The Two Gentlemen of
VERONA
SAN FRANCISCO SHAKESPEARE FESTIVAL
FREE SHAKESPEARE IN THE PARK 2025

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

Content warning:
Unarmed altercation between friends.
Unsuccessful attempt at unwanted advances.

CUPERTINO - Memorial Park Amphitheater
July 19 - August 3 • Saturdays, & Sundays at 6:00 pm

REDWOOD CITY - Red Morton Park
August 9 - August 24 • Saturdays & Sundays at 6:00 pm

SAN FRANCISCO - McLaren Park's Jerry Garcia Amphitheater
August 30 - September 7 • Saturdays, Sundays, & Labor Day Monday at 2:00 pm

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SAN FRANCISCO - Sue Bierman Park
Sept 13 - September 21 • Saturdays & Sundays at 2:00 pm

Facebook (sfshakes)
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X (formerly twitter) (@sfshakes)

The Two Gentlemen of Verona - By William Shakespeare

CAST

Valentine ..... Tyler Aguallo
Lucetta/Thurio ..... Anthony Doan*
Duke of Milan/Antonio/Eglamour/Outlaw 3 ..... Michelle Navarrete*
Silvia/Outlaw 2 ..... Emily Newsome*
Lance/Speed ..... Alejandra Maria Rivas
Proteus ..... Brennan Pickman-Thoon*
Julia/Outlaw 1 ..... Chanel Tilghman*

UNDERSTUDIES

Anthony Doan* (understudy Duke of Milan/Antonio/Eglamour/Outlaw 3); Mikki Johnson (understudy Julia/Outlaw 1/Lucetta/Thurio); Alejandra Maria Rivas (understudy Valentine); Christopher Prescott (understudy Proteus/Lance/Speed)

PRODUCTION STAFF

Director ..... Ely Sonny Orquiza
Assistant Director/Dramaturg ..... Katja Rivera
Technical Director/Scenic, Web, & Graphic Designer/
Builder, Painter, Mover/Site Services ..... Neal Ormond
Artistic Director/Fight Director ..... Carla Pantoja
Fight Captain ..... Emily Newsome*
Music Director/Composer/Sound Designer ..... Jen Coogan
Audio Engineer ..... Michael Kelly
Costume Designer ..... Nia Jacobs
Voice and Text Director ..... Andy Alabran
Movement Director ..... Dallas Thomas
Intimacy Director ..... Maya Herbsman
Intimacy Director Assistant ..... Gia Digregorio Rivera
Production Manager ..... Pratiksha Shah
AEA Stage Manager ..... Enkidu Khan*
Deck Manager ..... Gabriella Howell
Assistant Deck Manager ..... Ariana Chavez-Magana
Scenic Assistant ..... Alexandrite Camerino
Props Designer ..... Janice Gartin
Wardrobe Supervisor ..... Heidi Button
Sound Technician ..... Michael Kelly
Wardrobe Assistant ..... Natalie Sepulveda
Hospitality Managers ..... Rachel Bratt, Johnny Cox
Literary Intern ..... Shiva Swaminathan Strickland
Stage Management Intern ..... Amy Christine Jimenez
Production Interns (Props) ..... Daphne Yeh Gilman, Harper Lind
Production Intern (Costumes) ..... Zephyr Pham
Production Interns (Sound) ..... Tina Vo, Zoe Stanton-Savitz
Production Interns (Hospitality) ..... Itohan Ediae, Setareh Greenwood
Scenic Painter Volunteer ..... Cora Shimetz
Scenic Move Volunteer ..... Grifin Arena

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

2025 SEASON SPONSORS

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NOTE FROM THE DIRECTOR

Shakespeare's *The Two Gentlemen of Verona*, written in 1594, is one of his earliest comedies, yet its themes still resonate today. At its core, this is a story of movement—across landscapes, across relationships, across the fragile boundaries of loyalty and love. The events unfold with such startling speed and gravity that audiences may find themselves questioning: *Did that really happen?* It did. And much like in life, the space between actions and their consequences often demands our imagination, our willingness to leap forward and fill the gaps left unexplored.

In our production, we shift the setting from Renaissance Italy to a distinctly American landscape—the vast journey from the Midwest to California. This migration is not just one of geography but of opportunity, ambition, and self-discovery. The American Dream, in all its promise and disillusionment, underpins our approach, echoing the restless energy of young people seeking more—more love, more success, more adventure. This framing allows us to explore the tension between idealism and reality, between romanticized aspirations and the unpredictable, often messy, human experience.

At the heart of this play's complications lies the question of agency—particularly female agency. In Shakespeare's world, and too often in ours, women are forced to navigate a landscape where their voices, choices, and autonomy are overlooked or undermined. In our interpretation, Silvia and Julia are not merely objects of affection but architects of their own futures. They resist, they reclaim, they demand to be seen. We lean into moments where these women defy expectation, emphasizing their intelligence and resilience amidst the betrayals and transformations that unfold.

And then there's the faults of the human experience: the betrayals that feel irredeemable, the friendships tested by ambition, the moral gray areas in which love and loyalty exist. Shakespeare offers no easy resolution, and neither do we. Instead, we invite you, our audience, to sit in the discomfort, to reckon with the speed and severity of human choices, and to examine your own capacity for forgiveness and change. The story demands that we reflect on our own relationships, asking:

What are we willing to sacrifice in pursuit of our desires? And how do we reconcile the harm we inflict, knowingly or unknowingly, on those we love?

