



# NEW SWAN

SHAKESPEARE FESTIVAL

— 2024 Season —  
July 9 - August 31

# Twelfth Night

...

# MEASURE FOR MEASURE

*Welcome to our magical  
theater under the stars!*



## ARTISTS BIOS & OTHER RESOURCES

*To view our  
festival's artists bios:*



*To explore all  
of our resources:*



*To sign up for our  
monthly newsletter:*



## 2024 SEASON PRODUCERS

Anonymous Donors • Mary Gilly & John Graham  
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## ORGANIZATIONAL PARTNERS

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Research

**UCI** New Swan  
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**NEW SWAN**  
SHAKESPEARE FESTIVAL

# A NOTE FROM THE ARTISTIC DIRECTOR

Dear Friends and Supporters,

Welcome to New Swan Shakespeare Festival 2024! This marks our twelfth season here on Gateway Commons at the heart of the UC Irvine campus. This summer, we offer you two of Shakespeare's most evocative and brilliant works. On *Twelfth Night's* shimmering sea coast, mutual attraction empowers lovers to discover their soul mates and unlock their own expressive powers. In *Measure for Measure's* gated city, coerced love unravels relationships and tests social bonds. Viola, Olivia, Isabella, and Mariana all face the consequences of losing their brothers and must find their way out of a perilous maze, ultimately becoming the authors of their own stories. Whether you're traveling with us to the Golden Age of Pirates, or modern-day Vienna, we trust you'll enjoy Shakespeare's masterful storytelling as much as we've enjoyed preparing these productions for you.

In addition to our performances, please find information in this program about free events sponsored by the UCI Shakespeare Center, including our pre-show Seminar Series, Shakespeare Weekend, Educator's Day, and First Folio Friday. Also, on Friday nights, please join our artistic team for an informal post-show chat. Here at Swan, Shakespearean performances and scholarship go hand-in-hand; we trust you'll find our festival offerings inclusive, informative, and thought-provoking.

Whether this is your first time visiting our intimate theater-in-the-round, or you've already determined that we're your summer home for Shakespeare under the stars, we welcome you with open arms. Ours is a collaborative art form and your presence here completes our mini-Elizabethan circle. At New Swan, we never take you for granted.

So, thanks, thanks, and ever thanks, my friends. We hope you enjoy these plays. And we look forward to welcoming you back whenever you need to escape the madness, breathe in the night air, and experience the magic of the Bard with us.



**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](http://www.humanities.uci.edu/shakespeare)

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## Summer of Scholarship | Online Lecture Series

For more information and to register for New Swan's Summer of Scholarship special events visit: [www.humanities.uci.edu/shakespeare](http://www.humanities.uci.edu/shakespeare)

**Twelfth Night: Pirates and Epiphanies** with Julia Lupton  
**July 17, 5 - 6pm:** Online via Zoom

Welcome to the pirates' cove! Settle back on your rum barrels and learn about the pirates of Shakespeare's day, the symbolism of light in the darkness, and the true meaning of *Twelfth Night*.

**Measure for Measure: Inside Shakespeare's Prisons** with Chelsea Lee  
**August 7, 5 - 6pm:** Online via Zoom

Come learn with us about bondage and freedom, justice and mercy, and life and death, and the symbolism of prisons in *Measure for Measure*.

**Twelfth Night: Between Mirth and Mourning** with Katie Schubert  
**August 21, 5 - 6pm:** Online via Zoom

Join us us to learn about responses to loss, death, and family separation in Shakespeare's *Twelfth Night* in this online talk by Katie Schubert, New Swan Summer Fellow.

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## Educators' Day | "Sails and Veils in *Twelfth Night*"

**July 25, Noon - 7pm and Performance at 8pm**

Open to current teachers, retired teachers, student teachers, and the teacher-curious. Join us on campus for an afternoon of study of Shakespeare's *Twelfth Night* followed by an acting demonstration with New Swan actors and director Eli Simon. Throughout the day, there will be opportunities to share teaching strategies with fellow teachers. One or two free tickets to that night's performance of *Twelfth Night* are included with your registration to this community event.

