

SAN FRANCISCO SHAKESPEARE FESTIVAL

FREE SHAKESPEARE IN THE PARK 2022



ABOUT NOTHING



A Direction Note

Some ruminations on the play:

Much Ado About Nothing is one of Shakespeare's most beloved romantic comedies. We have two pairs of lovers, a sinister "bad guy" trying to ruin everything, and some funny caricatures that entertain us along the way. A classic!

We do expect you to laugh, so please do! And, this is also a play that illuminates toxic patriarchy. There are disturbing moments where the male characters act in ways that are deemed acceptable or are forgotten by the end of the play. Is this a product of the time the play was written? Maybe...

Let's take a look at potentially the most toxic character of them all, Don John. He expresses that he "cannot hide" what he is and he is a "plain dealing villain." Everyone believes his lies when he sets about to ruin the happiness of these lovers. Why? Why do Leonato, Don Pedro, and Claudio all believe Don John over the word and experience of the women characters in the play? Don John utilizes toxic masculinity and manipulates the other men to destroy a young, innocent woman for reasons any feeling person cannot fully understand.

At the core of this plot is male jealousy over women, steeped in sexual repression. Likewise, the women are upset that they cannot respond as a man would to this aggression. "O God that I were a man! I would eat his heart in the marketplace!" Beatrice so famously espouses in response to Claudio's malalignment of Hero. The restrictions placed on women's ability to actively achieve their goals are a recurring theme in Shakespeare's plays. *Much Ado* stands out due to its main couple being parted, not by society, but their own stubbornness and pride; their personal imbalance.

So how do we speak about the roles of men and women and jealousy in a time and place where the concepts of gender, gender expression, & sexuality are expanding in realtime in our culture? Simple. We lean in. We set the play in alternate-timeline San Francisco where the early 90's and mid 2000's have blended together, reminding us this isn't quite today or accessible, but familiar. The male characters have returned from a long protest, grunge is still topping the charts, acid-washed jeans are everywhere, a nondescript spirituality is practiced, and for some odd reason it's still taboo to lose your virginity before marriage. This is our playground for exploring embodied gender and how we all dance on the masculine and feminine spectrum. Each of these characters has a chosen gender identity which is separate from where they are on the



mas/femme embodied spectrum at any given moment in the play. You may notice the not-so-subtle sun and moon on the stage representing that balance within us all. How do we find harmony within ourselves? How do we reform our society to find a healthy balance?



Shannon R. Davis,
Director

and

Vanessa Dalpiaz,
Assistant Director



Note from Rebecca J. Ennals, Artistic Director

To our wonderful audience and supporters:

Welcome (back) to Free Shakespeare in the Park! While SF Shakes has never faltered in our mission to make Shakespeare accessible to as many people as possible (even when that meant performing online), this year is definitely a homecoming. It feels appropriate to return to full-length productions in the park with a play that's been a favorite of ours for 40 years, and of audiences for more than 400... *Much Ado About Nothing*. As our director Shannon would say, we invite you to "lean into joy." Though the characters in this play experience conflict and adversity, the play demonstrates how resilient love and joy can be, even for people who have been hardened and made cynical by experience.

This season is a bittersweet one for me, as it is my last as Artistic Director. After ten seasons in that role and 21 with the company, I am - with great joy and love - stepping aside at the end of 2022. Being a part of this company has been the defining experience of my career so far, and I've worked with some of the most creative, inspiring, and beloved people in my life. I'm looking forward to my next great adventure, and to seeing what the company will do in the future. I also look forward to sitting beside you to laugh, cry, and cheer as Shakespeare's stories continue to inspire us as they have for so many hundreds of years. See you in the park!



Very best,

A handwritten signature in black ink that reads "Rebecca J. Ennals".

MUCH ADO ABOUT NOTHING

By William Shakespeare

CAST

Benedick/Watchman 1	David Everett Moore*+
Borachio/The Holiness	Steven Flores*
Claudio	Ben Chau-Chiu
Leonato	Kathryn Hannah*
Beatrice	Livia Gomes Demarchi*
Don Pedro/Watchman 2	Maryssa Wanlass*+
Don John	Alan Coyne
Margaret/Verges	Fran Astorga
Antonia/Dogberry	Larissa Kelloway
Hero	Veda Baldota

UNDERSTUDIES

Larissa Kelloway (understudy to Livia Gomes Demarchi); Violet Elisandre (understudy to Fran Astorga); Shakoria Davis (understudy to Veda Baldota, Larissa Kelloway, Steven Flores); Ryan Tasker * (understudy to David Everett Moore, Ben Chau-Chiu, Kathryn Hannah, Maryssa Wanlass)

