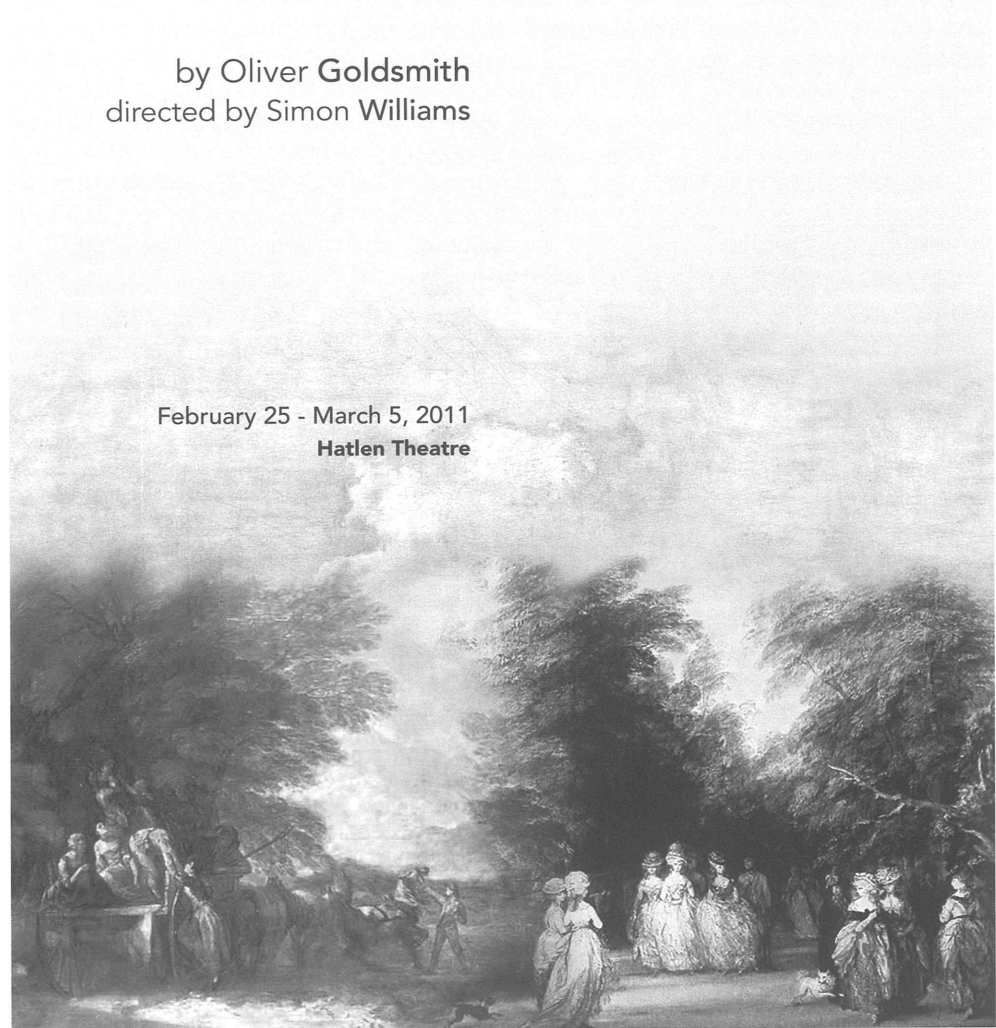


# She STOOPS<sup>to</sup> CONQUER

by Oliver Goldsmith  
directed by Simon Williams

February 25 - March 5, 2011  
**Hatlen Theatre**



# She STOOPS to CONQUER

by Oliver Goldsmith

Director - Simon Williams  
Scenic Designer - Nayna Ramey  
Costume Designer - Ann Bruice  
Lighting Designer - Michael Klaers  
Assistant Director - Kellyn Johnson  
Dramaturg - Rachel Wolfe  
Stage Manager - Katie Williams

## CAST

(in order of appearance)

MRS. HARDCASTLE ..... Kelsey Foltz  
HARDCASTLE ..... Robert Torres  
TONY LUMPKIN ..... Dylan Hale  
KATE HARDCASTLE ..... Tarah Pollock  
CONSTANCE NEVILLE ..... Jennifer Michaels  
BET BOUNCER ..... Megan Caniglia  
MASTER SLANG/SIR CHARLES MARLOW ..... Brian Bock  
MR. MUGGINS/ROGER ..... Patrick Arter  
DRINKER/GERTRUDE ..... Jamie Perkins  
LANDLADY ..... Allie Granat  
DRINKER/BRIDGET ..... Ashley Hunter  
PIMPLE ..... Nicole Abramson  
DIGGORY ..... Jak Watson  
MARLOW ..... Merlin Huff  
HASTINGS ..... Nico Kiefer  
JEREMY THE FOOTMAN ..... Ian Watson

The action is set in the English countryside in the middle of the 18th century.  
It takes place over a single night.

