


 SAN FRANCISCO
SHAKESPEARE FESTIVAL

KING LEAR



DIRECTED BY ELIZABETH CARTER

AT HOME
FREE SHAKESPEARE IN THE PARK 2020

July 18 - September 27

Saturdays at 7pm

Sundays & Labor Day Monday at 4pm

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DIRECTOR'S NOTE

In October, when Artistic Director Rebecca Ennals asked me to direct *King Lear*, I started plotting on all the things the play said to me. I saw it visually on an expansive outdoor stage with a collapsing cathedral of trees. Dismantling and decay. A white female King in a male dominated world with three bi-racial children she has complicated relationships with. I might get to do that production one day. As we headed into a workshop process to work in March, “Shelter in Place” was ordered. We all switched to Zoom. We spent two weeks talking about the script, the world of the play, streamlining the text as I kept hope of an in person rehearsal in June.

We all know how this goes.... COVID-19 shifted everything.

As the weeks passed with help of our amazing technical director Neal Ormand we moved from a Zoom play with tiny boxes as our platform for performance to a format I hadn't seen anyone do before. We invested in this grand experiment, as I re-envisioned the space again. Re-envisioned connection.

Then George Floyd happened.... and the world shifted again.

I could not tell this story without holding the world I am and have experienced as Black woman in my front pocket. The medium and the protests brought *King Lear*'s world into crisp realistic relief. The time is an urgent NOW. We moved into a very realistic world. But the core themes had not changed. Speaking truth to power, nature taking us to our basest and finding humanity again in the rubble.

King Lear is a systemic as well as a very personal drama. It is the story of a woman who had to achieve and survive in a patriarchal world. She believes she has set up systems that work, but they aren't working, including her lack of understanding of her mixed heritage daughters. The country is strained under Black Lives Matter protests when the King chooses to abdicate her power to those daughters.

When Cordelia refuses to play the game her detached Mother-King set as a performance of love, the structure already under pressure begins to stress and fall apart. Lear is sent spinning and angry, exacerbated by her loss of mental faculties. It is only when she goes into the storm, that Nature (human and otherwise) forces her to let go. Upon meeting Edgar disguised as Poor Tom (an unhoused person) she finds her way back to her humanity. Battles ensue and the old guard is brought to its knees, it is the young Edgar who is left to rebuild and vision a new future.

We are at a moment of change, where our society has choices to make: to change or stay in a crumbling system. We can find our humanity again. We can seek forgiveness. We can rebuild with a new vision....but we might have to let go of a great deal in the process. Some things will die. We will rebuild.



- Elizabeth Carter

KING LEAR



BY WILLIAM SHAKESPEARE

CAST

King Lear	Jessica Powell*
Earl of Gloucester	Phil Lowery*+
Goneril	Leontyne Mbele-Mbong*
Regan	Melissa Ortiz*
Cordelia/The Fool	Diana Lauren Jones
Earl of Kent	Cassidy Brown*
Edmund/Duke of Burgundy	Ron Chapman
Edgar/King of France	Yohana Ansari-Thomas
Duke of Albany/Oswald	David Everett Moore*+
Duke of Cornwall/Lear's Attendant	Gabriella Grier
Curan/Performance Intern	Evan Lucero
Attendant 1/Servant 2/French Soldier/Herald/Performance Intern	Viv Helvajian
Attendant 2/Servant 1/French Soldier/Captain/ Performance Intern	Hilary Buffum

PRODUCTION STAFF

Director	Elizabeth Carter
Artistic Director	Rebecca J. Ennals
Fight Director	Sydney Schwindt+
Technical Director/Scenic Designer/Graphic Designer	Neal Ormond
Costume Designer	Hyun Sook Kim
Hair & Make-up Designer	Amelia Van Brunt
Lighting Designer	John Bernard
Sound Designer/Composer	Lana Palmer
Production Manager	Pratiksha Shah
Production Stage Manager	Karen Schleifer*
Assistant Stage Manager	Gabriella Howell
Green Show Writer/Director	Christian Haines
Literary Interns	Eliana Lewis-Eme, Grace Nelligan, Arin Roberson
Stage Management Interns	Sarah Orttung, Macy Taylor

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

WELCOME TO FREE SHAKESPEARE AT HOME!