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## Shakespeare Weekend

**August 3: *Twelfth Night*** at Humanities Gateway 1010

2:00-3:30pm: Text study with Julia Lupton and Neah Lekan

3:30-4:00pm: Coffee break

4:00-5:00pm: Acting demonstration with the cast and director Eli Simon

**August 4: *Measure for Measure*** at Humanities Gateway 1010

2:00-3:30pm: Text study with Julia Lupton and Neah Lekan

3:30-4:00pm: Coffee break

4:00-5:00pm: Acting demonstration with the cast and director Beth Lopes

# COMMUNITY OUTREACH PROGRAMS

## Community Conversations

Following each Friday performance, the actors and artists 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!

## Shadowing Opportunities for Students During August & September Performances

We are opening our 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 and observe the running of our productions from backstage and the stage manager's calling booth.

## High School Visits | Workshops & Performances September through May

Thanks to our community's continued support of the New Swan Shakespeare Center & New Swan Shakespeare Festival, we are now able to visit high schools in southern California! From empathy and communication workshops, to special performances with New Swan actors, contact our Director of Outreach to see what activity is most fitting for your classroom.

*For more information on our shadowing availabilities and year-long opportunities please contact our Director of Outreach, Jesús López Vargas at [jesus.lv@uci.edu](mailto:jesus.lv@uci.edu)*

## ADDITIONAL THANKS

**Howard Gilman**, Chancellor, UC Irvine

**Hal Stern**, Provost & Executive Vice Chancellor, UC Irvine

**Tiffany López**, Claire Trevor (CTSA) Dean of the Arts

**Don Hill**, Chair Emeritus, Department of Drama

**Joel Veenstra**, Chair, Department of Drama

**Sarah Strozza, Savannah Casey, Fatima Rizvi-Flores**, CTSA Development

**Marcus Beeman**, Department Manager, Department of Drama

**Charmayne Durham**, Department Analyst, Department of Drama

**Thomas Pitcher**, Facilities Project & Planning Specialist, Gateway

**Jaime DeJong, Diana Kalaji, Emily Zheng**, CTSA Marketing & Communications

**Lu Bauer**, Box Office Manager, Irvine Barclay Theatre

**Josh Roberts**, Assistant Box Office Manager, Irvine Barclay Theatre

**Katie Sparks**, Box Office Supervisor, Irvine Barclay Theatre

**David Walker, Robin Darling**, CTSA Box Office

**Sinqui Musto**, Associate Vice Chancellor, UC Irvine Office of Research

**Daniel Nguyen**, Senior Financial Analyst, UC Irvine Office of Research

**Kelly M. Sweet**, Personnel Manager, UC Irvine Office of Research

**Tammy Meyers**, Operations Financial Analyst, UC Irvine Office of Research

Arielle Read, Nancy Saltzman & Greg Roman, Suedine Nakano, Kirk Davis,  
Diane Monchusap, Sabrina LaRocca, Olivia Simon, Dorrie Keough, Joe Keough,  
Gail Lopes, Jim Lopes, Randy Thompson, David Kniffin, Tyler Schoen,  
Cecilia Echeverria, Paul & Diana Sheehan, Merle DeWitt III, Armando Acosta

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UCI Facilities Management • UCI Transportation & Parking • UCI Libraries