*There will be one 15-minute intermission.*

*The Department of Theater & Dance dedicates this production to Jon and Lillian Lovelace.*

Incidental music arranged and performed by Patrick Lindley  
Music by F. Couperin, J.P. Rameau, G.P. Telemann, and W.A. Mozart

## A NOTE FROM THE DIRECTOR

A few months before *She Stoops to Conquer* was staged at Covent Garden in June 1773, Oliver Goldsmith published an influential essay on comedy in which he criticized the theatre of his time for its obsession with “sentimental comedy” which focused on the sensitive romantic lives of the affluent classes of London. In its place, Goldsmith advocated a comedy that made audiences laugh. Because of this, *She Stoops* has conventionally been regarded as a return to the “laughing comedy” of the earlier English Restoration period.

But this labeling is perhaps too facile. For a start, it is unclear whether “sentimental comedy” was practiced as widely as Goldsmith claimed, and, if it was, Goldsmith was not exactly unsympathetic to its values. More importantly, however, in *She Stoops* Goldsmith did not, like his great contemporary Richard Brinsley Sheridan, go back to the comedy of manners that was characteristic of the Restoration. Instead he wrote a play that was strikingly modern in its form and idiom. Although there are passages of social satire in *She Stoops* – as for example in the magnificent comic creation of Mrs Hardcastle—the play does not aspire primarily to criticize London high society. Rather, through the uncommonly extended and skillful unfolding of one joke, about a young man, Marlow, mistaking the house he is staying in for an inn, Goldsmith anticipates a mode of comedy that is most familiar to us today, the situation comedy. This means that his dialogue, unlike that of the Restoration dramatists or of his own contemporary Sheridan, is not composed of long speeches by characters who are mainly concerned to display their wit to their fellow characters and the audience. Rather, everything that is said contributes directly to the developing action. His dialogue flows with a conversational ease in which meaning lies as much between or beneath the words as it does within them. Nowadays we call this “sub-text”.

The ethos of Goldsmith’s dramatic world is also very different from that of the Restoration comedy of manners, which usually presented social life as necessarily competitive. In Goldsmith’s famous novel, *The Vicar of Wakefield*, competitive values are decisively rejected as he paints, in the warmest of colors, the simple life of small rural communities that are self-sufficient in all their needs. The rural landscape in this novel clearly displays the influence of another of Goldsmith’s contemporaries, the French philosopher Jean-Jacques Rousseau. Indeed, Goldsmith’s writings, like Rousseau’s, could be interpreted as a harbinger of the incipient Romantic movement; they might even constitute its first wave. Such values are reflected in *She Stoops*, though it is not a utopian play. In this comedy in which various social forces are in conflict -- urban versus rural ways of living, the old versus the new -- Goldsmith does not hold up one style of life over another up for our admiration. Nevertheless, as the action progresses, one senses that Rousseau’s ideal of simple “natural man” may not have been far from Goldsmith’s mind as he composed it. As Marlow and Kate Hardcastle gradually cast aside their inhibitions and their masks, they transcend the values of the city and the countryside to achieve a relationship that is founded on perceptions of “refined simplicity, courageous innocence, and conscious virtue”, qualities that were central to both Rousseau’s and Goldsmith’s idea of a properly founded society. It is these qualities that we hope we have given expression to in this production of *She Stoops to Conquer*.

