

# SHAKESPEARE ON TOUR



*by William Shakespeare*



# William Shakespeare's As You Like It

|  |                  |
|--|------------------|
| Oliver/Charles/Jacques/Silvius .....               | Anjoli Aguilar   |
| Rosalind.Amiens.....                               | Bianca Chesnut   |
| Orlando/Corin/Audrey .....                         | Frances Domingos |
| Celia/Adam/Phoebe .....                            | Ava Maag         |
| Dennis/Touchstone/Duke Frederick/Duke Senior ..... | Rebecca Pingree  |
| Director .....                                     | Sydney Schwindt  |
| Assistant Director/Tour ProductionManager .....    | Robyn Grahn      |
| Composer .....                                     | Jen Coogan       |
| Costume Designer.....                              | Lee Patel        |
| Tour Manager.....                                  | Bianca Chesnut   |

Alternates: William Brosnahan (alternate to Frances Domingos); Alan Coyne (alternate to Rebecca Pingree); Alex Camerino (alternate to Anjoli Aguilar); Micaela Davis (alternate to Bianca Chesnut); Anthony Doan (alternate to Ava Maag)

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## SYNOPSIS

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**Oliver**, as the eldest son, has inherited his father's estate. Although his father instructed him to take good care of his brother, Orlando, he refuses to do so. He spitefully denies Orlando the education and property befitting a gentleman. Dennis, a friend of Oliver's, arrives to warn Oliver of a rumor that Orlando will challenge Charles the Wrestler to a fight. Oliver convinces Dennis that Orlando is dishonorable and will take whatever means necessary to win. Dennis promises to have Charles pummel Orlando.

**Duke Senior** has been usurped of his throne by his brother, Duke Frederick, and has fled to the Forest of Arden, where he lives with a band of loyal followers. Duke Frederick allows Duke Senior's daughter, Rosalind, to remain at court because of her friendship with his daughter, Celia. When the day Orlando is scheduled to fight Charles arrives, and the women witness Orlando's defeat of the court wrestler, Orlando and Rosalind instantly fall in love with one another. Rosalind keeps this a secret from everyone but Celia. Orlando learns about Oliver's plot against his life and decides to leave for the safety of Arden. Without warning, Duke Frederick has a change of heart regarding Rosalind and banishes her. She, too, decides to flee to the Forest of Arden and leaves with Celia, who cannot bear to be without Rosalind, and Touchstone, the court jester. To ensure the safety of their journey, Rosalind assumes the dress of a young man and takes the name Ganymede, and Celia dresses as a common shepherdess and calls herself Aliena.

**Duke Frederick** is furious at his daughter's disappearance. When he learns that the flight of his daughter and niece coincides with the disappearance of Orlando, the duke orders Oliver to lead the manhunt, threatening to confiscate Oliver's lands and property should he fail.

**Duke Senior** lives in the Forest of Arden with a band of lords who have gone into voluntary exile. Orlando, exhausted by travel barges in on the duke's camp and demands food. Duke Senior calms Orlando and, when he learns that the young man is the son of his dear friend, accepts him into his company. Meanwhile, Rosalind and Celia, disguised as Ganymede and Aliena, arrive in the forest and meet a lovesick young shepherd named Silvius who pines away for Phoebe. The two women purchase a modest cottage, and soon Rosalind, as Ganymede, runs into the equally lovesick Orlando. Taking her to be a young man, Orlando confides in Rosalind that his affections are overpowering him. Rosalind, as Ganymede, claims to be an expert in exorcising such emotions and promises to cure Orlando of lovesickness if he agrees to pretend that Ganymede is Rosalind and promises to come woo her every day. Orlando agrees, and the love lessons begin.

Meanwhile, Phoebe becomes increasingly cruel in her rejection of Silvius. When Rosalind intervenes, disguised as Ganymede, Phoebe falls hopelessly in love with Ganymede. One day, Orlando fails to show up for his tutorial with Ganymede. Rosalind, reacting to her infatuation with Orlando, is distraught until Oliver appears. Oliver describes how Orlando stumbled upon him in the forest and saved him from being devoured by a hungry lioness. Oliver and Celia, still disguised as the shepherdess Aliena, fall instantly in love and agree to marry. As time passes, Phoebe becomes increasingly insistent in her pursuit of Ganymede, and Orlando grows tired of pretending that a boy is his dear Rosalind. Rosalind decides to end the charade. She promises that all will be wed to their true love if everyone pledges to meet the next day at the wedding. They all agree.