# TWELFTH NIGHT

by William Shakespeare

## – ACTING COMPANY –

IN ALPHABETICAL ORDER

MALVOLIO	<b>ABEL GARCIA</b>
ORSINO	<b>ADAM KODA</b>
OLIVIA	<b>ANNA M. FITZGERALD</b>
VIOLA (CESARIO)	<b>ANNELISE HERMSEN</b>
SEBASTIAN	<b>CONNOR SHEEHAN</b>
SIR TOBY BELCH	<b>GREG UNGAR</b>
VALENTINE & OFFICER	<b>IAN BOOTH</b>
FESTE	<b>IRENE EMAHISER</b>
CORAL & BANDIT	<b>MEGAN JANUARY</b>
CURIO & OFFICER	<b>MOMO ASSAD</b>
MARIA	<b>RACHAEL VANWORMER</b>
ANTONIA & FLUTE WENCH	<b>SARAJANE BRADFORD</b>
PEARL & BANDIT	<b>YVONNE DIGIROLAMO</b>
SIR ANDREW & SEA CAPTAIN	<b>ZACH TRENT</b>

**The Wayfairin' Wenches (Band)** | SARAJANE BRADFORD,  
YVONNE DIGIROLAMO, IRENE EMAHISER, & MEGAN JANUARY

## – UNDERSTUDIES –

SIR TOLBY BELCH & SEBASTIAN	<b>ALEJANDRO HERNANDEZ</b>
OLIVIA	<b>GERI-NIKOLE LOVE</b>
VIOLA (CESARIO)	<b>HEATHER LEE ECHEVERRIA</b>
SIR ANDREW & SEA CAPTAIN	<b>IAN BOOTH</b>
ANTONIA	<b>KATE SHEEHAN</b>
FESTE	<b>MEGAN JANUARY</b>
MALVOLIO, ORSINO & SEBASTIAN	<b>SITTICHAJ CHAIYAHAT</b>
MARIA	<b>ZOE ELYSE NAUMAN</b>

DIRECTOR  
**ELI SIMON**

COMPOSER  
**MICHAEL K. HOOKER**

DRAMATURG  
**JULIA LUPTON**

COSTUME DESIGNER  
**KATIE WILSON**

MUSIC CAPTAIN  
**MEGAN JANUARY**

HAIR & MAKEUP DESIGNER  
**JENN DUGAN**

SCENIC DESIGNER  
**ANDREA CORONA**

SOUND DESIGNER  
**AERIK HARBERT**

PROPERTIES DESIGNER  
**PAMELA MARSDEN**

FIGHT DIRECTOR  
**MICHAEL POLAK**

LIGHTING DESIGNER  
**KARYN D. LAWRENCE**

FIGHT CAPTAIN  
**SARAJANE BRADFORD**

WARDROBE SUPERVISOR  
**EMMY HARMON**

PROD. STAGE MANAGER  
**JORDYN McEVOY**

ASST. LIGHTING DESIGNER  
**MAC McDERMOTT**

ASST. STAGE MANAGER  
**CHRISTINE A. ANTARAMIAN**

BACKSTAGE ASM  
**ASIA M. JOAQUIM**

ASSISTANT DIRECTOR **MINGXI SAM SUN**

WARDROBE HEAD **BELL HERNANDEZ**

LIGHTING BOARD OPERATOR **AMELIE DE JESUS**

SOUND BOARD OPERATOR **MEILI MILAN MONK**

FRONT OF HOUSE MANAGER **MIRIAM MENDOZA**

PATRON SERVICES + MEDIA ASSOC. **NADIA GARZA**

PATRON SERVICES / USHER **EDEN AZTLAN**

PRODUCTION COORDINATOR **JESUS LOPEZ VARGAS**

MASTER ELECTRICIAN **MAC McDERMOTT**

SHADOWING APPRENTICES **ALEJANDRO HERNANDEZ,**

**CONNOR SHEEHAN,**

**KATE SHEEHAN, & ZOE NAUMAN**

SUP. CALLING STAGE MANAGER **SAMMIE D. MOORE**

# TWELFTH NIGHT

## – DIRECTOR'S NOTES –

Dramaturg Julia Lupton asks director Eli Simon about his vision for the play.