We hope you enjoy the play! If you have any questions, subscribe to our [YouTube channel](#) and use the chat feature during the performance.

SATURDAYS

7:00-8:20 pm



8:20-8:35 pm



8:35-10:05 pm



KING LEAR FIRST HALF

INTERMISSION



KING LEAR SECOND HALF

SUNDAYS & LABOR DAY

4:00-5:20 pm



5:20-5:35 pm



5:35-7:05 pm



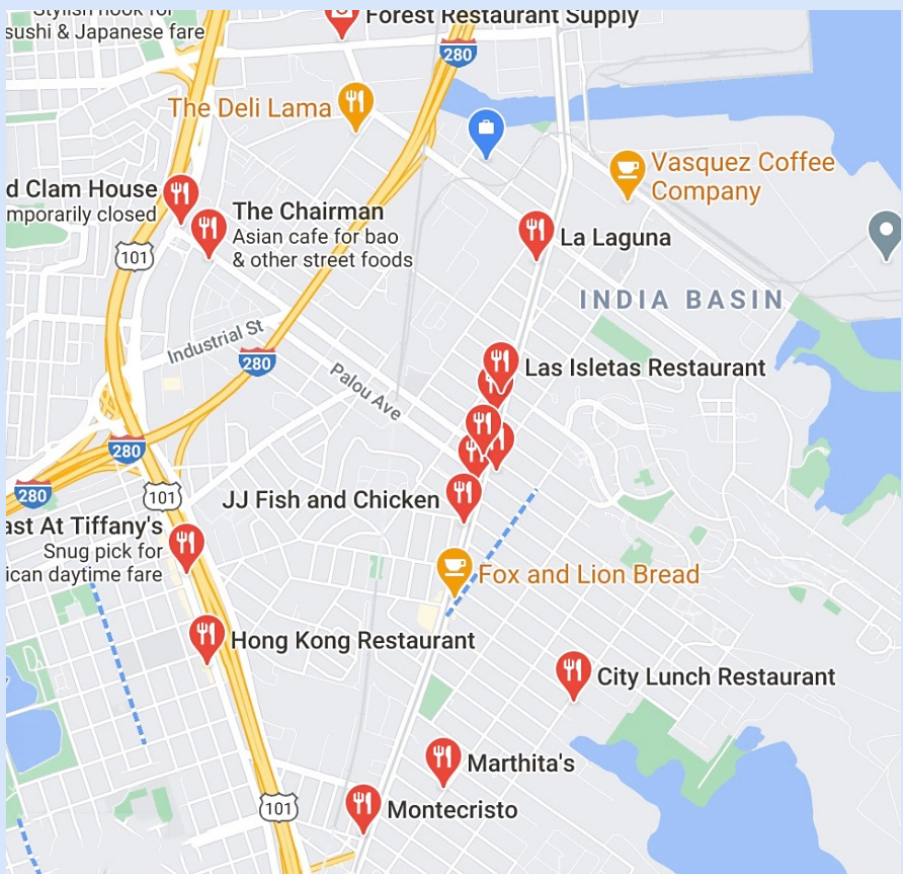
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Bayview Eateries



SF Shakes Office HQ is located in the Bayview Neighborhood of San Francisco. We're shining a light on our independent neighborhood eateries during the San Francisco run of Free Shakespeare at Home: *King Lear*. If you live in the City, please consider supporting these small businesses so they can be around long after the pandemic is over.

Thank you!

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<https://sfshakes.wordpress.com/2020/09/09/bayview-eateries/>



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SYNOPSIS

A KINGDOM DIVIDED

Upon her retirement, King Lear decides to divide the kingdom among her daughters so that she might “unburdened crawl towards death.” Lear makes her daughters earn their inheritance by performing declarations of flattery. Cunning Goneril and Regan play along, win their portions, and are married off to the Dukes of Albany and Cornwall respectively. However, Cordelia, the youngest and most beloved daughter, refuses to speak such false flattery. This enrages Lear resulting in Cordelia’s marriage to the King of France, disinherited and banished from the country. In a moment of bravery, the Earl of Kent, Lear’s trusted and faithful advisor, condemns Lear’s rash decisions and is exiled for his trouble, but returns to court disguised as Caius, a servant loyal to Lear.