In staging this production, we embrace the uncertainty, the leaps of logic, the gaps that Shakespeare leaves open. Because in those spaces—between the lines, between the journeys taken and the ones abandoned—lies the heartbeat of this play: flawed, desperate, striving, **human**.

- Ely Sonny Orquiza
Summer 2025

Wonder what the set looks like back stage?

Check out our interactive set rendering!

(Courtesy of set designer Neal Ormond)

Free Shakespeare in the Park

ACCESS

- **Cupertino** shows begin at 6pm
- **Redwood City** shows begin at 6pm
- **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.
Bench seating is available in Garcia Amphitheatre.
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.

All venues are 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 be available at the Cupertino performances.
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.
- **McLaren Park, SF:** restrooms are located to the left of the stage.
- **Sue Bierman Park**:An ADA-accessible restroom is located in the southwest corner of the park, near the corner of Drumm and Clay Streets.

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

Click here to donate online, or or drop a check or cash donation in the donation box, near the SF Shakes info table.

Volunteer with Free Shakespeare in the Park!

We're looking for enthusiastic volunteers to become **Shakespeare Ambassadors** as part of our Front of House team.

Support the arts, serve your community, and be a vital part of Free Shakespeare in the Park. We'd love to have you on the team!

As a volunteer, you'll help create a welcoming experience for our audience. Tasks may include:

- Light pre-show setup
- Staffing the information table
- Greeting and directing audience members
- Packing up the info table after the show

Choose the dates and location that work best for you — no experience necessary!

Cupertino's Memorial Park
July 19-Aug 3, Any Saturday or Sunday,
5:00–8:00 PM
Registration Closed - Thank you!

Redwood City's Red Morton Park
Aug 9-Aug 24, Any Saturday or Sunday,
5:00–8:00 PM
Registration Closed - Thank you!

San Francisco's Jerry Garcia Amphitheater
Aug 30-Sept 7, Any Saturday, Sunday, or Labor Day Monday,
1:00–4:00 PM
Registration Closed - Thank you!

San Francisco's Sue Bierman Park
Sept 13-Sept 21, Any Saturday or Sunday,
1:00–4:00 PM.
Register Here

Synopsis

ACT 1

Adventure-seeking Valentine and love-smitten Proteus argue about the foolish nature of love. They say goodbye as Valentine prepares to leave their sleepy Midwest town of Verona for the glittering city of Milan, where he will join the Duke's court. Proteus banters with Valentine's servant, Speed, whom Proteus has instructed to deliver a love letter to his lady, Julia. Meanwhile, Julia and her lady-in-waiting, Lucetta, discuss the merits of the eligible gentlemen of Verona. Julia reveals her adoration for Proteus, but she thinks he's not that into her. Lucetta presents the letter from Proteus delivered by Speed. Julia impulsively tears the letter apart, then chastises herself as she recovers the pieces. Antonio, Proteus's overbearing father, disapproves of his son's preoccupation with love, looking on as Proteus swoons over Julia's response to his letter. Antonio interrupts him and instructs Proteus to leave Verona and follow Valentine to Milan and join the Duke's court by his side. Proteus grieves his love for Julia, as this means they will be apart. Proteus and Julia tearfully part and give each other engagement rings.

ACT 2

Speed recovers a glove that he believes to be Valentine's. Upon inspection, Valentine discovers it belongs to Sylvia, the Duke of Milan's daughter. Speed teases him for his infatuation with her, pointing out all the ways in which Valentine has transformed since meeting Sylvia. Valentine finally relents and admits that he is in love with her. He reveals that Sylvia instruct-

ed him to write a love letter to an anonymous recipient, much to his disappointment. Sylvia arrives and Valentine gives her the letter, telling her that it was difficult to write as he did not know who it would go to. Sylvia teases him and, to Valentine's surprise, returns the letter. Amused at his confusion, Sylvia leaves. Speed berates Valentine for being so dumb, and Valentine finally realizes that the letter has, in fact, been delivered to its intended recipient — him!

Lance, Proteus's servant, laments his assignment to leave behind his family and follow his master to Milan, but he is accompanied by his dog/backpack, Crab. Antonio chides him for almost missing the plane to Milan.

Valentine tussles with the pompous Thurio, whom Sylvia's father wishes for her to marry. The Duke arrives, interrupting the encounter. He tells Valentine that the son of Antonio has informed him of his arrival in Milan and his wish to join the Duke's court. Valentine rejoices. Once Thurio and the Duke leave, Valentine shares his happiness with Sylvia. Proteus arrives and he and Valentine joyfully reunite. Valentine excitedly introduces him to Sylvia and asks her to take on Proteus as a servant alongside him. Sylvia banters with Proteus and leaves with Speed.

Valentine asks after Proteus's friends and his love, Julia. He tells Proteus that he has abandoned his previous disdain for love, having fallen head over heels for Sylvia, and that the two plan to elope. Once he leaves, Proteus realizes that he, too, has fallen in love with Sylvia. He is horrified and resolves to either fall out of love or, if this proves impossible, to pursue her.

Meanwhile, Speed welcomes Lance to Milan. The two discuss their masters' enigmatic love lives.