**JL: You are setting the play in the golden age of pirates. What led you to this decision?**

**ES:** At the top of the play, Shakespeare gives us a shipwreck wherein our heroine, Viola, is washed ashore in a strange land. Illyria is historically set in upper-class garden estates, but I was drawn to the shoreline, where it all begins. Orsino calls Antonia “a notable pirate, a saltwater thief.” We discover they have fought each other in sea battles. Indeed, oceanic references appear throughout the play; if you listen for them, you’ll be surprised at just how salty this tale is. I imagined Orsino as a rum smuggler... and then pirates began to inhabit my dreams.

**JL: You’ve placed the grieving Olivia in a lighthouse, which serves as a beacon to ships at sea. How does this setting fit into your worldbuilding for this production?**

**ES:** This was actually your inspiration, Julia. We were talking about how to situate Olivia in this seafaring world, and you mentioned that she might run the lighthouse. This makes sense on so many levels. Olivia has just lost her father and brother and sworn off all suitors, but the lighthouse is clearly a haven for wayward souls. I imagined her sending beams of light across the darkened waves as a call for love... and the hope for a happier life.

**JL: You have a special relationship to the sea, as a daily swimmer and an immersive photographer of the Pacific Ocean. How has your time in the water seeped into this production?**

**ES:** I often swim to a small inlet called Smuggler’s Cove. I imagined Orsino and his men living in Orsino’s Cove, stealing barrels of rum from shipwrecks. When you swim in the ocean, you’re balanced between two worlds: air and water, life and death. And the sea shimmers. *Twelfth Night* is an opalescent gem of theatrical expression that dissolves music, poetry, swordplay, and mistaken identities in the shifting sea of love.

**JL: A lot of the focus of the play is on the young lovers, but we also have a crew of merry householders who stir up a lot of trouble. Tell us about Sir Toby and Maria.**

**ES:** I think of Sir Toby as a retired pirate who has found refuge in his niece Olivia’s lighthouse. Olivia’s housekeeper Maria has the soul of a pirate and loves Sir Toby for his take-no-prisoners approach to life. They are scalawags at heart, mischief makers through and through. But deep down, remember, Toby has recently lost his brother and nephew. He’s drowning his sadness in rum, distracting himself with cakes and ale, and finding pleasure in tormenting Malvolio, the puritanical keeper of the lighthouse. The merriment is fueled by intense sadness. When the sky is reflected in the ocean, it sparkles with an intense beauty. There’s also an unfathomable world of wonder, and a powerful undertow, lurking just below the surface.

## PLOT OVERVIEW

VIOLA, rescued from a shipwreck, laments the loss of her twin brother, SEBASTIAN, whom she presumes has drowned. She resolves to fend for herself by dressing as a sailor and serving the rum smuggler, ORSINO. ORSINO has been spurned by OLIVIA, keeper of the lighthouse. She has forsworn men while she mourns the death of her brother.

Despite ongoing rejection, ORSINO sends CESARIO (VIOLA in disguise) to woo OLIVIA for him. CESARIO/VIOLA falls in love with ORSINO, and agrees to court OLIVIA unwillingly. OLIVIA is attracted to CESARIO. She sends her proud steward MALVOLIO after CESARIO with a ring. Thus, a genuine love triangle arises between OLIVIA, VIOLA/CESARIO and ORSINO.

TOBY BELCH, MARIA, and ANDREW AGUECHEEK, rowdy residents of the lighthouse, use a letter to trick MALVOLIO into believing OLIVIA loves him. This letter demands that MALVOLIO appear in yellow stockings, cross-gartered, and smiling to show his love for OLIVIA. After he does so, OLIVIA is horrified and MALVOLIO is shut up in the dark as a madman. Meanwhile, VIOLA'S twin brother, SEBASTIAN, having survived the shipwreck, arrives with his sea-captain friend, ANTONIA, a pirate who fought against ORSINO.

ANDREW'S affections for OLIVIA lead him to be jealous of CESARIO, and he declares a duel. TOBY leads ANDREW and CESARIO to believe that their opponents will fight to the death. They both shirk the fight. However, ANTONIA mistakes CESARIO for SEBASTIAN, and defends her friend. She is recognized and arrested. SEBASTIAN is challenged by ANDREW, who thinks he is CESARIO. SEBASTIAN wins the fight and OLIVIA invites SEBASTIAN into the lighthouse, also thinking him to be CESARIO. They are married that night.