Lear declares she will retain her rank in name only and will live alternately with Goneril and Regan, maintaining a retinue of only 100 men; but Lear’s retirement does not go as planned as Goneril and Regan begin to exert power over her in humiliating ways. This forces Lear to comprehend her diminished state of power and respect. Lear’s court Fool berates her for her foolishness.

“SHARPER THAN A SERPENT’S TOOTH”

In a closely related subplot, more conflict arises from the question of inheritance. The Earl of Gloucester’s bastard son Edmund resents his illegitimate status and plots to gain his father’s fortune by framing his virtuous older brother Edgar. Edmund falsifies a letter from his brother, detailing Edgar’s wishes to usurp their father. Faking an attack from Edgar, Edmund forces his older brother into hiding. Gloucester falls for the ploy and proclaims his legitimate son an outlaw and grants his inheritance to cunning Edmund.

At Gloucester’s home, Kent disguised as Caius is placed in the stocks by Regan and Cornwall for a quarrel with Goneril’s servant, Oswald. Upon her arrival at the estate, Lear flies into a rage at this appalling treatment of her servant. Lear expects Regan to side with her against Goneril, but Regan is just as disdainful of her mother’s behavior. Both daughters declare they will not allow Lear to retain more than twenty-five men. Cursing her daughters, Lear rushes out into the storm accompanied by faithful Kent and her wise but mocking Fool. Gloucester denounces the treatment of the King by Goneril and Regan and goes out in search of her to inform her of Cordelia’s imminent arrival with an invading army from France intended to restore Lear’s position.

The play reaches its highpoint in the midst of the storm as Lear suffers a complete breakdown. Having lost all her power and familial relationships, she begins to comprehend her own failures and experience some of her first moments of empathy.

FAMILIAL DYSFUNCTION


Edmund betrays his father, revealing Gloucester’s knowledge of an impending invasion to reinstate Lear. Gloucester is declared a traitor and has his eyes gouged out. A servant reacts to such gruesome torture and attacks Cornwall, giving her a mortal wound. Regan informs Gloucester that he trusted in the wrong son and was betrayed by Edmund. Edgar, who in exile has donned the disguise of Tom o’ Bedlam, eventually finds his blinded father wandering outside. Gloucester begs Tom to lead him to a nearby cliff so he can end his life. Tom simulates leading his

father to the cliff, and then, pretending to be someone new, swears his father has miraculously survived the fall.

Albany becomes aware of the family's ever-increasing corruption and he and Goneril fight. Regan, newly widowed, and Goneril, finding her husband cowardly, both set their lustful sights on the bastard Edmund.

Still recovering from her emotional breakdown in the storm, Lear finds herself in the care of Cordelia, newly arrived from France. Lear begins to regain her senses and begs for forgiveness. The reunion is short-lived as Cordelia and Lear are quickly taken prisoner by the sisters' armies. Edmund orders the King and Cordelia killed.

Goneril's pursuit of Edmund is divulged and Albany charges them both with treason. Regan, who has also declared her intent to marry Edmund, falls ill and is escorted off stage. Edmund demands a trial by combat and fights a disguised Edgar. Edgar deals Edmund a fatal wound before removing his disguise. He reveals the fate of their father who died from joy and grief upon learning of Edgar's true identity. Regan's illness and subsequent death is reported to be the result of her sister poisoning her, and Goneril commits suicide. Just before death, Edmund reveals his execution orders for Cordelia and Lear. His warning comes too late, and Lear stumbles on stage carrying the corpse of Cordelia. Lear, overwhelmed by all that has happened and filled with grief, dies. Kent, determined to follow Lear even to the grave, declines the request to lead the country, leaving Edgar alone to offer hope.