Proteus is tormented by his betrayal of Julia and Valentine, and his desire for Sylvia. He hatches a plan to eliminate both Valentine and Thurio as potential obstacles to Sylvia. Back in Verona, Julia reveals to Lucetta that she and Proteus are engaged and that she plans to follow Proteus to Milan disguised as a young page named Sebastian. Although Lucetta at first tries to dissuade her from making the journey, she is eventually persuaded to help her.

ACT 3

Proteus informs the Duke of Valentine and Sylvia's plan to elope. The Duke, aware of their affections for one another, does not take Proteus's warning seriously until Proteus reveals that Valentine will scale Sylvia's tower that she is locked in that very night. The Duke catches Valentine on his way to Sylvia and stalls him by entreating his help in the Duke's own fabricated romantic ventures (which coincidentally resemble Valentine's situation with Sylvia). The Duke insists Valentine let him try on his cloak to see if it will accommodate a hypothetical ladder that the Duke will use to reach his own

lady. The Duke opens Valentine's cloak and a letter falls to the ground. The Duke picks it up and reads it aloud. It is a love letter from Valentine to Sylvia and plainly reveals that Valentine plans to rescue her from her tower. The Duke reveals the ladder hidden in Valentine's cloak. Having enough proof, the Duke banishes Valentine from Milan.

Valentine mourns his banishment. Proteus and Lance arrive to inform Valentine of the Duke's official proclamation. Proteus shakes Valentine from his grief-stricken stupor and instructs him to leave Milan as soon as possible, lest he be executed.

Lance remarks that his master Proteus is "a knave". He reveals to the audience, and then to Speed, that he himself is in love. After the two briefly butt heads, Lance belatedly reminds Speed that he must go find Valentine at the North Gate immediately. Speed rushes off in frustration and Lance congratulates himself on his mischief.
Despite Valentine's banishment, Sylvia still does not love Thurio. The Duke assures him that this will soon change. Proteus arrives and tells the Duke that Valentine has fled Milan. The Duke asks him for advice on how best to rid Sylvia of her love for Valentine. Proteus says that the best way is to slander Valentine and agrees to be the one to take on the task. He suggests to Thurio that, to win Sylvia, he should recruit musicians to play for her. He and Thurio go into the city to find such musicians.

ACT 4

The audience is introduced to the mystical and misunderstood Outlaws engaged in a tarot reading. They are interrupted by Valentine and Speed's arrival in the mysterious woods of Mantua. The Outlaws hide and ambush the two, but decide to hear them out when Valentine explains his misfortune. He lies that he was banished from Milan for killing a man. The Outlaws are largely unfazed and share their own reasons for banishment. They beg Valentine to join them as their captain. Valentine agrees, as long as they do no harm unto others. The Outlaws agree and take him to their home.

Proteus grapples with his betrayal of his friendship with Valentine and his love for Julia, as well as Sylvia's coldness towards him. He and Thurio meet a band of musicians at a local inn, where they will perform for Sylvia. Julia, disguised as Sebastian, is shown in by the inn's host, who tells her that she will find the man she was asking for (Proteus). She and the host watch as Proteus, Thurio, and the musician begin the song "Who Is Sylvia?", joining in as the performance carries on. Julia/Sebastian realizes with dismay that Proteus has fallen in love with someone else during his time in Milan. After the performance, Proteus tries once more to woo Sylvia. She rebuffs his attempt but agrees to have her picture delivered to him the next morning.

Later, Sylvia meets with Sir Eglamour and entreats him to accompany her to find Valentine in Mantua. He agrees and they plan to rendezvous.

Lance has been sent by Proteus to give Sylvia a cute dog, but returns to his master with the dog stolen and having had to offer Crab to Sylvia as a substitute, which she has rejected. Proteus, enraged, sends Lance away and hires Julia/Sebastian as his replacement. He instructs her to retrieve Sylvia's picture for him and to give Sylvia a ring, which turns out to be the same ring Julia gave Proteus upon their parting! Julia/Sebastian, despite her inner conflict, finds Sylvia and introduces herself as a servant of Proteus. Sylvia gives her her picture but rejects the ring, admonishing Proteus once more for his betrayal of his former love. Julia/Sebastian compares herself to Sylvia, wondering what Sylvia has that she is missing.

ACT 5

Sylvia and Sir Eglamour meet and embark to Mantua.

Proteus advises Thurio on how to win Sylvia, for his own amusement. Julia/Sebastian inserts her own sardonic commentary. The Duke interrupts them, asking if either of them has seen Sylvia or Sir Eglamour. He realizes that Sylvia has escaped and gone with Eglamour to find Valentine. He instructs Proteus and Thurio to come with him and retrieve her. Julia/Sebastian follows as well.

In Mantua, Sylvia and Eglamour are chased by the Outlaws. Eglamour escapes but two of the Outlaws capture Sylvia and begin to take her to their captain, Valentine. Proteus and Julia/Sebastian find Sylvia. Proteus disarms the remaining Outlaw and frees Sylvia. Meanwhile, Valentine contemplates his circumstances in the woods. He hides upon hearing Sylvia and Proteus's voices. Proteus tries once more to convince Sylvia to accept his love, but Sylvia rejects him. Proteus attempts to force himself upon her. Sylvia fights back and Valentine springs into action.