MALVOLIO is made to walk the plank and psychologically tortured by MARIA, TOBY and FESTE, the fool. FESTE dresses up as a priest to convince MALVOLIO that he is, in fact, mad. FESTE allows him a pen and paper to write a letter to OLIVIA.

ANTONIA is brought to ORSINO and accuses CESARIO of betrayal. The real SEBASTIAN arrives, and the twins discover they are both alive. FESTE brings MALVOLIO'S letter. MARIA'S letter is revealed to be fraudulent. MALVOLIO departs promising revenge. The union between OLIVIA and SEBASTIAN is approved by all, and ORSINO and VIOLA pledge their love.

# MEASURE FOR MEASURE

by William Shakespeare

## – ACTING COMPANY –

IN ALPHABETICAL ORDER

ANGELO	<b>ABEL GARCIA</b>
LUCIO	<b>ADAM KODA</b>
ELBOW & ENSEMBLE	<b>ALEJANDRO HERNANDEZ</b>
MARIANA	<b>ANNELISE HERMSEN</b>
ENSEMBLE	<b>CONNOR SHEEHAN</b>
ESCALUS	<b>GERI-NIKOLE LOVE</b>
DUKE VINCENTIO	<b>GREG UNGAR</b>
ISABELLA	<b>HEATHER LEE ECHEVERRIA</b>
FRANCISCA & ABHORSON	<b>IRENE EMAHISER</b>
ENSEMBLE	<b>KATE SHEEHAN</b>
OVERDONE	<b>RACHAEL VANWORMER</b>
PROVOST	<b>SITTICHAJ CHAIYAHAT</b>
CLAUDIO	<b>ZACH TRENT</b>
JULIET	<b>ZOE ELYSE NAUMAN</b>

## – UNDERSTUDIES –

PROVOST	<b>ALEJANDRO HERNANDEZ</b>
ISABELLA	<b>ANNA M. FITZGERLAD</b>
CLAUDIO	<b>CONNOR SHEEHAN</b>
ELBOW	<b>IAN BOOTH</b>
OVERDONE	<b>MEGAN JANUARY</b>
LUCIO	<b>MOMO ASSAD</b>
JULIET	<b>KATE SHEEHAN</b>
ESCALUS	<b>SARAJANE BRADFORD</b>
FRANCISCA & ABHORSON	<b>YVONNE DIGIROLAMO</b>
ANGELO & DUKE VINCENTIO	<b>ZACH TRENT</b>
MARIANA	<b>ZOE ELYSE NAUMAN</b>

DIRECTOR  
**BETH LOPES**

COSTUME DESIGNER  
**KATHRYN POPPEN**

DRAMATURG  
**NEAH LEKAN**

SOUND DESIGNER  
**AERIK HARBERT**

SCENIC DESIGNER  
**ATRIA PIROUZMAND**

LIGHTING DESIGNER  
**NITA MENDOZA**

PROPERTIES DESIGNER  
**PAMELA MARSDEN**

FIGHT DIRECTOR  
**MICHAEL POLAK**

PROD. STAGE MANAGER  
**SAMMIE D. MOORE**

WARDROBE SUPERVISOR  
**EMMY HARMON**

ASST. STAGE MANAGER  
**ANNIE MULVIHILL**

ASST. LIGHTING DESIGNER  
**MAC McDERMOTT**

BACKSTAGE ASM  
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PATRON SERVICES / USHER **EDEN AZTLAN**

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MASTER ELECTRICIAN **MAC McDERMOTT**