-SIMON WILLIAMS, Director

## A NOTE FROM THE DRAMATURG

*She Stoops to Conquer* is widely known as Oliver Goldsmith's dramatic masterpiece. Goldsmith, not only a playwright but an author of all stripes, was born and raised a country boy in Ireland, the son of an Anglican clergyman. He received a good education as a youth and attended Trinity College, Dublin, from which he graduated shortly after the death of his father. Unsure of what to do with himself, Goldsmith tried a staggering number of professional avenues: law, medicine, the clergy, private tutoring, wandering musician—he even tried to emigrate to America at one point, but missed his ship. All of these prospective professions fell flat, most before they even got off the ground. He spent some time traveling through Europe, paying his room and board by playing the flute. When at last he returned to the British Isles, he settled in London and finally found his calling as an author of all sorts. In the remainder of his life, he wrote for newspapers, magazines, periodicals, and publishers; his works included poetry (*The Traveller*), novels (*The Vicar of Wakefield*), essays (*The Citizen of the World*), articles (*An Enquiry into the State of Polite Learning in Europe*), histories (*The Natural History*), translations (Jean Marteilhe of Bergerac's *Memoirs*), children's books (*The History of Little Goody Two-Shoes*), and, of course, plays (*The Good Natur'd Man* and others alongside tonight's entertainment). He was a founding member of London's "Gentlemen's Club," a literary circle including other writers as well-known as Samuel Johnson. Despite his popularity among his contemporaries, Goldsmith always had problems with money and lived most of his life hand-to-mouth. He died in his mid-forties in 1774, just one year after the enormously popular first production and publication of *She Stoops to Conquer*.

The time in which Goldsmith lived and wrote was one of an England in flux. What had formerly been a largely agricultural society was rapidly giving way to an economy based on industry, trade, service, and other hallmarks of what we now consider a modern economic structure. People were more mobile, both physically (as the government dedicated itself to improving roads) and socially, with the rise of a moderately wealthy middle class. Marriage conventions, too, were changing: where formerly marriages had been strictly arranged to the advantage of wealth, property, and family connections, the arranged marriage began to lose popularity in the face of the concept of romantic, companionate marriage. Goldsmith's play captures a moment right at the time when arranged marriage was on the decline and romantic marriage was on the rise—but arrangement was not yet gone and romance was not yet of primary importance. The two young couples of this play, and their parents both present and absent, find themselves mixed up in a world where romantic love, parental approval, class, wealth, and tensions between city and country customs must all come together into a harmonious whole before they can find their happy endings. Yet, strangely enough, these problems and mix-ups, with their distinctly 18th century flavor, make for good viewing, good laughs, and a sympathetic plot even today. Perhaps that is why *She Stoops to Conquer* continues to be the one work by which Oliver Goldsmith remains well-known into the 21st century.

-Rachel Wolfe, Dramaturg

## PRODUCTION BIOGRAPHIES

**Simon Williams** (Director) has directed several operas at UCSB, including *The Turn of the Screw*, *La finta giardiniera*, *Werther*, *Hansel and Gretel*, *The Gondoliers* and *Così fan tutte*. His production of J.B. Priestley's *Time and the Conways* in the Hatlen Theatre in 2009 won a Santa Barbara *Independent* award. He is widely recognized as an authority on the history of acting and Shakespearean performance, as well as on opera as drama and on the history of operatic staging. He has lectured worldwide on Wagner, having served as English-language audience lecturer at the Bayreuth Festival, and he has spoken on operas by Bartok, Berlioz, Bizet, Britten, Mozart, Puccini, Richard Strauss, and Verdi at opera houses and opera guilds throughout the world. He has served for several years as the *Opera News* critic for Los Angeles and Santa Fe. He is the author of four books on German theatre and opera, the co-editor of the first *History of German Theatre* in English (Cambridge 2008), and is currently chief editor of the forthcoming *Cambridge World Encyclopedia of Stage Actors and Acting*. He is a professor and chair of the Department of Theater and Dance.

**Nayna Ramey** (Scenic Designer) design work includes productions at The Intiman Theatre/Seattle; Idaho Shakespeare Festival; Great Lakes Theatre Festival/Cleveland; American Players Theatre/Spring Green, Wisconsin; History Theatre/St Paul, Minnesota; Chanhassen Theatres/Minnesota; Shakespeare Santa Cruz; Kansas City Repertory Theatre/Missouri; Indiana Repertory Theatre; Milwaukee Repertory Theatre; Mixed Blood Theatre/Minneapolis.