The two friends fight. Sylvia stops Valentine as he begins to lose control of his emotions and brings him back down to Earth. The lovers tearfully reunite. Proteus begs for forgiveness. Valentine reluctantly forgives him with Sylvia's permission. Julia/Sebastian, in anguish, faints. Sylvia and Valentine revive her. She claims she forgot to deliver the ring she was instructed to by Proteus. Proteus asks to see the ring and Julia/Sebastian accidentally gives him the ring he gave to her upon his departure from Verona. Julia/Sebastian realizes her mistake but decides to reveal her identity. Proteus is horrified. Julia tells Proteus that she took on this disguise and followed him out of love. Proteus grovels at her feet. Valentine attempts to mediate forgiveness between the two. Proteus offers the ring to Julia as a proposal, but they are interrupted by Thurio and the Duke arrive, who are being chased by the Outlaws. Thurio advances towards Sylvia and Valentine threatens him with death if he continues his pursuit of her. Thurio declares he no longer loves her and that she is Valentine's. The Duke reproaches Thurio and applauds Valentine for his character. He decides Valentine is worthy of his daughter's

hand in marriage. Valentine requests the Duke pardon the Outlaws and he agrees. Valentine jokes about Julia's disguise, confusing the Duke, but says he will explain it on the way home. Despite the horrors of the final act, the play concludes with Valentine hoping for a better future for the main characters as he leads Proteus away. Left alone, Julia and Sylvia embrace.

The Two Gentlemen of Verona is considered one of Shakespeare's earliest plays. It is believed to have been written around 1590-1591 - the exact date is uncertain. Some scholars suggest it might have been started in 1592 and finished in 1593, possibly for a specific performance. The play was first printed in 1623 in the First Folio.

A few notes about William Shakespeare!

Shakespeare was born in 1564, during England's Tudor period. He was one of eight children born to John Shakespeare, a well-to-do glove-maker and leather worker, and his wife, Mary Arden, an heiress from a wealthy family.

In 1582, he married Anne Hathaway, a farmer's daughter. They had three children – a daughter named Susanna, and twins, Judith and Hamnet.

He was part of a theatre company called Lord Chamberlain's Men, who regularly performed at a place called 'The Theatre'. But after a dispute with the landlord, they took the building apart, rebuilt it across the river and named it the Globe.

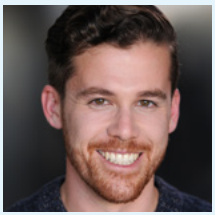
His plays were big hits and had the royal seal of approval. Both Queen Elizabeth I and James VI of Scotland and I of England would often hire Shakespeare's company to come and perform at the royal court.

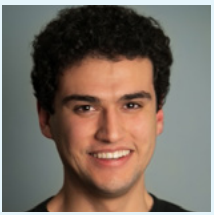
Plays at the Globe featured lots of exciting special effects, with trap doors, actors lifted on wires, smoke, fire and even cannons! Disaster struck in 1613 when a cannon shot set fire to the roof of the Globe and burned it down! It wasn't long after that Shakespeare retired from the theatre.

Let's Talk About...

In the Spring of 2024, SF Shakes launched a series of online panel discussions featuring acclaimed Shakespeare scholars, offering keen insights and fresh perspectives on Shakespeare and his wrting. The sessions are hosted by SF Shakes Board Member Dan Rabinowitz and Artistic Director Carla Pantoja.

September 8 @ noon PDT: 'Let's Talk About...*The Two Gentlemen of Verona*' with Actors Brennan Pickman-Thoon* (Proteus), Tyler Aguallo (Valentine), Emily Newsome* (Silvia), and Chanel Tilghman* (Julia)





(*Member Actors' Equity Association)

The 'two gentlemen' and the 'two ladies' from this summer's production shared insights on how they developed their characters and what it's like performing these roles in the park! Dan and Carla facillitated this lively discussion. ***Watch the recording!***

To receive updates on upcoming panels
get on our notice list.

Watch the recent Let's Talk... panel discussion with "The Two Gentlemen of Verona" Director Ely Sonny Orquiza, as well as any of the previous "Let's Talk About..." discussions!

The Two Gentlemen of Verona - CAST

TYLER AGUALLO (VALENTINE) Tyler (he/him) is ecstatic to join SF Shakes for *The Two Gentlemen of Verona*. Nearly a decade after spending his childhood as an SF Shakes summer camper, Tyler returns to the company that raised him for his Shakespeare In The Park debut. His most recent roles include Caliban in a touring production of *The Tempest* (Prague Shakespeare Company, 2024), Trip Wyeth in *Other Desert Cities* (Masquers Playhouse, 2025), and Father Flynn in *Doubt, A Parable* (Pacifica Spindrift Players, 2025). Tyler has also trained globally at the Prague Shakespeare Company in Prague, Czechia, and the Lir Academy in Dublin, Ireland. Some of his film credits include award winning short films; *Premium Casket* (2024) and *A Quarter of Silence* (2022), and feature films; *Mary Kwon Mary Kwon* (2026) and *Dark Feathers* (2024). He received his BA in Theatre Arts at San Francisco State University in May 2024.