SHADOWING APPRENTICES **IAN BOOTH, MEGAN JANUARY,  
MOMO ASSAD, & YVONNE  
DIGIROLAMO**

SUP. CALLING STAGE MANAGER **JESUS LOPEZ VARGAS**

STAGE MANAGEMENT MENTOR **MIRIAM MENDOZA**

additional music "Curses" by The Crane Wives  
used with permission of the artists

# MEASURE FOR MEASURE

## – DIRECTOR'S NOTES –

*A conversation with director Beth Lopes and dramaturg Neah Lekan*

**NL:** This play will be new to much of our audience. Why *Measure for Measure*, and why now?

**BL:** This is definitely one of Shakespeare's most problematic plays, in pretty much every sense: the structure of the play is often uneven and the subject matter is MESSY. But, in that confusion is where the heart and the now of this play lives. This is a morally murky world where authority isn't wielded by the deserving, and the law doesn't provide justice. It is, unfortunately, a story that's far too familiar, but it allows us to grapple with the complexities of our own world.

**NL:** You've chosen to set this already familiar story in a modernized world. How do you see your Vienna?

**BL:** It felt important that our audiences see this world as one not relegated to the distant past. In fact, if we're not careful, it could be our future. This play asks a lot of challenging questions: When has legislating morality gone too far? How can the law be absolute when laws are crafted by people with biases and blind spots? And, maybe the question most central to our production, how does a person function in a society that was not built by or for them? It's much easier to avoid these hard questions if you can dismiss the setting as archaic. I didn't want to let any of us off the hook!

**NL:** This world is painfully not by and for women. How do our female characters confront its inequities and iniquities?

**BL:** This question is truly at the center of our production. I do think Shakespeare has created a lot of agency for his female characters through the power of their speech. Isabella is incredibly forceful in her arguments, and even the bereft Mariana shows tremendous bravery at the play's conclusion. That being said, Shakespeare was writing in a Renaissance context and the production can do a great deal to bridge the gap between his world and ours. For us, the male characters of Pompey and several Friars are absorbed into the roles of Mistress Overdone and Sister Francisca, respectively, and Escalus has also been translated into a female character. These sorts of changes allow for more female presence and perspective, essentially elevating our female artists (myself included) to co-authors of their own narratives.

## PLOT OVERVIEW

Vienna is riddled with crime and corruption. DUKE VINCENTIO, who has been in power for many years, leaves town urgently, placing ANGELO, a deputy, in charge. The DUKE does not actually have to leave, and disguises himself as a friar in order to observe his city and ANGELO's leadership.

The rigid and morally unwavering ANGELO enforces long-dormant laws, including sentencing CLAUDIO to death for having sex with his fiancée JULIET. CLAUDIO's friend LUCIO, a law-bender and patron of MISTRESS OVERDONE's brothels, reaches out to CLAUDIO's sister, ISABELLA for help. ISABELLA is a novice nun on the precipice of becoming a full sister.

After hearing of her brother's plight, ISABELLA goes to ANGELO to beg for CLAUDIO's life. They engage in a fiery discourse over the balance of law and mercy, and ANGELO, after initially refusing to pardon CLAUDIO, tells ISABELLA he will release her brother if she has sex with him.

ISABELLA visits CLAUDIO and tells him about ANGELO's shocking proposal. CLAUDIO is outraged but begs ISABELLA to save him. Leaving the prison, ISABELLA runs into the disguised DUKE who tells her about ANGELO's former fiancée MARIANA: ANGELO had abandoned his engagement to MARIANA after she lost her dowry (and her brother) in a shipwreck. The DUKE formulates a plan for MARIANA to meet ANGELO disguised as ISABELLA in order to save CLAUDIO. MARIANA, still in love with ANGELO, agrees and the plan is carried out.

The next morning, the DUKE waits with the keeper of the jail, PROVOST, to hear word of CLAUDIO's pardon, but the pardon never comes. ANGELO, fearing CLAUDIO will revenge what was done to his sister, orders PROVOST to go forward with the execution, and send him CLAUDIO's head. The DUKE and PROVOST arrange for the head of another prisoner who died that morning to be sent to ANGELO instead. Still dressed as a Friar, the DUKE tells ISABELLA that her brother was executed and advises her to complain to the returning DUKE.