**Anne Bruice** (Costume Designer) Recent UCSB theater design credits include: *How I Learned to Drive*, *Iphigenia 2.0*, *Kingdom City*, *Rabbit Hole*, *Seagull*, *Reckless*, *Plumfield Iraq*, *Idiot's Delight*, *Woyzeck*, *By the Bog of Cats* and *Pentecost*. UCSB dance designs include Christopher Pilafian's *Oracle*, *Circuits*, *Dance For An Unknown Occasion*, *Between Thoughts*, Kiara Kinghorn's *Follow Me*, *Moon*, and co-designing Christina McCarthy's *Love*, *Petrushka*. Locally she has designed *Night of the Iguana*, *All My Sons* and *Driving Miss Daisy* (Ovation Nominee) for the Rubicon Theatre, as well as *Enchanted April* and *The Beard of Avon* (Indy Award) for Santa Barbara City College Theatre Group. Designs for Ballet Santa Barbara include: *Les Petits Ballets*, *Terra Incognita*, *Downtown Time*, *Slow Dance* and *Remember Me*. Recent design credits include: *Take Me Out* for Ensemble Theatre Company, *A Christmas Carol* for The Granada, and *Dancing Here Now* for Santa Barbara Dance Theatre. Regionally and nationally Ann has designed 17 productions for South Coast Repertory including *Philadelphia Story* and *You Can't Take It With You* (Los Angeles Drama Critic's Circle Awards), *Hay Fever*, *Blithe Spirit* and *New England* (Drama Logue Awards). Ms. Bruice has also designed for The Mark Taper Forum, American Conservatory Theater, Pasadena Playhouse, Los Angeles Theater Center, Manitoba Theater Center, San Jose Repertory, New Mexico Repertory, Philadelphia Theater Company, and the Grove Shakespeare festival. Ann spent five seasons (110 episodes) designing the TV series *Babylon 5*, garnering an International Cult Television Award. She holds an M.A. in Drama from UCSB and an M.F.A in Costume Design from Cal Arts, has taught at both UC Irvine and UCSB, is a member of both USA and CDG. Ann is most rewarded by the gift of raising her inspiring son Michael.

**Michael Klaers** (Lighting Designer) is delighted to return to UCSB, where he has designed *Biederman's Match*, *Kingdom City*, *La Ninera: The Nursemaid*, *Time and the Conways*, *Melancholy Play* and *Plumfield, Iraq*. His work has also been seen at Idaho Shakespeare Festival, Milwaukee Repertory Theatre, Great Lakes Theater Festival, Portland Stage Company, Shakespeare Festival of St. Louis, Indiana Repertory Theatre, Shakespeare Santa Cruz, Pacific Conservatory of the Performing Arts, Missouri Repertory Theatre, the Guthrie Theater, Madison Repertory Theatre, The Cricket Theatre, Mixed Blood Theatre, among others. He is also the Lighting Designer for the very funny *Triple Espresso*, which has played in over 30 cities in the US, plus the West End, Belgium, Germany, Ireland, and Canada.

**Patrick Wells Lindley** (Musician) received two Masters degrees in Harpsichord and Musicology from the New England Conservatory of Music, Boston, Massachusetts. He was the first harpsichordist to receive the prestigious Beebe Award for European study/travel, working with Nadia Boulanger (Paris) and Gustav Leonhardt (Amsterdam), and has played recitals throughout the U.S. and Europe. As a composer, he has written for dance and film, composed choral, theater, chamber and keyboard works. Wells Lindley is currently principal musician for UCSB's department of Theater and Dance, providing original music for six previous productions.

**Kellyn Johnson** (Assistant Director) is a PhD Student in the Department of Theater and Dance studying the work of American feminist directors. She pursued her Master of Arts at The Royal Academy of Dramatic Art and King's College London with an emphasis in Directing. At UCSB she has directed *The White Uniform*. Favorite productions include Shakespeare's *R&J*, *One Hundred Women*, *The Secrets of the Walls*, *Filius Gertronus*, *Death of a Salesman* and the devised work *Desire=Destruction*, which resulted from a workshop with secondary school students on alternative stagings and political theatre.

**Rachel Wolfe** (Dramaturg) is a first-year M.A./Ph.D. graduate student in the Department of Theater and Dance. She received her B.A. in Theatre Arts and Spanish from the University of Puget Sound in 2009. She has been consistently involved in theater since elementary school, and has served in a number of capacities, including director, actor, producer, electrician, scenic artist, house manager, and, of course, dramaturg. She is a co-founder of Handwritten Productions, a Seattle-based theater company with which she directed a production of Shakespeare's *Troilus & Cressida*. *She Stoops to Conquer* is her first production with UCSB Theater and Dance.

**Katie Williams** (Stage Manager) is in her fifth and final year at UC Santa Barbara. She is majoring in Dramatic Arts with a minor in Italian Language. *She Stoops to Conquer* is her first experience stage managing. She is extremely happy to have finally found her place backstage and hopes this is only the beginning. Thanks to everyone who has put in countless hours of work on this show.