ANTHONY DOAN (LUCETTA / THURIO) Anthony (he/they) is delighted to return to San Francisco Shakespeare Festival. They are a queer, first-generation Vietnamese-American theatre artist currently based in the Bay Area. Notable acting credits include Celia/Adam/Phoebe in last year's educational tour of *As You Like It*, Nguyễn/Quang/Sam in the world premiere *Colonialism is Terrible, but Phở is Delicious* (Aurora Theatre Company & Oreg Contemporary Theatre); *Christian in Cyrano de Bergerac: A Queeroic Comedy* (Island Shakespeare Festival). 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

The Two Gentlemen of Verona - CAST

MICHELLE NAVARRETE* (DUKE OF MILAN / ANTONIO / EGLAMOUR / OUTLAW 3) Michelle (she/her) "Me siento muy…EXCITED!" to be part of this joyous ride with SF Shakes and the talented cast and crew! Michelle is a Theatre Artist and Performer, born and raised in SF and the greater Bay Area. She fell in love with performing and storytelling at an early age. From singing her Abuelitas' favorite Rancheras to belting out show tunes, Michelle has always followed her fire within. After receiving her BFA in Acting from Marymount Manhattan College, she continued her career in NYC performing and producing theatre. In the Bay Area, Michelle has worked with Golden Thread Productions, Center Rep, SF Playhouse, Cal Shakes, TheatreFirst, Custom Made Theatre Co, Bay Area Children's Theatre, Impact Theatre, Faultline Theatre, Native Writers Theater and Theatre Cultura, to name a few. As a performer, educator, and activist, she has made theatre and the performing arts part of her life and message.

EMILY NEWSOME* (SILVIA / OUTLAW 2) Emily (she/her) is thrilled to be making her SF Shakes debut with *The Two Gentlemen of Verona*! She received her BFA in Acting from UC Santa Barbara where she performed in multiple productions including *A Streetcar Named Desire*, *The Arabian Nights,* and *In the Red and Brown Water*. Past Bay Area production credits include Aurora Theatre Company's *Fallen Angels* (Jane Banbury), A.C.T.'s *A Christmas Carol* (Belle/Mary), and the world premiere of *Froggy* (Voice of Froggy) at Center Repertory Company. Emily is also a proud co-founder of Berkeley Shakespeare Company.

The Two Gentlemen of Verona - CAST

ALEJANDRA MARIA RIVAS (LANCE / SPEED) Alejandra (Alé/they/elle) is an Indigenous-Chicane-Mexican theater artist based in Lisjan Ohlone land, hailing from Tongva land. Alejandra has worked at various organizations around the Bay Area including A.C.T., Shotgun Players, Z Space, Berkeley Rep, Cal Shakes, Crowded Fire, SF Playhouse, City Street Artists, TheatreFIRST, Town Hall, Central Works, and the Bay Area Women's Theater Festival. Favorite theatre credits include: *Romeo + Juliet*; *amémonos; Limão y Sal;* and *In the Heights*. In their free time, Alé loves eating, reading, video games, Dungeons & Dragons, karaoke, protesting, being a hype-man, and being with time as it moves along.

BRENNAN PICKMAN-THOON* (PROTEUS) Brennan (he/him) is thrilled to return to SF Shakes! You may have seen him waving a thermos around as Stephano/Antonio in last year's SF Shakes production of *The Tempest*. Other favorite credits include *Bulrusher, Throwback Island, Metamorphoses, The Good Book* (Berkeley Repertory Theatre), *A Christmas Carol* (A.C.T.), *Mother of the Maid* (Marin Theatre Company), *Macbeth* (California Shakespeare Theater), *Annunciation, Home, Boys Go to Jupiter* (Word For Word)*, The Gentleman Caller* (NCTC), *Timon of Athens, Phedre* (Cutting Ball Theater), and *Hamlet* (Marin Shakespeare Company). When not performing, he teaches for American Conservatory Theater, Berkeley Repertory Theatre, and SFArtsED. He won the 2019 SFBATCC Award for Actor in a Principal Role and is a member of AEA. For more, please visit brennanpickmanthoon.com.

The Two Gentlemen of Verona - CAST

CHANEL TILGHMAN* (JULIA / OUTLAW 1) Chanel (she/they) hails from the San Francisco Bay Area, and holds a BA in Communication and a double minor in Theatre and Music Industry from the University of Southern California. She is honored to be making her San Francisco Shakespeare debut! Regional theatre credits include Tinkerbell in *Peter Pan* (Panto in the Presidio), Dorothy Gale in *The Wizard of Oz* (American Conservatory Theater), Belle in *A Christmas Carol* (Center REPertory Company), and Kitty Bennet in *Pride and Prejudice* (TheatreWorks Silicon Valley). Other notable stage performances include *Evita* with San Francisco Playhouse; *Matilda, Little Shop of Horrors*, and *Mamma Mia*! with Berkeley Playhouse; *Kinky Boots* with Ray of Light Productions; *Passing Strange* with Shotgun Players; and *The Little Mermaid* with Lucky Penny Productions. Chanel is also a seasoned teaching artist, and educates K-12 youth in theatre arts across the greater Bay Area. IG: @chantilly.v

MIKKI JOHNSON (U/S: JULIA / OUTLAW 1 / LUCETTA / THURIO) Mikki (she/her/he/him) is Vocalist and Bay Area native who studied Theatre Arts (with the concentration of Acting and Musical Theater) at California State East Bay. He has recently been seen onstage as Paulette in *Legally Blonde* with the Ray of Light theater company and previously in *Ms.Bennett's Christmas at Pemberley* with the Altarena theater company and *A Midsummer Night's Dream* with the Berkeley Shakespeare Company. Mikki is very passionate about voice artistry and amplifying BIPOC and LGBTQ+ presence in the theater and entertainment world. IG: @MikkiRJ93