The DUKE "arrives" in his regular clothes and ISABELLA demands justice for ANGELO's actions. The DUKE feigns disbelief to test how ANGELO and his other deputy ESCALUS react. Eventually the DUKE reveals that he was the Friar and demands that ANGELO marry MARIANA before he is executed. MARIANA begs for ANGELO's life, eventually enlisting ISABELLA to help her. The DUKE allows ANGELO to live, reveals that CLAUDIO is alive, and bids ISABELLA to marry him.

# NEW SWAN FESTIVAL PERSONNEL

## NEW SWAN FESTIVAL & CENTER LEADERSHIP

New Swan Festival Artistic Director & New Swan Center Co-Director	Eli Simon
New Swan Festival Dramaturg & New Swan Center Co-Director	Julia Lupton
New Swan Festival Associate Artistic Director & Casting Coordinator	Beth Lopes
New Swan Festival Associate Artistic Director	Greg Ungar
New Swan Festival Production Coordinator	Jesús López Vargas
New Swan Festival Associate Production Coordinator	Miriam Mendoza
New Swan Center Financial Officer, UC Irvine Office of Research	Daniel S. Nguyen
New Swan Apprenticeship Acting Mentor	Heather Lee Echeverria
New Swan Festival Prod. Stage Managers	Jordyn McEvoy & Sammie D. Moore

## PRODUCTION & CREATIVE TEAM

Dramaturg   <i>Twelfth Night</i>	Julia Lupton
Dramaturg   <i>Measure for Measure</i>	Neah Lekan
Assistant Stage Managers   <i>Twelfth Night</i>	Christine Antaramian & Asia Joaquim
Assistant Stage Managers   <i>Measure for Measure</i>	Annie Mulvihill & Jordyn McEvoy
Festival Fight Director	Michael Polak
Assistant Director   <i>Twelfth Night</i>	Samantha Sun
Assistant Director   <i>Measure for Measure</i>	Phone Tha
Assistant Lighting Designer & Master Electrician	Mac McDermott
Wardrobe Supervisor	Emmy Harmon
Makeup Artist, Wardrobe Head/Run Crew Intern	Bell Hernandez
Sound/Lighting Board Ops, Run Crew Interns	Amelie de Jesus & Meili M. Monk
Front of House Manager	Miriam Mendoza
Patrons Services & Media Associate, Interns	Nadia Garza & Jeyna Lynn Gonzales
Patrons Services, Intern	Eden Aztlán
Assistant Casting Coordinator	Jessie Marie Bender
Media & Development, Acting Apprentices	Ian Booth & Kate Sheehan
Stage Management, Acting Apprentices	Alejandro Hernandez & Megan January
Lighting & Sound, Acting Apprentices	Yvonne DiGirolamo & Zoe Nauman
Wardrobe, Hair & Makeup, Acting Apprentices	Connor Sheehan & Momo Assad

## CENTER EDUCATION, OUTREACH & SPECIAL EVENTS

New Swan Center Co-Director & Seminar Series Director	Julia Lupton
New Swan Center Outreach Director & Administrator	Jesús López Vargas
New Swan Graduate Fellows	Kathryn Schubert, Chelsea Lee & Saiham Sharif
New Swan Center Intern	Jessica Anne Rosenow
New Swan Center Teaching Artists	Erika Clark, Logan Brubaker, Yvonne DiGirolamo, Heather Lee Echeverria, Meg Evans, Abel Garcia, Annelise Hermsen, Crystal Kim, Kate Sheehan & Robert Zelaya

## BOX OFFICE at IRVINE BARCLAY THEATRE

Box Office Manager	Lu Bauer
Assistant Box Office Manager	Josh Roberts
Box Office Supervisor	Katie Sparks