#### CAST BIOGRAPHIES

**Nicole Abramson** (Pimple) is a sophomore in the BFA acting program here at UCSB. She's had the pleasure of being in *Mountain Language*, and a Commedia Shakespeare production entitled *McBeth*. *She Stoops to Conquer* is her first show on the Hatlen stage and she could not be more excited to be a part of it. Many thanks to her family and friends for their constant support

and Simon, Kellyn, and the incredible cast and crew for making this such a fun and inspiring experience.

**Patrick Arter** (Mr. Muggins/Roger), freshman, is making his UCSB Theater Department Mainstage debut. Previous credits include Daddy in Edward Albee's *The American Dream*, Actor One in A. R. Gurney's *The Dining Room*, and Leon Tolchinsky in Neil Simon's *Fools*. Arter is incredibly thankful for this chance he has been given to perform on the Hatlen stage, and is looking forward to three more years of working with the talented actors and driven faculty of UCSB's Theater program.

**Brian Bock** (Master Slang/Sir Charles Marlow) Sex: male. Height: 6'3". Eyes: blue. Hair: brown. Class: junior. Weight: 165. Blood: O-. Shoe: 13. Sign: Virgo. Body type: skeletal. Cereal: Golden Grahams. Occupation: König der Grammatik. Quiznos: toasted. IQ: over 9000. Hobbies: video gaming & stooping to conquer.

**Megan Caniglia** (Bet Bouncer) is a sophomore in the BFA program here at UCSB and was recently seen in *The Vagina Monologues*. *She Stoops to Conquer* is her first show on the Hatlen stage and she is stoked to be a part of it! A hearty thank you to her family, roommates, and everyone who worked on making this a wonderful production. Enjoy!

**Kelsey Foltz** (Mrs. Hardcastle) cannot believe she's this close to graduating. A senior in the BFA program, you may have seen her previously as Angustias in *The House of Bernarda Alba*, Viola in *Twelfth Night*, Betty in *True Love*, Natalia Stepanovna in *The Marriage Proposal*, Female Actor in *This is a Play*, and Emilia/Dorcas in *The Winter's Tale*. After graduating this Spring, Kelsey hopes to pursue an MFA in acting and continue a career in theater. She'd like to thank Simon for giving her this chance to play such a fantastic and exuberant role, Kellyn for keeping her from slouching, the cast and crew, Jak for keeping her sane and smiling, and her loving family, amazing friends, and talented classmates. She'd like to dedicate this performance to Lorely, with love.

**Allie Granat** (Landlady) is a junior in the BFA. Most recently she has had the pleasure and joy of performing in the 20th Annual Monologue Festival and *How I Learned to Drive*. *She Stoops to Conquer* is her first show in the Hatlen Theater and she is honored to be a part of it. She'd like to thank Simon, Katie, the wonderful cast, and her incredibly supportive family and friends. Cheers to the sprightly and fun world Oliver Goldsmith has created!

**Dylan Hale** (Tony Lumpkin) is excruciatingly excited to be working on such a beautiful show in the Hatlen! A junior in the BFA, he was most recently seen as transvestite hairdresser Red Dicks

in Chuck Mee's *True Love*, Capulet in *Romeo and Juliet*, and Fichetto/Pauly in *McBeth: A Commedia Shakespeare*. Thanks to Simon and Kellyn for their trust and tutelage, the faculty for everything, and the family for their endless love and support. To the cast and crew: You inspire me beyond belief. To the audience: Ecod! Welcome and enjoy.

**Merlin Huff** (Marlow) Last year, Merlin completed his Bachelor of Fine Arts in Acting training here at UCSB. Prior Experience: Merlin was an intern at Shakespeare Santa Cruz in their 2008 season. You may have recently seen Merlin in his first professional production: *Curse of the Starving Class* (Wesley). UCSB credits include: *Iphigenia 2.0* (First Soldier), *Kingdom City* (Luke Overbey), *Seagull* (Treplov), *Reckless* (Tom/Tom Jr.), *Angels in America* (Joe Pitt). Merlin was also in the self-produced *Boys' Life* (Don) and *Constance's Studio* (Constance). This year is Merlin's fifth and final year at UCSB, during which he is studying for his second major – a BA in Philosophy. Merlin is incredibly grateful to girlfriend Joelle for her encouragement and support, to his sister for her undying admiration, and to his father for his love. Thank you also to Robert for serving as a continual artistic inspiration. Finally, thank you to his mother for her generous heart and loving spirit. www.MerlinHuff.net

**Ashley Hunter** (Drinker/Bridget) is thrilled to be a part of this hilarious and dynamic show, *She Stoops to Conquer*. As a first year here at UCSB, this is her debut performance with UCSB's Theater Department. She feels so lucky to be a part of this incredible process and is in awe of the talent and professionalism of her fellow actors, directors, stage managers, and the amazing crew members. She is passionate about theater's limitless possibilities and starting next year, she'd like to pursue the BFA Acting program here at UCSB. She hopes you relax, open your minds, and engage yourself in the hilarity that will ensue!