PRODUCTION STAFF

Director	Shannon R. Davis
Assistant Director	Vanessa Dalpiaz
Artistic Director/ AEA Stage Manager	Rebecca J. Ennals
Technical Director/Scenic & Graphic Designer/	
Builder, Painter, Mover/Site Services	Neal Ormondo
Costume Designer	Marina Polakoff
Movement Director	Chelsea Gregory
Music Composer	Richard Jennings
Production Manager	Pratiksha Shah
Deck Manager	Gabriella Howell
Master Carpenter	Fran Astorga
Hospitality Manager	Rachel Bratt
Covid Safety Manager	Robyn Grahn
Assistant Costume Designer	Anelisa Armijo Montoya
Props Master/Sound Intern/Load Crew	Murph Elyria
Lead Sound Technician	Rachel Katin
Sound Technician	Pablo Rivera
Load Crew	Fran Astorga
Casting Assistant	Carla Pantoja+
Hospitality Manager	Rachel Bratt
Covid Safety Manager	Robyn Grahn+
Performance Interns	Veda Baldota, Shakoria Davis
Literary & Performance Intern	Violet Elisandre
Stage Management Interns	Morgan Bright, Tristan Brousseau
Production Intern (Props)	Sara Lowe
Production Intern (Wardrobe)	Lee Garber-Patel
Hospitality Interns	Arushi Maheshwar, Anahita Asudani

Sigh No More - Written and performed by Steven Flores

* Member Actors' Equity Association + Resident Artist of San Francisco Shakespeare Festival



Welcome to Much Ado About Nothing

The show runs approximately 90 minutes
and there is no intermission.

CUPERTINO: Memorial Park Amphitheater
July 23-Aug 7 / Fridays, Saturdays, & Sundays at 6pm

REDWOOD CITY: Red Morton Park
Aug 13-Aug 28, Saturdays & Sundays at 4pm

SAN FRANCISCO: McLaren Park - Jerry Garcia Amphitheater
Sept 3-11, Saturdays, Sundays, & Labor Day Monday at 2pm

An on-demand recording of a live performances of
Much Ado About Nothing will also be made available on our
YouTube channel, date tba, Visit sfshakes.org for updates.



- Facebook (San Francisco Shakespeare Festival)
- YouTube (youtube.com/SFShakes)
- Instagram (sfshakesfest)
- Twitter (@sfshakes)

2022 Season Sponsors



Upstart Crows Saturdays is back and in-person this Fall!



Oct 15-Dec 10 (no class Nov 26) ~ Saturdays 2-6 pm
Newly expanded age range: grades 6-12, ages 11-18

Upstart Crows Saturdays is an advanced Shakespeare experience where students deepen their skills and knowledge through a comprehensive rehearsal process that explores language, history, voice, movement, text analysis, and play!

As is the case with our Advanced Shakespeare Workshop program, the process will culminate in a scenes and monologues showcase. Those who enroll early will have the opportunity to email us with shows that you are particularly interested in. The teaching artists at the session will then keep requested material in mind when selecting scenes and monologues for the performance.

Enrollment is limited; [sign up now](#) to claim your spot!

- Dates & Time: Oct 15-Dec 10 (no class Nov 26), Saturdays 2-6pm
- Location: Temple Emanu-El, 2 Lake St, San Francisco, CA 94118
- Age Range: 6-12th graders, aged 11-18
- Fee: \$740 (includes scripts, costumes, and supplies for the performance)



More info at
[Upstart Crows Saturdays](#)
sfshakes@sfshakes.org
415-558-0888

Free Shakespeare in the Park

ACCESS

- **Cupertino** shows begin at 6pm
- **Redwood City** shows begin at 4pm
- **San Francisco** shows begin at 2pm

The show runs approximately 90 minutes and there is no intermission.

Seating is first come, first served. Aisles and walkways will be marked. These spaces must be kept clear at all times.

Lawn chairs are welcome. Signage will designate the areas for tall chairs and short chairs. To ensure visibility for all patrons, umbrellas, tents and large shade structures are not allowed. If you arrive late, take care not to walk in front of the stage. Be prepared to sit where you can find space.

The space is accessible for wheelchair users.

Unattended personal items, including bags, blankets, and ground covers may be removed when the show begins.

WHAT TO BRING

A performance may start out warm and get chilly.