The group congregates before Duke Senior and his men. Rosalind, still disguised as Ganymede, reminds the lovers of their various vows, then secures a promise from Phoebe that if for some reason she refuses to marry Ganymede she will marry Silvius, and a promise from the duke that he would allow his daughter to marry Orlando if she were available. Rosalind removes her disguise and vows to marry Orlando. Phoebe agrees to marry Silvius. Celia and Oliver also plan to marry, along with Audrey and Touchstone. The couples dance and sing, happy in the knowledge that they will soon be married.

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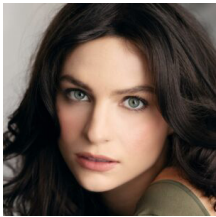
## CAST

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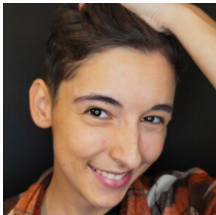
### ANJOLI AGUILAR - OLIVER/CHARLES/JACQUES/SILVIUS

Anjoli joins SF Shakespeare for her first tour! She received her BA in Theatre from San Francisco State University and is passionate about classical texts. Selected classical credits include: Romeo, Hero/Don John, and Malcolm. Creative updates and info on her upcoming fall performance in Sense and Sensibility found on IG: [@anjoli.aguilar](https://www.instagram.com/anjoli.aguilar). Con mucho cariño, Nonni!



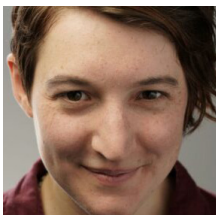
### BIANCA CHESNUT - ROSALIND/AMIENS

Bianca (she/her) is so grateful to be returning to tour with SF Shakes after being the alternate for Helena/Egeus/Snout in last year's production of *A Midsummer Night's Dream*. Other recent credits include Darcy Fadham in the world premiere musical *Who's Got Me?* (Jewel Theatre Company), Juliet/Sampson in *Romeo & Juliet* and Olivia in *Twelfth Night* (BRYAG). Bianca is a recent graduate of New York University Tisch School of the Arts and the London Academy of Music and Dramatic Art studying Drama and Classical Acting respectively. You can find more of Bianca's work at [biancachesnut.com](http://biancachesnut.com)



### FRANCES DOMINGOS - ORLANDO/CORIN/AUDREY

Frances (they/he) is a UCSB graduate and a recent Bay Area arrival. They are excited to be working with San Francisco Shakespeare Festival on Tour! Some of their recent credits include Don John and Verges in Bard Theater's *Much Ado About Nothing*, Antonio in UCSB's *Twelfth Night*, a cast member in *Too Much Light Makes the Baby Go Blind*, and Verges in Prague Shakespeare's *Much Ado About Nothing*. When he isn't working on stage or backstage, Frances can be found longboarding, button making, and reading.



### AVA MAAG - CELIA/ADAM/PHOEBE

Since earning a BFA in Musical Theatre at Emerson College, Ava (they/she) has performed at many different venues in many different ways, from performance art to musical theatre, from medical narration voiceover to punk rock. Favorite credits include *The Secret Garden* (Martha) with Circus Center, *Pippin* with Berkeley Playhouse, *Universal Robots* (Karel Capek) with Quantum Dragon Theatre, *She Persisted* (Time) with Bay Area Children's Theatre, *Not Not But Also: an Installation-Based Performance Piece* (Actor), and the podcast *Elixir*. Ava also writes songs, experiments with sound collage, and practices Contact Improvisation.



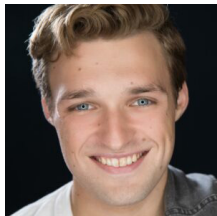
**REBECCA PINGREE - DENNIS/TOUCHSTONE/DUKE FREDERICK/DUKE SENIOR**

Rebecca (she/her) was last seen as Sulla/Alquist in Chris Steele's adaptation of *R.U.R.* at Cutting Ball, shortly after playing Judith in *The Dignity Circle* at Centralworks. Other recent credits include Bridget Potter in the original cast of The Kilbanes' *The Code* with ACT YC, The Baker's Wife in *Into the Woods* at Berkeley Playhouse, Adira in *Exodus to Eden* at Oakland Theatre Project, and many characters throughout the last season at PlayGround, where she is a company member. Rebecca is also a regular deviser/performer for Analog Theatre's Mask Monday series at Standard Deviant Brewing in San Francisco ([analogtheatre.org](http://analogtheatre.org)).