The Two Gentlemen of Verona - CAST

CHRISTOPHER PRESCOTT (U/S: PROTEUS / LAUNCE / SPEED) Christopher Prescott (he/him) is a prolific actor, producer, director, standup comedian, writer, and teaching artist. During his career in theatre, he has had the opportunity to work with such astounding theatre companies as We Players, Stanford Repertory Theatre, Theatreworks, Merlin Entertainments, American Immersion Theater, Northside Theater, Pear Avenue Theater, and many others. He is the recipient of the Hal Todd Award for Excellence in Acting from San Jose State University (2010), as well as a Theatre Bay Area Award for Best Ensemble (2015). This production marks his third tour with the San Francisco Shakespeare Festival and first Free Shakespeare in the Park production of *The Two Gentlemen of Verona.*

DID YOU KNOW… William Shakespeare was part of a theater company called Lord Chamberlain's Men, who performed at a place called 'The Theatre'. After a dispute with the landlord, they took the building apart, rebuilt it across the river and named it the Globe. A large, open-air theatre, **the Globe accommodated people from all walks of life -- anyone could watch a performance there.** *Sound familiar?*

The Two Gentlemen of Verona - CREATIVE TEAM

ELY SONNY QRQUIZA (DIRECTOR) (he/him) A 2023 YBCA 100 Honoree, inaugural Cali Catalyst Recipient, and two-time awardee of Theatre Bay Area Grant, Ely Sonny Orquiza (he | him) is renowned for his unwavering belief in the remarkable power of equity and representation in storytelling to bridge divides and differences. He has long gravitated toward stories that examine systems of power, identity, and resistance. As a multidisciplinary Queer Filipino artistic director, stage director, dramaturg, and arts educator based in the unceded territory of the Ramaytush Ohlone People, colonially known as San Francisco Bay Area, Orquiza utilizes theater and the performing arts to deeply explore the role of the Asian diaspora, Asian American experience, ancestral ghosts, and the complex politics of Queer/ness for the American stage. He passionately champions new socially engaged works by Black, Indigenous, and Artists of Color, delves into previously untold folklore, and advocates for undiscovered works that prominently feature the narratives of People from the Global Majority. For more: elysonnyorquiza.org

KATJA RIVERA (ASSISTANT DIRECTOR / DRAMATURG) Katja (she/her) 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).

NEAL ORMOND (TECHNICAL DIRECTOR / SCENIC, WEB. & GRAPHIC DESIGNER / BUILDER, PAINTER, MOVER / SITE SERVICES) Neal (he/him) has been the Technical Director of San Francisco Shakespeare Festival since 2017, serving also as webmaster, graphic designer, scenic designer, master carpenter, and managing infrastructure and venue logistics. A 2001 graduate of Stanford University, he subsequently founded NAO Design and spent the next decade expanding into the realms of web, graphic, product, sound, scenic, and 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. Upon joining the ranks of SF Shakes, Neal found it to be a tremendous match for all these miscellaneous skills! At the onset of the COVID pandemic he developed SF Shakes' "Unified Virtual Space" method of compositing more than a dozen live, remote actors into a shared virtual space onscreen, the first such undertaking worldwide. Future plans include the first-ever production of Free Shakes in Space. For more info see nealormond.com.

JEN COOGAN (MUSIC DIRECTOR / COMPOSER / SOUND DESIGNER) Jen (she/her) began as a performer, but started writing musicals in her desire to create more roles for women. Her composer credits include the *As You Like It* 2024 Tour (San Francisco Shakespeare Festival) *The Morning After My Family Fell Apart,* (Left Coast Theatre Company) and *The Oregon Trail Pages* (Musical Cafe Showcase). She is developing *The New Teacher* with Superbad Theatre Company, *The Last Open Mic* with WildHorse Stage Co., and 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, which is making its concert debut at 54 Below in NYC this October.

NIA JACOBS (COSTUME DESIGNER) Nia (she/her) was born and raised in Oakland CA and got her start in theatre as a scenic artist for her high school's production of *Scapino*. Nia began costuming while studying theatre technology at Howard University, working in the costume department on productions like *Ain't Misbehavin'* and *Eclipsed.* After college, Nia spent time working with Theatre Lab School for the Dramatic Arts in Washington, DC before returning to the Bay Area. Some of her favorite shows she's costumed include *The Glass Menagerie* (African American Shakespeare Company) and *Crowns (*Contra Costa Civic Theatre).

JANICE GARTIN (PROP DESIGNER) Janice (she/her) is a prop and costume artist who has designed and provided props for ACT's MFA, Young Conservatory programs and 2022's Fefu and Her Friends. She has been the prop assistant for all four seasons of Panto in the Presidio. Her costume credits include six years with *Beach Blanket Babylon*, projects with the Aurora Theater, Berkeley Repertory Theater, Diablo Valley College, countless smaller theaters, as well as film work including *Return of the Jedi.*

DALLAS THOMAS (MOVEMENT DIRECTOR) Dallas (he/him), the Director of Arts Education and Engagement at the African American Shakespeare Company, brings a wealth of dance training in hip-hop, jazz, contemporary, and musical theater. Since arriving in the Bay Area in 2016, Dallas has thrived in both the performing arts and education fields, excelling as a teaching artist and program director. Beyond his professional role, Dallas co-owns and directs a youth dance non-profit (STUDIO 121) alongside his husband, united by their mission to extend high-quality performing arts opportunities to underprivileged communities and support aspiring artists of color in their journey to become performing art educators. Dallas's ultimate aspiration is to create an inclusive platform that empowers diverse talents to flourish in the realm of performing arts.