We recommend wearing layers! There are only a few areas that may get shade.

Use sunscreen and remember to stay hydrated. Please bring your own water; concessions will not be available at the performance.

Blankets and ground covers are recommended.

Strollers are allowed, provided they are folded down during the performance and not blocking walkways or in the aisles.

FACILITIES

- **Cupertino:** restrooms are located behind the amphitheater
- **Redwood City** restrooms are located behind the playground
- **San Francisco** restrooms are located to the left of the stage

TRASH, COMPOST & RECYCLING

Trash, compost and recycling containers are located throughout the park.

Please dispose of your trash in the appropriate bin. Pack out what you pack in.

LOST & FOUND

After the performance, call the offices for San Francisco Shakespeare Festival at 415.558.0888. The Festival cannot assume responsibility for lost or stolen items.

DONATE

As a health/safety precaution our actors cannot collect donations from you directly after the show. [Click here to donate online](#), or text 'sfshakes' to 56651 or drop a check or cash donation in the donation box, near the SF Shakes info table.



SYNOPSIS

The town of Messina (with a likening to San Francisco's Mission District) ignites with the news that the prince, Don Pedro and his crew have come to visit. After restoring his brother Don John's place in the movement for liberation, Don Pedro arrives along with his fellow protestors: Count Claudio and Signior Benedick. The four men are greeted by the town governor, Leonato, as well as his daughter Hero and his niece Beatrice. Beatrice and Benedick, who have a history together, immediately engage in a battle of wits. Preparations get underway for an impromptu celebratory costume party

Claudio confesses to Benedick and Don Pedro that he has fallen in love with Hero. Don Pedro happily offers to assist Claudio in obtaining Hero's hand in marriage. They agree that at the costume party, Don Pedro will pretend to be Claudio and propose to Hero. Leonato's brother Antonio overhears their intentions, and tells Leonato of the impending proposal. Leonato is delighted with the match, and prepares Hero. Unfortunately, Borachio has also overheard the gossip, and shares the news with the traitorous Don John.

With the party in full swing, a masked Don Pedro dances with Hero and proposes marriage on Claudio's behalf. Borachio dances with Hero's friend Margaret. Benedick dances with a masked Beatrice, who pretends she doesn't know who he is and calls Benedick a fool.

Don John misleads Claudio into thinking Hero is marrying Don Pedro, but the confusion is resolved and the wedding is planned. Don Pedro notes that Beatrice would make an excellent partner for Benedick, and proposes a group effort to trick them into falling for each other.

Knowing Benedick is hiding close by, Don Pedro, Claudio, and Leonato report that Beatrice is secretly in love with him. Overhearing this news, Benedick resolves to love her back. Hero, Margaret, and Antonia then play the same trick on Beatrice, with the same results

Meanwhile, Don John and Borachio hatch a sinister plot to break up Claudio and Hero. Don John tells Claudio and Don Pedro that Hero is not chaste and thus unworthy of marriage. To convince them of this slander, Don John offers to show them proof that very night.

Don John leads the men to spy on Borachio wooing Margaret in Hero's attire. Don Pedro and Claudio believe it is Hero who is consorting with Borachio the night before her own wedding.

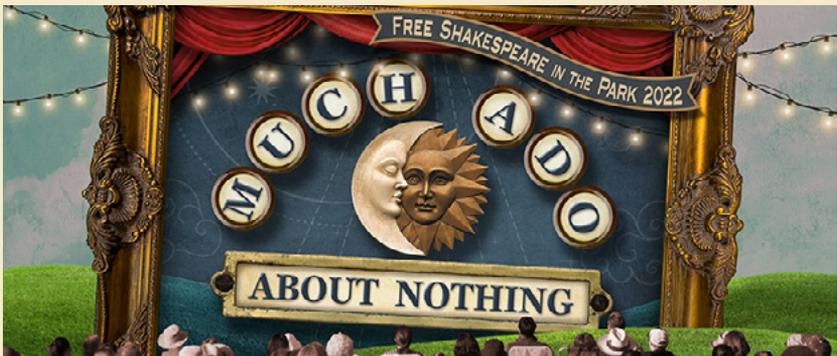
The town Watch overhears Borachio on the phone confessing to the plot, and arrest him. Constable Dogberry attempts to tell Leonato of the villainy right before the ceremony, to no avail.

At the wedding, Claudio accuses Hero of dishonorable conduct, to her and her father's great shame. The Holiness convinces Leonato to calm down and implores them to pretend Hero is dead, in hopes that time will prove her innocence. Benedick comforts Beatrice, and they confess their love to each other. Beatrice then asks Benedick to kill Claudio for shaming her cousin Hero. Benedick refuses at first, but is persuaded to challenge him.