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KING LEAR - CAST AND CREW



Jessica Powell* (King Lear) is a Bay Area actor, most recently seen as Momo in *The Humans for The Stage* (San Jose). She played Helicanus, The Bawd, et al. in SF Shakes' *Pericles* (2008). Other roles include Volumnia (*Coriolanus*), Georgia O'Keeffe (*A Conversation with Georgia O'Keeffe*); Sister Aloysius (*Doubt*), and Elizabeth I (*Mary Stuart*), all for Pacific Rep.; Claire (*Uncanny Valley*), Polly (*Other Desert Cities*), Hannah, et al. (*Angels in America*), Aunt Eller (*Oklahoma!*), Mrs. Roswell (*Ice Glen*), Goneril (*King Lear*), Kate (*All My Sons*), Countess of Roussillon (*All's Well*), Aemilia (*A Comedy of Errors*), Mame (*Mame*), Lee Green (*The Tale of the Allergist's Wife*), The Wicked Witch of the West (*The Wizard of Oz* - twice!), Mrs. Higgins (*My Fair Lady*), Joanne (*Company*) Lady Macbeth (*Macbeth*), Margrethe (*Copenhagen*), and Ethel Thayer (*On Golden Pond*). Jessica co-founded Symmetry Theatre Company and has been an Actors' Equity member since 1989.



Phil Lowery (Earl of Gloucester)** is a director, actor, stage manager, teacher, and a proud member of the SF Shakes Resident Artist company and of Actors Equity Association, and the Education Director for SF Shakespeare Festival. He has performed with Shakespeare on Tour (*Macbeth*) and Free Shakespeare in the Park (*The Taming of the Shrew*, *Romeo and Juliet* and *The Winter's Tale*), was Assistant Director for *A Midsummer Night's Dream*, and looks forward to performing in *King Lear* this summer. Other companies Phil has appeared with include Shotgun Players, Central Works Ensemble and Lamplighters Music Theatre, where he is also on staff. Phil has directed musicals, operas and operettas around the Bay Area for companies such as Altarena Playhouse, Berkeley Opera, Pocket Opera, Lyric Theatre of San Jose, and Lamplighters.



Leontyne Mbele-Mbong* (Goneril) is delighted to return to SF Shakes where she was last seen as Gertrude in *Hamlet*. Most recent shows: *Bull in a China Shop* with the Aurora, *Rime of the Ancient Mariner* with Word for Word, and *Macbeth* with African-American Shakespeare Company. Other AASC favorites include the title role in *Medea* (TBA Award), and Cleopatra in *Antony & Cleopatra* (TBA Award Finalist). Other favorites: *Temple*, *Breakfast with Mugabe*, *Watch on the Rhine*, *Top Girls*, *The Last Days of Judas Iscariot*, *Fences*, *Andromache*, *Candide*, *Richard III* (3 times), *Twelfth Night*, and *Intimate Apparel* (Mayme; ARTY Award, best supporting actress). www.leontynembele-mbong.com



Melissa Ortiz* (Regan) is overjoyed to make her San Francisco Shakespeare debut. She is a Producing Artistic Director for ShotzSF as well as a PlayGround Company Member. Bay Area acting credits include: Anna in *Anna Considers Mars* (PlayGround), Lizzy in *The Wickhams: Christmas at Pemberley* (Marin Theatre Company), Masha in *Seeds* (Utopia), Celine in *The Moonrisers* (The Moonrisers), Masha in *The Seagull* (Utopia), Emily in *Value Over Replacement* (PlayGround), Tybalt in *Romeo and Juliet* (The Free Theatre), Miss Julie in *Miss Julie* (Amios West). She received her MFA in Acting from the National Theatre Conservatory in Denver, Colorado. She sends her love to her very amazing family and her totally awesome husband.



Diana Lauren Jones (Cordelia/The Fool) has worked commercially, off-Broadway, regionally, and in voice-over and independent film. She moved to the Bay Area from the East Coast just over a year ago, and currently lives in Alameda. She earned a B.F.A from Mason Gross School Of The Arts and trained/performed at Shakespeare's Globe Theater in London. She is passionate about the arts, challenging the status quo, sustainability, and lifelong learning. Diana holds a Master in Public Administration, has lived in Mozambique, and also loves to swim. www.dianalaurenjones.com



Cassidy Brown* (Earl of Kent) is an actor and improviser who was last seen on the SF Shakes stage as a blue-faced juggling twin Antipholus in *The Comedy of Errors*. He has also been seen at Berkeley Rep, San Jose Rep, Theatreworks, San Jose Stage, Word for Word, Capital Stage, Pacific Repertory Theatre, Golden Thread, Center REP, and with both Marin Shakes and Carmel Shakes, as well as numerous productions of *The 39 Steps*. Most recently, Cassidy can be heard as the co-host of the creativity and spirituality podcast, “All the Answers”.