# NEW SWAN FESTIVAL PERSONNEL

## DEAN'S OFFICE | CLAIRE TREVOR SCHOOL of the ARTS (CTSA)

Claire Trevor Dean of the Arts	Tiffany López
Executive Assistant to the Dean	Anna Forman
Assistant Dean	Jason Valdry
Facilities Manager / Director of Space Planning	Jeff Stube
Senior Director of Development	Sarah Strozza
Associate Director of Development	Fatima Rizvi-Flores
Development Coordinator	Savannah Casey

## MARKETING & COMMUNICATIONS

CTSA Senior Director of Marketing and Communications	Jaime DeJong
CTSA Senior Communications Specialist	Diana Kalaji
CTSA Multimedia Specialist	Emily Zheng
CTSA Box Office Manager	David Walker
Festival Graphic Designer & Media Coordinator	Jesús López Vargas
Festival Social & Visual Media Associates	Nadia Garza & Jeyna Lynn Gonzales
Festival Media & Development Apprentices	Ian Booth & Kate Sheehan
Festival Website Designer & Manager	Amber Wade
Festival Stage & Event Photographers	Paul Kennedy & Swan Media Team

## CTSA DEPARTMENT of DRAMA OFFICE

Department Manager & New Swan Financial Officer	Marcus L. Beeman
Department Analyst	Charmayne Durham

## CTSA PRODUCTION & ARTISTIC TEAMS

New Swan Theater Structure Designer	Luke Cantarella
CTSA Production Manager	Matthew Chandler
CTSA Production Coordinator	Ramzi Jneid
UCI Gateway Facilities Manager	Thomas Pitcher
CTSA Technical Director	William Kingsburry
CTSA Properties Shop Supervisor	Pamela Marsden
Festival Associate Prop Artisans	Andrea Corona & Atria Pirouzmand
CTSA Production Scenic Artist	Christine Salama
CTSA Shop Foreman	Geronimo Guzmán
CTSA Master Carpenter	Cat Kerr
Festival Production Studio Technicians	Sam Manning, Colt McGuire Kristen Squires & Andrew Staton
CTSA Costume Shop Supervisor	Jenn Dugan
CTSA Senior Wardrobe Technicians	Yentrang Le & Teresa Marchand
Festival Wardrobe Technicians	Denise Barry & Pauline Good
CTSA Sound Supervisor	Mike Ritchey
CTSA Lighting & Electrics Supervisor	Joe Forehand
Festival Master Electrician	Mac McDermott
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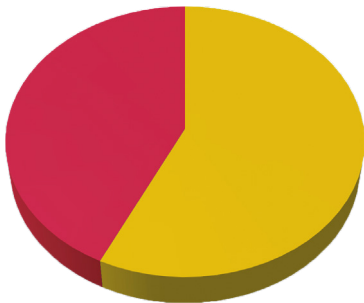
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**DONOR SUPPORT | 58%**

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It's remarkable that 58% of New Swan's operation and production costs for our festival, outreach, and research are backed by our community's support!

Did you know that in 2024 it costs up to \$10,000 to hire one professional actor, \$25,000 for scenery and props, \$28,000 for costumes, \$45,000 for our year-long community programs, and \$65,000 just to move and install our theater every year?

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*These lists represent generous gifts, pledges, and pledge payments made between July 1, 2023 and June 30, 2024. Please accept our apologies for any errors or omissions in this list.*

**For questions, please contact [ctsdevelopment@uci.edu](mailto:ctsdevelopment@uci.edu)**

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## DIGITAL PROGRAM

### CONTACT US

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University of California, Irvine  
Claire Trevor School of the Arts  
Department of Drama  
249 Drama  
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### BOX OFFICE

949.854.4646 | tickets@thebarclay.org  
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### FIND US ON

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*The New Swan team respectfully honors and recognizes the original and current caretakers of this land, water, and air: **The Kizh, Acjachemen, Tongva, and Payómkawichum** peoples and all their ancestors and descendants, past, present, and future.*

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