Dogberry interrogates Borachio. After hearing that Don John has fled Messina, Borachio confesses his crime to Claudio and Don Pedro. They are regretful that they have falsely accused Hero, and thus had a hand in her death. In penance, Claudio agrees to wed Antonia's fictional daughter, who is said to be the splitting image of Hero. But his bride is revealed to be his beloved Hero, very much alive. After trying to deny their mutual affection one last time, Beatrice and Benedick also agree to be married.

Content advisory: This production includes simulated alcohol use; limited non-explicit physical intimacy; non-explicit references to infidelity & sexuality; verbal abuse, physical threats, and mild staged physical violence (for which there are consequences to those doing harm to others). We would rate it PG.

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and working artists!***
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or text
“sfshakes” to 56651



MUCH ADO ABOUT NOTHING



David Everett Moore*+ (Benedick) (he/him) is excited and proud to return to the Free Shakes stage for the sixth time! David has worked with many Bay Area theaters, including Crowded Fire, Aurora Theatre, Marin Theatre Company, Marin Shakespeare Company, African-American Shakespeare Company, Perspective Theater Company, Livermore Shakespeare Festival, and Word for Word. Regional credits include work with Capital Stage (Sacramento), Colorado Shakespeare Festival and Cincinnati Shakespeare Company. Some his previous favorite roles are Mercutio in *Romeo and Juliet* for SF Shakes, Addison in *Safe House* for Aurora Theatre

Company, BJJ in *An Octoroon* for Capital Stage, and Black Man in *We Are Proud To Present* for Just Theater. David is a proud graduate of UC Berkeley, where he earned his BA in Theater and Performance Studies.



Steven Flores* (Borachio/The Holiness) (he/him) is a proud descendant of the Native American Plains Nations and the Mexica indigenous peoples. He has performed in both national and state Repertory theaters across the country. Recent notable credits include: Yale Repertory Theater in New Haven, Connecticut, continuing the role of Seketemaquay/Luke in *Manahatta* after having first performed in the world premiere release at the Oregon Shakespeare Festival. Other professional credits include: Menelaus in *Helen* and Master Puppeteer for Puppets & Poe Theatre of Yugen.

Other credits: *Last of the Caucasians* (The Barrow Group Theater Company, NY) *Delusion: The Blood Rite* (Haunted Play, Los Angeles), TV/Film: *The Monster Project*, *It's Always Sunny in Philadelphia*. Various stunts for independent films. He studied at the Herbert Berghof Studio, NY and practices various techniques in movement, voice, and dance and clowning.



Ben Chau-Chiu (Claudio) (he/him) is a Bay Area based actor, educator, and director. Previous productions include: *A Gentleman's Guide to Love and Murder* (Lamplighters Music Theatre); *Otello* (Livermore Valley Opera), *Much Ado About Nothing* (Plethos Productions); *The Cherry Orchard* (Town Hall Theatre); *Where the Mountain Meets the Moon*, *Construction Site on Christmas Night* (Bay Area Children's Theatre). He has also worked with Cal Shakes, Berkeley Rep, NCTC, Marin Shakes, and UCSC Opera. Ben holds an M.A. in Theater Arts from U.C. Santa Cruz. benchauchiu.com/



Kathryn Hannah* (Leonato) (she/her) is thrilled make her SF Shakes debut! Favorite credits include Ana Smith in *The Book Club Play* (Center REP), Minhee in *You For Me For You* (Crowded Fire), Aphra Behn in *Or*; (Dragon Theatre), Christmas Eve in *Avenue Q* (Los Altos Stage Company), and Mother in the world premiere of *Inside Out and Back Again* (BACT). She has also worked with SF Playhouse, Broadway By The Bay, 42nd Street Moon, Cal Shakes, and Willows Theatre Company, among others. She studied musical theatre and Shakespeare at A.C.T. and dance at Stanford University. Offstage, she dances Argentine tango.