Ron Chapman (Edmund/Duke of Burgundy) is a San Francisco Bay Area based actor who believes in the power and necessity of great storytelling. He last appeared as The Duke in African American Shakespeare Company's *Cinderella*.



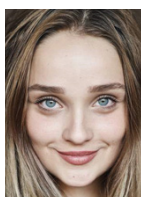
Yohana Ansari-Thomas (Edgar/King of France) is an actor and artist currently based in Oakland, CA. Locally, he has worked with TheatreFirst, Shotgun Players, Ubuntu Theater Project, and the American Conservatory Theater, among others. Yohana is a graduate of UC Berkeley, where he studied theater and architecture. Alongside acting, he works with various colleagues and organizations in the fields of architectural design, art practice, choreography, design, new media research, and pedagogy. For more, visit yohanawork.com



David Everett Moore*+ (Duke of Albany/Oswald) is a Bay Area actor and teaching artist. A Resident Artist of the San Francisco Shakespeare Festival, David has performed in numerous Free Shakespeare in the Park productions as well as the SF Shakes School Tour, and has taught in the Midnight Shakespeare program along with other in-school residencies. As an actor, David has worked with several regional and local theaters, including Crowded Fire Theater, Colorado Shakespeare Festival, Marin Shakespeare Company, Word for Word, Just Theater, and Marin Theatre Company. David also teaches with Tomorrow Youth Repertory, and has worked as a Teaching Artist at the Oregon Shakespeare Festival. David is a proud graduate of UC Berkeley and its Theater and Performance Studies program



Gabriella Grier (Duke of Cornwall/Lear's Attendant) is excited to join the cast of *King Lear* this summer. She is a Bay Area native who has recently returned home. Some of her favorite credits include: *A Doll's House, Part 2* (Nora) at Palo Alto Players; *A Month in the Country* (Natalya), *Voices of the Earth* (Ensemble), and *Democratically Speaking* (Ensemble) at Stanford Repertory Theatre; *Blithe Spirit* (Elvira) at West Valley Playhouse; *Love, Money, Drink, God, Christmas* (Mary) at Dixon Place Theater; and *Top Girls* (Pope Joan/Win) at Juilliard. Gabriella has appeared in several commercials and narrated Harlequin Romance novels for Audible.com. She is a graduate of The Juilliard School. gabriellagrier.com



Viv Helvajian (Attendant/Servant/Soldier/Herald/Performance Intern) is a rising junior at NYU Tisch, studying Musical Theatre and Anthropology. She has recently performed in 54 Below's *I Am Woman* live-streamed on YouTube, and as Duke Senior in *As You Like It*. This is her debut performance with SF Shakes and she is radically grateful for the opportunity. She commends Elizabeth, Karen, and Neal for regarding massive troubleshooting with tireless enthusiasm and trust, and Christian for making each day hilarious. To the entire *King Lear* Family, the inconceivable has been possible thanks to your incredible collaboration! Cheers!



Evan Lucero (Curan/Performance Intern) is a theatre artist coming from the Sacramento theatre scene, and is a soon-to-be graduate of San Francisco State University with a B.A. in Theatre Arts. He is elated to be newly joining the fold with a company such as SF Shakes that firmly stands for free, public access, especially in these trying times. His most recent professional credits include *SWEAT* (Capital Stage), and *Small Steps* (New Comedies Play Festival, B Street Theatre).



Hilary Buffum (Attendant/Servant/French Soldier/Captain/ Performance Intern) is excited to be joining the cast of *King Lear* for her first performance with SF Shakes. She is a graduate of the San Francisco State Theatre Department. Her most recent roles include Queen Marie in *Exit the King* and Hermia in *Midsummer Night's Dream*. As a lover of Shakespeare, Hilary is thrilled to be working with Elizabeth and the incredible cast and crew on this truly unique production.