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## ALTERNATES

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**WILLIAM BROSNAHAN - ORLANDO/CORIN/AUDREY (ALTERNATE)**

William (he/him) is honored to to be making his San Francisco Shakespeare Festival debut with their tour of *AS YOU LIKE IT*! Recent credits include a farm boy in Indiana Rep's *Amber Waves* and a French trapper in an Oregon-based short film. He recently received a BFA from CMU school of drama and , though originally from NY, he is proud to call Oakland his home.

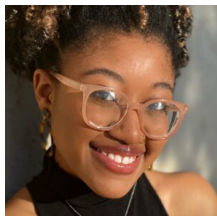
**ALEX CAMERINO - OLIVER/CHARLES/JACQUES/SILVIUS (ALTERNATE)**

Alex Camerino (he/they/she) is known for his work on and off-stage in the north-eastern Bay Area, traveling as an actor, musician, and technical artist for live theatre. Past roles include Puck (*A Midsummer Night's Dream: Bottom's Dream* – Solano College Theatre), Ignacio "Iggy" Janus (*Pinned Butterfly* – Solano College Theatre), and Claudio (*Much Ado About Nothing* – Winters Theatre Company). Fueled by a passion for theatre and philosophy, he plans to direct *No Exit* by Jean-Paul Sartre in Spring 2025, and plans to pursue a master's in technical theatre at Southern Oregon University. Alex is currently assistant set and props designer for Bay Area Stage's production of *The Foreigner* this spring season. [@alex\\_camerino](https://twitter.com/alex_camerino)

**ALAN COYNE - DENNIS/TOUCHSTONE/DUKE FREDERICK/DUKE SENIOR (ALTERNATE)**

Alan (he/him) is somehow on his fifth Tour with the Festival. He has also played Bolt in *Pericles* and Don John in *Much Ado About Nothing* for Free Shakespeare in the Park. His two-person adaptation, *2ELFth Night*, made it to the Edinburgh Festival Fringe in 2019, and he has performed with Center Rep (*The Legend of Georgia McBride*), Ferocious Lotus (*Evolution*), and We Players (*Caesar Maximus*, *Psychopomp*, *Adventures with Alice*). This July-August, he will once more take up the heavy mantle of #AllTheMen at Central Works, in the third installment of Patricia Milton's award-winning Victorian detective play series, *Accused!*

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**MICAELA DAVIS - ROSALIND/AMIENS**

Born and raised in Oakland, California, Micaela (she/her) started acting at the Berkeley Black Repertory Group theater's summer camp at the age of 7 years old. Throughout her years there, she performed in productions such as *The Wiz*, *The Lion King*, and *Annie*. Her time in high school was when her love for Shakespeare developed, doing productions such as *As You Like It* and the classic *Romeo and Juliet*. In 2019, she had the pleasure of playing Cobweb in the Marin Shakespeare Company's production of *A Midsummer Night's Dream*, and just last year she had the pleasure of understudying as Goneril in Berkeley Shakes' *King Lear*. As of today, she is studying acting at Academy of Art University in San Francisco. Although her current training consists of acting techniques for the camera, Micaela still considers the stage to be her true home.



### **ANTHONY DOAN - CELIA/ADAM/PHOEBE (ALTERNATE)**

Anthony (he/they) is delighted to make his San Francisco Shakespeare Festival debut. They are a queer, first-generation Vietnamese-American theatre artist currently based in the Bay Area. Notable acting credits include in the world premiere of *Colonialism is Terrible, but Phở is Delicious* (Aurora Theatre Company & Oregon Contemporary Theatre), *The 39 Steps* (San Francisco Playhouse), *Cyrano de Bergerac: A Queeroic Comedy* (Island Shakespeare Festival), *Vietgone* (City Lights Theatre Company), and *Porcelain* (Brown Bag Theatre Company). Anthony strives to viscerally entertain and challenge audiences, provoke political thoughts, and inspire people to empathetically listen to the world in a different vibration. IG: [@theanthonydoan](https://www.instagram.com/theanthonydoan)

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## **CREATIVE TEAM**

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### **SYDNEY SCHWINDT - DIRECTOR, FIGHT DIRECTOR**