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Livia Gomes Demarchi* (Beatrice) (she/her) is absolutely thrilled to be returning to Free Shakespeare the Park after having appeared as Titania and Hyppolita in *A Midsummer Night's Dream* in 20018. Recent credits: Cassandra in *Somewhere* by Marisela Treviño Orta at Perspective Theater, Miri in *Sapience* at Playground SF and San Diego Rep Latinx festival, and Lola in the world premiere of *Ghosts of Bogotá* at AlterTheater (both by the incredible Diana Burbano), Tania in Native Gardens at Center Rep, and Olivia/Maria in *Twelfth Night* also with Perspective Theater (formerly Arabian Shakes, TBA Winner for Best Ensemble). She was also a part of the original

production of *The River Bride* as Belmira, presented at Alter Theater Ensemble. Other companies: SF Playhouse, Magic Theater, Marin Shakespeare, Playwrights Foundation, BRAVA, Shotgun Players, among others. She holds a B.A. in Theater and performance studies from UC Berkeley, where she workshopped her solo bilingual piece *Quem Eu*. She is an associate artist with Alter Theater Ensemble and company member at Playground SF. As always: to my familia, here and in Brasil!



Maryssa Wanlass (Don Pedro)** (she/they) is thrilled to join the cast of *Much Ado About Nothing*. They have previously been seen on the SF Shakes stage in *Pericles*, *Prince of Tyre*, *Macbeth*, *The Winter's Tale*, *Hamlet*, and *As You Like It*. Other acting credits include *As You Like It* (California Shakespeare Theatre); *Book Club Play*, *Breaking the Code* (Jewel Theatre); *Betrayal* (Pear Theatre); *Much Ado About Nothing*, *Good Person of Szechuan* (Woman's Will). Wanlass is also passionate about social justice theatre and has directed at-risk young adults in Shakespeare plays and taught improv to California's maximum-security inmates. She is currently

the Engagement Director for San Francisco Shakespeare Festival.



Alan Coyne (Don John) (he/him) Much Ado is Alan's fifth-ish show with the Festival, following last year's *Pericles* and the school tours of *Hamlet*, *Comedy of Errors*, and *Macbeth*. He has also worked with Central Works (*The Victorian Ladies' Detective Collective*, *Escape From the Asylum*), We Players (*Psychopomp*, *Caesar Maximus*), Custom Made (*Cloud 9*, *Chess*, *The Braggart Soldier*), and, most recently, Lafayette Town Hall Theatre (*Antigone*, *Presented by the Girls of St Catherine's*). In 2019, he took his two-person adaptation, *2ELFth Night*, to the Edinburgh Festival Fringe, and excerpts from his cosmological musical, *The Theory of*

Everything, were performed at the 2016 Musical Cafe Showcase. NB: this one's for you.



Fran Astorga (Margaret/Verges) (they/them) is a San Francisco local whose administrative and artistic works center the well-being of the community and artistic excellence by working to decolonize approaches, practices, and procedures that negatively impact folk from marginalized communities. Fran works toward their goal by continuously seeking to work alongside those who are asked to assume a role of silence and kindred spirits who enjoy exploring the nuances of identity and perception. Fran upholds that if "all the worlds a stage," then we need to ensure that the world we represent on our stages insists action for the world we need and not the

world we need to leave behind. Fran is a founder and co-leader of IN THE MARGIN, a 501(c)(3) arts and advocacy organization. Their full-length play, *EXHAUSTION ARROYO*, was recently selected and featured in the 2022 Latinx Theatre Commons' Comedy Carnival where their writing was presented as being part of "the best Latinx comedic talent in the country!" Follow them @TheyAreFran on all platforms.

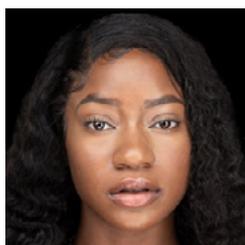
MUCH ADO ABOUT NOTHING



Larissa Kelloway (Antonia/Dogberry) (she/her) is excited to do her first production with the San Francisco Shakespeare Festival, to work with this delightful group of performers, and get back on the stage again. Theatre credits include *Groundhog Day: The Musical*, *9 to 5: The Musical*, *The Boy From Oz*, *Mamma Mia* (twice!), *The Mystery of Edwin Drood*, *Religomania* and *Tomfoolery*. She has also created and performed two cabarets, *Always Something There to Remind Me - Love as Portrayed by the music of Burt Bacharach and Hal David* and *The Ladies Who Lunch*, produced and performed in the “Australian Bushfire Benefit” and has been a guest artist for *Katya Presents* and *2 + 2*. Australian credits include *Woman On the Edge of a Nervous Impulse* (cabaret), *The Sound of Music*, *Elegies for Angels Punks and Raging Queens*, *Darlinghurst Nights*, *Carousel*, *Working*, *Guys and Dolls*, *Baby* and *West Side Story*. When Larissa isn't working on the stage, she is a singing teacher and voice researcher. She thanks her wonderful family for their love and support.