**Nico Kiefer** (Hastings) is utterly thrilled to make his mainstage debut in the Hatlen as Hastings. A BFA junior, his previous roles at UCSB include Edward in *True Love*, and Benvolio in the summer Naked Shakes production of *Romeo & Juliet*. He would like to thank everybody who contributed to this show for their hard work, and his family, friends, and classmates for their love and support.

**Jennifer Michaels** (Constance Neville) is a senior in the BFA Acting program here at UC Santa Barbara. Some of her favorite roles include Sandrine in *Almost, Maine* (UCSB), various roles in *OM: An Indian Tale of Good and Evil* (BOXTALES Theatre Co, Lobero Theatre), Nicky in *One for the Road* (UCSB), and Ginny in *For Whom the Southern Belle Tolls* (SBCC).

She would like to thank Simon Williams for this incredible experience, the wonderful cast and crew for being the amazingly talented people they are, and last (but certainly not least) her endlessly supportive family. Enjoy the show!

**Jamie Perkins** (Drinker/Gertrude) is so excited to be a part of this play! Thank you very much for the opportunity and thank you to the amazing cast and crew for making this such a fun experience! Let's fill the new Hatlen with some good old laughter! Oh yea Hi Mom!

**Tarah Pollock** (Kate Hardcastle) is a senior in the BFA Acting program here at UCSB. You may recognize her from Mrs. Barker in *The American Dream*, The Lady in *The White Uniform*, the Chorus in *Trojan Women*, and various UCSB student films. She is absolutely delighted to work on such a brilliant play with these talented individuals. Tarah would like to thank Simon and Kellyn for this opportunity, her supportive family, and all of her friends from every facet of her life.

**Robert Torres** (Hardcastle) is a senior in the BFA and has thoroughly enjoyed exploring the hearty life and spirit of Dick Hardcastle. Prior stage credits include *The American Dream* (The Young Man), *Romeo and Juliet* (Mercutio), *Merge* (The Man), *Seagull* (Yakov), *The Average-Sized Mermaid* (Kelsey), and *Left to Right* (Ron). Robert has also been involved in the indie-produced *Constance's Studio* (Jerry), *BRB: Be Right Back* (Sycorax), and his award-winning one-person show *Gutter Rat* (Serge). Robert can also be seen playing Wilks in Shane Spalione's film *How to Read Lightning* currently circulating the festival circuit. Robert would like to thank his parents for showing him how to play a good one. He would like to deeply thank Simon Williams for being a wonderful collaborator and risk-taker. His dear friends and confidants Madeline, Jak, Joelle and Merlin. His fellow 2011 BFAers. Robert would lastly like to thank his Buster.

**Ian Watson** (Jeremy the Footman) is a sophomore in the BFA acting program here at UCSB. He has recently appeared in 2010 monologue festival. *She Stoops to Conquer* is his first show on the Hatlen stage and is more than ecstatic to be a part of it. He would like to thank the entire cast and crew for making it an amazingly inspiring experience.

**Jak Watson** (Diggory) is a senior in the BFA program. He was born and raised in the beautiful city of San Francisco and loves his World Champion Giants. Previous shows include: *True Love* (Jim), *Romeo & Juliet* (Tybalt), *Iphigenia 2.0* (2nd Soldier), *Rabbit Hole* (Jason), *Twelfth Night* (Duke Orsino), and *One for the Road* (Victor). He thanks Simon, Kellyn, Katie and Alicia for this Hatlen dream come true, his amazing class, the loving faculty, and the Pasado Boys. He hopes you enjoy the show and thanks you for coming.

## ACKNOWLEDGEMENTS

Irwin Appel, Jeff Mills, Anne Torsiglieri

*Please remember that smoking, eating, drinking, and taking photos and videos or recording devices of any kind are not allowed in the theatre.*

*As a courtesy to theatre patrons and performers, please make sure all electronic devices remain silent and inoperable during the performance.*

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David Bazemore

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### SCENIC

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