Sydney is an actor, fight director, teaching artist, and visual artist. She joined the SF Shakes family in 2015 playing Rosalind in the tour of *As You Like It*. Favorite acting credits include: *Laertes* Hamlet, SF Shakes; Sally Ride *She Persisted the Musical*; Bay Area Children's Theatre; Helena *A Midsummer Night's Dream*, Benvolio *Romeo and Juliet*, Helena *Landless Mystery of Edwin Drood* Davis Shakespeare Festival; Cassandra *Jihad Jones & the Kalashnikov Babes* Arabian Shakespeare Festival; Hartford Stage, Berkeley Rep, Mirage Entertainment, The Hampton Theatre Company. Education: BFA Hartt School of Music, Dance, and Theatre, Accademia dell'Arte, Society of American Fight Directors, DAI, SF Clown Conservatory. [sydney-schwindt.com](https://www.sydney-schwindt.com)



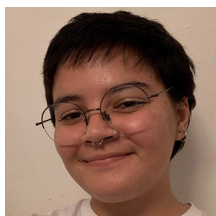
### **KATJA RIVERA - ASSISTANT DIRECTOR, PROPS DESIGNER**

Katja is a Theater Artist, Bodyworker and Abuela. She is originally from Los Angeles, and studied theater at LACC Theatre Academy and Drama Studio London at Berkeley. Bay Area acting credits include: Shotgun Players, Magic Theatre, Theatre Rhinoceros, Center Rep. Directing credits include Shotgun Players, Theatre Cultura, Douglas Morrison, CustomMade, RPE (Danville), SF Playground and TheatreFIRST. She is a long-time company member of Shotgun Players, an associate producer with PlayGround-SF and a member of Latinx Mafia. Recent directing credits include: *Yerma* (Shotgun Players) *La Vida Loca* (Theatre Cultura) *References To Salvador Dali Make Me Hot* (Custom Made Theatre).



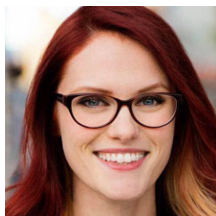
### **JEN COOGAN - MUSIC COMPOSER/DIRECTOR**

Jen began as a performer, but started writing musicals in her desire to create more roles for women. Her short musical *The Morning After My Family Fell Apart*, was produced by Left Coast Theatre Company in San Francisco. She is developing *The New Teacher* with Superbad Theatre Company, *The Last Open Mic* with WildHorse Stage Co.'s Musical Development Initiative, as well as *Pharma Girls*, and *The Oregon Trail Pages*. She is the creator of The Women in Theatre Project- featuring songs based on her personal interviews from some of the most influential women in theatre. Her songs have been shared on social media by Lin Manuel Miranda, and Broadway producers Ken Davenport and Jennifer Ashley Tepper. She is the creator of Musical Cafe's Song Salon; a safe space for musical theatre writers to share new work, and build community. She is so grateful for this opportunity.



### **LEE GARBER-PATEL - COSTUME DESIGNER**

Lee (they/them) has worked on several productions in a variety of capacities, from backstage to onstage. In their first year as a production intern with the San Francisco Shakespeare Festival, they focused on the costumes and wardrobe department. They are currently at UC Berkeley, working towards a B.A. in Media Studies, with a double minor in Theatre and Ethnic Studies.



### MICHAELA STEWART - INTIMACY DIRECTOR

Michaela (she/her) has been an artist and manager with SF Shakes for a decade and is very proud to be participating in the Education Workgroup! She's been involved in the performing arts in the Bay Area for over 15 years, working as an actor, director, choreographer, and educator for several companies including SF Shakes, Los Altos Stage Company, and Los Altos Youth Theatre. Michaela received a B.F.A. in Film Production from Chapman University, and attended Second City's Harold Ramis Film School in Chicago. More at [cinemamichaela.com](http://cinemamichaela.com).



### ROBYN GRAHN - TOUR PROGRAM MANAGER

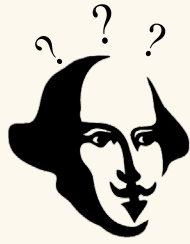
Robyn is a Resident Artist with SF Shakespeare and back for her 2nd year as Tour Program Manager. She was seen in previous tours as Adriana in *Comedy of Errors* and Mercutio in *Romeo and Juliet*. She has performed at various Bay Area theatre companies including Playground SF, SPARK Livermore, ShotzSF, Moonrisers, and Ross Valley Players. She loves gardening, SCUBA diving and hanging out with her family.