Veda Baldota (Hero) (she/her) is delighted to make her SF shakes debut - woohoo! She holds a B.A. in Theatre and Performance Studies from UC Berkeley and currently is getting her MFA in acting from Columbia University. Theatre credits include *The House of Spirits*, *Who Shot La Miguelito*, *1984*. She loves nature, animals and sometimes people.



Shakoria Davis (US: Hero/Antonia/Don Pedro/Dogberry/Borachio/ The Holiness) (she/her) is excited to be joining SF Shakespeare Festival during their 40th year of production. Shakoria comes from Atlanta, GA. She is a recent graduate of The University of Cincinnati at The College-Conservatory of Music (CCM) where she earned her BFA in Acting. Some of her credits include *Ophelia (Hamlet)*, *Miranda (Tempest)*, and *Caska (Julius Caesar)*. When she's not acting, she enjoys rolling out her yoga mat to practice.



Violet Elisandre (US: Margaret/Verges) (they/them) is excited to be a part of SF Shakes for the first time. They have been working as a teaching artist, and recently took part in the Fresh Baked Pears One-Act Festival as a playwright. The last time they were on stage as an actor was in a 2019 production of *She Kills Monsters* as Narrator/Vera at The Empty Space Theatre. After earning their B.A. in Theatre Arts from Cal State Bakersfield and their M.A. in English from National University, they moved to The Bay Area in 2021. They hope to keep telling queer stories in theatre. They would like to thank their loved ones, Pratiksha, Rebecca, and Shannon for allowing them to be a part of this production.

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Shannon R. Davis (Director) (she/hers) is a Bay Area-based director and storyteller originally from Wisconsin. She is in the CalShakes Artist Circle and is the Director of Community Connections at American Conservatory Theater. She describes her directorial focus as “classical re-envisionings through an intercultural lens to explore societal inequities and raise awareness. Then I add in some silliness.” She holds an MFA in Directing & Acting from UW-Madison. Shannon has worked with the following: New Native Theatre Company, American Conservatory Theater, Oregon Shakespeare Festival, The American Repertory Theatre, American Indian Community House, CalShakes, Theatre of Yugen, Berkeley Rep, Ohio University, UC-Berkeley, Ashland New Play Festival, Forward Theatre, Shotgun Players, TheaterWorks, others. shannonrdavis.com

Vanessa Dalpiaz (Assistant Director) (she/her) is a Bay Area director, actor, and teaching artist. She is making her professional directing debut with *Much Ado About Nothing* and is thrilled to be working with SF Shakespeare for the first time. Vanessa is a graduate of Pomona College where she earned her BA in theatrical performance and directing. She also studied Shakespearean performance at the London Dramatic Academy where she worked on a devising team who performed at the Tower of London. Vanessa’s previous directing projects include both theatrical works and digital media content. She also teaches musical theatre and Shakespeare performances classes for Poison Apple Productions.

Rebecca J Ennals (Artistic Director/AEA Stage Manager) (she/her) has been on the staff of the San Francisco Shakespeare Festival since 2002 and Artistic Director since 2012. She holds a BA in English and Theatre from Scripps College and an MFA in performance from U.C. Davis. She has taught and written curriculum at the elementary through college levels. As a director and teaching artist, she has worked locally with Marin Theatre Company, PlayGround, Napa Valley Shakespeare Festival, Pear Theatre, Napa Valley Repertory Theatre, Peninsula Youth Theatre, Los Altos Youth Theatre and Shakespeare At Stinson. Ms. Ennals has directed eight productions for the Festival’s Shakespeare On Tour in-school touring program, six productions for the Civic Arts Stage Company program in Pleasanton, and six productions for Free Shakespeare in the Park - *The Taming of the Shrew* (2014), *Romeo and Juliet* (2015), *The Winter’s Tale* (2016), *A Midsummer Night’s Dream* (2018), a new musical adaptation of *As You Like It* with The Kilbanes and Phil Wong, (2019), and *Pericles, Prince of Tyre - Episode 1* (2021). She has written several of the Festival’s Green Shows and conceived and executed the 2012 pop-up Shakespeare project “30 Days of Free Shakespeare in the Parklet” and the 2017 project “35 Famous Speeches in 35 Famous Places.” By far her favorite productions are Henry (2014) and Edward (2018).

