTSA Senior Wardrobe Technician	Yengtrang Le
CTSA Senior Theatre Production Supervisor	Teresa Marchand
CTSA Wardrobe Technicians	Pauline Good, Conni Joslin, & Barbara Phillips
Festival Wardrobe Crew Supervisor	Lyla Flashman
Festival Wardrobe Crew	Cybelle Kaehler & Leah Jackson
CTSA Lighting & Electrics Supervisor	Joe Forehand
Festival Master Electrician	Diana Herrera
Light Board Operator	Irene Emahiser
Electricians	Nita Mendoza, Diana Herrera, Jimmy Balistreri & Jacob Nguyen
CTSA Sound Supervisor	Jeff Polunas
Sound Board Operator	Jayde Elizabeth Farmer
Front of House Manager	Miriam Mendoza
Front of House Asst. Manager	Yae Eun Yoo & Gary Levy Tunstall III
Front of House Ushers	Cybelle Kaehler & Leah Jackson
Festival Stage Mngt. Associate	Jessica Keasberry-Vnuk

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Isn't it remarkable that **56%** of **New Swan's** operating costs for our festival, education and outreach initiatives come from community support?

Did you know that it costs \$10,000 for one professional actor, \$12,000 for scenery, \$8,000 for costumes, and \$15,000 for our summer internships?

We would like to thank and recognize those donors who gave generously during the 2019-2020, 2020-2021, and 2021-2022 fiscal years

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- Follow the directions and contact us if you have any questions

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*For more questions or more information, please contact us at
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