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***Shakespeare on Tour is supported by:***







*What else  
does the  
Shakespeare  
Festival do?*

## FREE SHAKESPEARE IN THE PARK

This year is the 42nd season of our [Free Shakespeare in the Park](#) program, which has helped to make the words and themes of Shakespeare accessible to everyone - regardless of age, ethnicity, financial status, or level of education. Every summer we bring a new production to outdoor venues across the San Francisco Bay Area and invite the community to join us in the park – no reservations, tickets, or prior Shakespeare experience required!

This summer we present *The Tempest*, Shakespeare's classic tale of magic, mystery, and mischief on an enchanted island!

When finalized, dates, times, and locations will be posted at [sfshakes.org](https://sfshakes.org).

Get on our [notification list](#) for updates as they occur!



### Free Shakespeare in the Park's 2023 production of *Cymbeline*

(L to R) Eiko Yamamoto as Musician #2, Catherine Luedtke\* as the Queen, Nathaniel Andalis\* as Cloten, Ron Chapman as Cymbeline, Brian Herndon\* as Musician #1, and Maya Roffeas Caius Lucius. (\* Member Actors' Equity Association / Photo: Neal Ormond)

## BAY AREA SHAKESPEARE CAMP



For over 30 years San Francisco Shakespeare Festival has been offering [Shakespeare Camps](#) for kids of all experience levels, ages 7 to 18. Camp sessions range from 2 to 4 weeks and are held in venues across the Bay Area, typically on weekdays during summer break, with a few weekend and spring and fall options as well.

Our teaching artists are working actors, stage managers, directors, and designers. In each session campers engage with each other in activities ranging from games and basic acting skills to more specialized training and deeper exploration of the themes and language of Shakespeare, culminating in a live performance attended by family and friends

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## ADVANCED SHAKESPEARE WORKSHOP



[Advanced Shakespeare Workshop](#) is our 4-week conservatory-style program for ages 12-18. Enrollment in this program requires previous acting experience and an audition submission. (See details below.) Participants take a deep dive into the themes and language of Shakespeare and engage in a thorough examination of character motives and objectives, along with intensive voice, movement, text, and monologue work. The program culminates in an hour-long performance, to which family and friends are invited.



## IN-SCHOOL SESSIONS



We also provide [in-school sessions](#) to help educators in the classroom. Let our 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, using curriculum that is specifically tailored to learning objectives and adapts to students. Our Education program brings over 30 years of educational and theatrical expertise to students for an immersive experience that they will never forget! Most of our programs can be taught in-person or virtually.

Pricing or education questions? Contact [education@sfsakes.org](mailto:education@sfsakes.org)

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## SHAKESPEARE ON TOUR



*2023 touring production of A Midsummer Night's Dream*

For 34 years our [Shakespeare on Tour](#) program has traveled across California to bring a one-hour version of a Shakespeare play to thousands of students. Our touring troupe brings sets, props, costumes, and music to enliven their active and engaging performance. The tour visits more schools and libraries than any other theater group in the state.

## SHAKESPEARE'S HEARTBEAT



[Shakespeare's Heartbeat](#) uses the Hunter Heartbeat Method developed by Kelly Hunter of Flute Theatre, utilizing the iambic pentameter (heartbeat rhythm) of Shakespeare's words and the physicality of his characters to engage with students on the autism spectrum. It is also effective across a constellation of abilities. Geared towards grades 4-12, this program's interactive games and gestures are paired with short phrases from Shakespeare's works to improve social skills and help with identifying and expressing emotions.

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## SHAKESPEARE FOR ALL NEIGHBORS



[Shakespeare for All Neighbors](#) (S4AN) is a pilot storytelling workshop series taking place in San Francisco's Tenderloin. This ongoing program meets Friday afternoons. Neighbors experiencing homelessness in the Tenderloin engage with workshops in Shakespeare and Storytelling. Festival teaching artists lead group exercises in creative thinking, acting, improv, and storytelling.

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**For more information about these exciting programs and others, please visit [sfshakes.org](http://sfshakes.org) or call us at 415-558-0888.**

*We'd love to hear from you!*



PO Box 460937 San Francisco CA 94146