Neal Ormond (Technical Director/Scenic & Graphic Designer/Builder, Painter, Mover/ Site Services) (he/him) has been the Technical Director of San Francisco Shakespeare Festival since 2017, serving also as graphic designer, scenic designer, master carpenter, and managing infrastructure and venue logistics. He graduated with a B.A. in Design from Stanford University in 2001. Thereafter he founded NAO Design and spent the next decade expanding into the realms of graphic design, product design, sound design, web design, automotive design, lighting, furniture, signage, pyrotechnics, robotics, and architecture. From there he spent four years as Manager of Art and Technology at the advertising conglomerate Publicis, creating the Art & Tech department to bring new design and production services to 57 offices nationwide. Upon joining the ranks of SF Shakes in 2017 Neal found it to be a tremendous match for all these miscellaneous skills. At the outset of the COVID pandemic Neal developed SF Shakes’ “Unified Virtual Space” method of compositing multiple live, remote actors into a shared virtual space onscreen, the first such undertaking worldwide. Future plans include the first-ever production of Shakespeare in Space. For more info see nealormond.com.

Marina Polakoff (Costume Designer) (she/her) is absolutely thrilled to do her first production for the San Francisco Shakespeare Festival. Originally from Moscow, Russia Marina earned a recognition in the costume designing world of the USA. Marina has worked as a costume designer on many Opera and Ballet productions including: *Pagliacci* (Festi-

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val Opera), *Susannah* (Festival Opera), *Heggie: Triptych* (Festival Opera), *Howards End, America* (A New Chamber Opera), *The Bat* (Lamplighters Musical Theatre), *La Sonnambula* (Island City Opera), *Kashchey, the Imortal* (Island City Opera), *Nutcracker* (Santa Rosa Ballet), *Messalina* (ARS Minerva). She also designed and made costumes for stage performers including for America's Got Talent, Cirque du Soleil and the Gregangelo Museum. Marina holds a Masters in Fine Arts with a major in Fashion Design. Her fashion collections were shown in San Francisco's, Miami's and New York's Fashion Weeks. Her dresses were shown in art galleries and pictures of her designs were published in many fashion magazines and shown on billboards at Times Square, New York.

Chelsea Gregory (Movement Director) is a community-engaged artist and cultural organizer with over two decades of experience working at the intersections of arts and social change. She has collaborated with companies such as Cornerstone Theater Company, Working Theater, Urban Bush Women, Movement for the Urban Village, and Asé Dance Theater Collective as a performer, choreographer, facilitator, and director of community engagement. She currently teaches social justice theater and performance studies at UC Berkeley, and collaborates with the social impact firms Create Forward and Culture Shift Agency. For more info please visit chelseagregory.com.

Richard Jennings (Music Composer) (he/him) is very happy to contribute his first musical score to SFSF. His original musical plays have been produced in New York, San Francisco and across the country. He's composed over 50 musical scores for plays (over 30 of them Shakespeare) in theatres tiny to Tony Award winning and was Composer In Residence for Southwest Shakespeare Company for a decade. His work has been showcased in feature stories in The Los Angeles Times. Jennings is the recipient of the Hollywood Drama Logue Critics Award for "Outstanding Achievement In Theatre". He's composed for PBS, Disney, network TV and commercials. Jennings is a co-founder and principal of Musical Cafe, a musical theatre development and education program for Northern California-based writers and composers. He's served on the faculties of colleges and universities and is a member of The Dramatists Guild of America. Please visit: rjmusic.org.

Pratiksha Shah (Production Manager) (she/her) fell in love with SF Shakes while working on a joint production of the *Ramayana*. She has since joined the company as production manager. She holds a Bachelors in Electronics Engineering, but her true calling has always been theater; so, she did an intense two-year theater program at Foothill Theater Conservatory. Pratiksha is a production manager, director, actor, light designer and theater teacher. She has worked with San Jose Rep, City lights, NDNU, EnActe Arts, Rungmunch and many other local theater companies. She is excited for her third Free Shakespeare in the Park season and is thrilled to be part of the team.

Gabriella Howell (Deck Manager) (she/her) is thrilled to be returning to San Francisco Shakespeare as a member of the Much Ado About Nothing team! She started her Bay Area theatre career as a stage management intern for the company's 2016 run of *The Winter's Tale* and since then has joined SF Shakes the past three years as ASM/Wardrobe Assistant for *As You Like It: A New Musical*, ASM/Props Coordinator for *King Lear*, Props/Costumes Coordinator for *Takes on Shakes*, and Props/Wardrobe Supervisor for *Pericles*. Other highlights of her past work include stage managing *Urinetown* at Berkeley Playhouse and Lamplighters' 2019 & 2021 champagne galas.