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MAYA HERBSMAN (INTIMACY DIRECTOR) Maya (she/Maya) is an award-winning Bay Area based intimacy director and coordinator, director, and educator. She works in theatre, film, and opera, and has over 100 professional credits across those mediums. Maya has been the first intimacy professional at theaters across Northern California including Berkeley Repertory Theatre, San Francisco Opera, Theatreworks Silicon Valley, San Francisco Playhouse, California Shakespeare Theater, Shotgun Players, Crowded Fire Theater, Z Space, NCTC, Hillbarn Theatre, and numerous others. Recent favorite credits include *It's True It's True It's True* (Marin Theatre), *The Handmaid's Tale* (San Francisco Opera), and *Dìdi* (Focus Features).

ANDY ALABRAN (VOICE AND TEXT COACH) Andy (he/him) received his B.A. in Theater from the University of Massachusetts at Amherst and his M.F.A. in Acting from the American Conservatory Theater. He is a teacher, director, and performer. He has taught at the American Conservatory Theater Young Conservatory and Studio, California Shakespeare Theater, Oakland School for the Arts, 826 Valencia (Tenderloin), Voice One, Stagebridge, Mission High, Burton High School, and Hayward High School. He was the Voice and Speech coach for Y.C. productions: *Begets* and *Wolves*. He directed the Y.C. Actor's Ensemble productions: *Electra*, *The Glass Menagerie*, *Discovering Beckett*, and *The Importance of Being Earnest*. He has performed with Theatre First, the Shotgun Players, and Killing My Lobster. A current company member of the Shotgun Players since 2000, his acting credits include *Woyzeck, The Death of Meyerhold, A Seagull in the Hamptons, Truffaldino Says No* (world premiere), and *Mother Courage.* He served as Creative Director with San Francisco's premiere sketch comedy group Killing My Lobster.

CARLA PANTOJA (ARTISTIC DIRECTOR / FIGHT DIRECTOR) Carla (she/they) born and raised in the South Bay, is an actor, fight director, teaching artist, intimacy director, and mom of two. She has been a Resident Artist of San Francisco Shakespeare Festival since 2014 and recently served as Director of Vision for the 2021 Free Shakespeare in the Park production of *Pericles, Prince of Tyre,* directing episodes 2 and 4. In 2020, she was in the acting company at Oregon Shakespeare Festival, returning in 2022 as the festival's first female fight director. Carla is an associate instructor for Dueling Arts International and serves on their governing body as Vice President. She is also a proud member of Making Good Trouble, an anti-racist training cohort based in the Bay Area. Carla has directed SF Shakes' Shakespeare on Tour production of *Romeo and Juliet* and *Comedy of Errors* and Assistant Directed the 2017 Free Shakespeare in the Park production of *Hamlet.* She played Paulina in Free Shakespeare in the Park's *The Winter's Tale,* Tybalt in *Romeo and Juliet,* and Kate in *The Taming of the Shrew.* She's performed with Cal Shakes, Shotgun Players, Crowded Fire, Playground, Lorraine Hansberry Theatre, and the SF Mime Troupe in the Bay Area to name a few.

PRATIKSHA SHAH (PRODUCTION MANAGER) Pratiksha (she/her) is not just a production manager but a true visionary genius behind the scenes. This means balancing a million tasks while staying on top of everything that's going on – rehearsal schedules, hiring crews and designers, contracts, and payrolls to name a few. Pratiksha graduated from Foothill Theater Conservatory and has been an active part of the theater world for over 10 years. She fell in love with Shakespeare during school and joined San Francisco Shakespeare Festival at the onset of the pandemic in January 2020. In her short tenure with SF Shakes she has supported and mastered: fully virtual productions (*King Lear*), episodic virtual hybrid productions (*Pericles*), and in-person productions in four different park locations (*The Tempest*). In her spare time, she produces shorts, commercials, web series, features and so much more!

MICHAEL KELLY (AUDIO ENGINEER) Michael (he/him)is an audio specialist, with works appearing internationally and here at home in the Bay. He headed the audio department for multiple seasons at Cal Shakes and serves as the sound supervisor now at Shotgun Players, where he designed the west coast premiere of *Natasha, Pierre, and the*

Great Comet of 1812 (SFBATCC nomination 2023). Other recent venues include Stanford, UC Berkeley, Town Hall, Cutting Ball, Playground, Ferocious Lotus, Oakland Theater Project, and Marin Theatre Company.

GABRIELLA HOWELL (DECK MANAGER) Gaby (she/any) is thrilled to return to San Francisco Shakespeare Festival as a member of *The Two Gents* team! She started her Bay Area theater 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 seven 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*, Props/Wardrobe Supervisor for *Pericles,* and Deck Manager for *Much Ado About Nothing, Cymbeline,* and *The Tempest.* Gaby has spent the past decade stage managing for beloved Bay Area institutions such as Golden Thread Productions, Stanford University, Berkeley Playhouse, 42nd Street Moon, Lamplighters, and more. She most recently stage managed *'Art'* at Shotgun Players and the staged reading of Oriental, or *1001 Ways to Tie Yourself in Knots*.

ARIANA CHAVEZ-MAGANA (ASSISTANT DECK MANAGER) Ariana (she/they) is so excited to come back to SF Shakes for the *Two Gents* production! She started as a stage management intern for the production *Cymbeline* in 2023. She recently graduated from Santa Clara University with B.A. in Theatre Arts and a B.S. in Psychology and Child Studies. When she is not working backstage on theatrical productions, Ariana is working at a transitional kindergarten and is on route to get her multiple subject teaching credential. Apart from work, Ariana is a huge Formula 1 fan, so feel free to ask her for her opinions**.**

ALEXANDRITE CAMERINO (SCENIC ASSISTANT) Alexandrite (he/they) is a multidisciplinary artist residing in the Bay Area, working as a carpenter, scenic painter, and actor. He was last seen at SF Shakes playing Miranda in *The Tempest* '24. In the off-season, he's working towards his BA in Theatre Arts; otherwise, they can be found gnawing on trees in the forest- collecting lumber for the next set build- and making small furniture for their small set models and smaller fairies. @alex_camerino.

HEIDI BUTTON (WARDROBE SUPERVISOR) In her former life, Heidi (she/her) toured Europe as an aerialist. She spent 9 years at SF Circus Center, & co-directed their Youth Program spring 2020. Spring 2024 semester she received her BA in theatre from SF State, while serving as Emergency Props Department Coordinator. Early 2025 she has designed props for *Cuckoo Edible Magic* from SF BATCO, and Fairway from Contra Costa Civic Theatre. Besides SF Shakes, 2025 contracts include Lorraine Hansberry Theatre and the Oakland Theater project. In 2023, Heidi designed for *Nollywood Dreams* at SF Playhouse, & *In The Evening By The Moonlight* for Lorraine Hansberry Theatre Company.

NATALIE SEPULVEDA (WARDROBE ASSISTANT) Natalie (they/them) is so excited to return to the San Francisco Shakespeare Festival as a part of the costume and wardrobe team this summer! They first became involved with theater and costuming in fourth grade for a local community theater production of *Beauty and the Beast* and had the opportunity to work with SF Shakes with *Cymbeline* 2023 and *The Tempest* 2024. In the fall, Natalie will be starting their freshman year of college.

RACHEL BRATT (HOSPITALITY MANAGER) Rachel (she/her) is delighted to be returning to SF Shakes for another fabulous summer! started her journey at SF Shakes in 2017, and has Stage Managed all in-person annual galas since. This is her fourth year as Hospitality Manager for Free Shakes, and already she can't imagine a summer without it. During the school year, Rachel is the Drama Director for Stratford Schools, which she regards as a fun nod to keeping Shakespeare in her life year-round! She looks forward to welcoming you to the park! Please feel free to stop by the Hospitality table to say hello!

JOHNNY COX (HOSPITALITY MANAGER) Hello, my name is Johnny Cox! (he/they) I'm a Gay, Guatemalan-American dancer, choreographer, actor, singer, and arts administrator working throughout the Bay Area. I have joyfully served in administrative support roles at Shawl Anderson Dance Center, PUSH Dance Company, and Community Arts Stabilization Trust. Currently, I assist the free dance classes that come from Bodies of Empowerment with Kristin Damrow & Company. In addition, I am a valued member of the front of house teams for both Shotgun Players in Berkeley and ODC Theater in San Francisco. My work extends to my local community where I care for children at the After School Enrichment Program at Head Royce School in Oakland. In my free time, I enjoy taking dance and acting classes. I also practice nonviolent communication and spend time cooking with NPR!

HARPER LIND (PROPS INTERN) Harper is a rising 11th grader at the Urban School of San Francisco, where they have most recently worked on productions of *Grease: The Musical* and *The Princess Bride* as an assistant technical director, stage manager, and props designer. Harper is very excited to work with SFShakes this summer!

CORA SHIMETZ (SCENIC PAINT VOLUNTEER) Cora (any/all) has worked as Assistant Props Designer for *Into the Woods* and Lead Props Designer for *Clue* at Cal Poly Humboldt where she is entering her junior year. In 2024 she received a Certificate of Meritorious Achievement from the Kennedy Center American College Theater Festival for her props work. Cora worked as a props intern on both *Cymbeline* (2023) and *The Tempest* (2024) and is happy to return this year to continue her work with the festival.

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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APRIL 25, 2026

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SF Shakes annual Gala and Auction!

...our in-person gala fundraiser celebrating San Francisco Shakespeare Festival with art and artists, and our online auction where everyone can bid and win fabulous wine, travel, real-world experiences, and more.

Our 2025 Gala sold-out quickly! **Get on the list** to receive first notice of ticket availability.

Click here to see photos from the 2025 Gala:
An Evening in Verona!

Photos courtesy Gary Ferber Photography

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SPECIAL THANKS TO:

The Cupertino Chamber of Commerce, for strengthening our connection to local businesses; **Pineapple Thai** for catering the Cupertino opening; **Garnett Ransone** for coordinating rehearsal space; **Jay Yamada** for photography

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

SF Shakespeare's expert teaching artists will 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.

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~ Touring Feb-May 2026 ~

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Thank you for attending San Francisco Shakespeare Festival's Free Shakespeare in the Park!

(L to R) Pratiksha Shah, Production Manager;
Ely Sonny Orquiza, Director; Carla Pantoja, Artistic Director

Get on our list to receive first notice about upcoming Festival events!