Toby Leavitt (Executive Director) (she/her) joined the company in 1999. After a brief stint in banking, Toby made the unconventional transition to theater producing and has never looked back. Prior to the Festival, she served as General Manager of Chicago's Court Theater. Her accomplishments in audience development have been recognized by the Arts Marketing Center of Chicago and the Marshall Fields Foundation. She received her BA and MBA from the University of Chicago and completed the "Leadership, Organizing and Action" class through the John F. Kennedy School of Government at Harvard University, Executive Education.



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Staff

Toby Leavitt..... Executive Director
Rebecca J. Ennals..... Artistic Director
John Western..... Marketing Director
Neal Ormond..... Technical Director
Joshua Waterstone..... Communication Specialist
Meredith Eldred..... Development Associate
Pratiksha Shah..... Production Manager
Maryssa Wanlass..... Engagement Director

Resident Artist Company

Ron Chapman • Robyn Grahn • David Everett Moore • Regina Morones
Carla Pantoja • Sydney Schwindt • Maryssa Wanlass

Education Workgroup

Bidalia Albanese • Evan Held • Charlie Lavaroni
Rebecca J. Ennals • Marie Morley • Rainier Pearl-Styles
Ayelet Schrek • Michaela Stewart • Brittany Villars

Special Thanks to:

Cutting Ball Theatre for amp rental; 42nd Street Moon for rehearsal space;
Nick Trengove, load crew volunteer; Kendra Johnson for mask design.

Attention educators: Are you looking to **ENERGIZE** your classroom?



Let SF Shakespeare's expert teaching artists activate your students' creativity, connection, and confidence. Building upon the foundation of your classroom, we facilitate the artistic and personal growth of each student while transforming the group into a fun, engaging, interactive ensemble.

Our [Residency and workshop programs](#) are designed to enhance your curriculum and align with the Common Core in subjects such as English, History and Theater Arts, with an interactive series of classes that bring Shakespeare to life for students of all backgrounds and levels of interest. Students gain skill and enthusiasm with programs that are carefully crafted to the needs of your classroom.

Our teaching artists partner with classroom teachers in core curriculum subjects such as English and History, using arts-based approaches that support state-mandated curriculum and teacher professional development. We can also partner with teachers in theater-related subjects like Acting and Stage Combat in our Theater Residencies.



[Click here](#) for more info or send in your [interest form!](#)

Bring this classic comedy to life at YOUR school!

A Midsummer Night's Dream

A Midsummer Night's Dream

A Midsummer Night's Dream

Students of all ages will find this quintessential comedy engaging as well as enriching. Mixed-up lovers, sparring fairies, and bumbling actors all collide in a confluence of comedy and conflict that will have your students laughing out loud and ready to engage! *A Midsummer Night's Dream* cushions impactful themes of human existence in word-play and physical comedy, leaving room for further learning while delighting and energizing. Plus, walk-on roles for student volunteers will invite your students to join in the fun!

Our one-hour version, thoughtfully cut from Shakespeare's original text, travels to you with a cast of professional actors with costumes, set, props, and sound. At the conclusion of the show the cast will stay for a short Q&A session with the audience.

Educator's curriculum materials included!

Written especially for teachers, and indexed to California State Standards, these materials readily facilitate an enhanced understanding of the plot, themes, character motives, and language found in Shakespeare's writing. Additionally, a copy of the script the cast is using is provided so that the show you are seeing may be reviewed in advance and contemplated after.

For even more engagement, add a PLAYSHOP!

This active, one-hour, participatory classroom experience will deepen your students' appreciation of *A Midsummer Night's Dream*. Imaginative vocal and physical exercises will have your students embodying Shakespeare's language and discovering on their own that it's readily understood as well as relevant.

Tour starts February 2023!

**Let us know you're interested -
[fill out the form](#) or call 415-558-0888**

BAY AREA SHAKESPEARE CAMPS

For ages
7-18



**Convenient locations in SF, the East Bay,
the Peninsula, and the South Bay**

*Learn all about the world of Shakespeare and performance
from trained theatre professionals!*

Our active approach to Shakespeare will get children and teens moving, using their voices, and working collaboratively with one another. Our teaching artists excel at creating a supportive, inclusive environment. On the final day of each session, all perform in an abridged Shakespeare play for an audience of family and friends. Experience welcome but not required.

[Sign up](#) to get first notice for Summer 2023 sessions!
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