Elizabeth Carter (Director) is thrilled to delve into *King Lear* with SF Shakes. She has had the pleasure of directing *Bondage* for Alter Theatre. She has directed for the California Shakespeare Theater Conservatory for nearly 20 years. Directorial credits include *Richard III*, *The Winter's Tale*, *As you Like It*, *The Tempest*, *Macbeth*, and *Much Ado about Nothing*. Currently she is the Shakespeare and Voice Artist in Residence for the Ruth Asawa School of the Arts (SOTA) Theater Department. While Managing Director of Oakland Public Theater she also directed *Motherlove* by August Strindberg. As an actor Elizabeth has appeared in numerous Bay Area theaters including California Shakespeare Theater, Marin Theatre Co., Aurora Theatre Co., SF Shakes, The Magic Theatre, San Jose Stage, and Theatre-Works. She is a SFBATCCO award recipient for *Trouble in Mind* at the Aurora Theatre Co.

Rebecca J Ennals (Artistic Director) has been on the staff of SF Shakes since 2002 and Artistic Director since 2012. She has taught and written curriculum at the elementary through college levels, and directed locally at PlayGround, Napa Valley Shakespeare Festival, Pear Theatre, Napa Valley Repertory Theatre, Peninsula Youth Theatre, Los Altos Youth Theatre, and Shakespeare at Stinson. For SF Shakes, Rebecca has directed 8 productions for Shakespeare On Tour, 6 productions for Civic Arts Stage Company, and numerous Green Shows, pop-up performances, and staged readings. Her past Free Shakespeare in the Park productions include *The Taming of the Shrew* ('14), *Romeo and Juliet* ('15), *The Winter's Tale* ('16), *A Midsummer Night's Dream* ('18), and *As You Like It* ('19). New musicals she has developed include *Malvolio's Revenge* (a commission from New York Classical Theatre, with Chris Houston) and *Puss in Boots* (with Chris Houston and Kate Hawley). Rebecca holds a BA from Scripps College and an MFA from UC Davis. Love and thanks to Ryan, Henry, and Edward – you're everything.

Karen Schleifer (Production Stage Manager) is happily spending her second summer with SF Shakes and is thrilled about this groundbreaking production of *King Lear*! She is incredibly grateful to Toby, Rebecca & SF Shakes for their fight to create theatre during this pandemic! Favorite PSM/SM Credits: BAY AREA: *Loot* (Aurora Theatre), *Scrooge In Love* (42nd Street Moon), *As You Like It-A New Musical** (SF Shakes); NEW YORK: *Hello Again* (Drama League), *Fool for Love* (Theatre for the New City); LOS ANGELES: *Life Could Be A Dream* (ICT), *Driving Miss Daisy* (The Laguna Playhouse), *Jews, Christians & Screwing Stalin** (Matrix Theatre), *The Death & Life of Mary Jo Kopechne**, *Please Excuse My Dear Aunt Sally* (Theatre Planners @ The Odyssey) (*world premiere). Karen was "Kate" in the original production of *Annie* on Broadway for 2 years! Graduate of SUNY Purchase /BA Literature; AEA/SAG-AFTRA/SMA; www.curlykaren.com

Sydney Schwindt+ (Fight Director) is an actor, fight director, and teaching artist in the Bay Area and a Resident Artist with SF Shakes. Fight directing credits include American Conservatory Theatre, San Francisco Shakespeare Festival, Livermore Shakespeare Festival, The B Street Theatre, and others. Favorite acting credits include Sydney (Jess) in *The Complete Works of William Shakespeare (Abridged) [Revised]* with Livermore Shakespeare Festival, Rosalind in *As You Like It* with San Francisco Shakespeare Festival's Shakespeare On Tour, and Elvira in *Blithe Spirit* with Lucky Penny Productions. She currently serves as the stage combat instructor for the MFA students at A.C.T.'s Conservatory program. She earned her BFA in Acting from The Hartt School and has trained with the San Francisco Clown Conservatory, Academia dell'Arte (Arezzo, Italy), British Academy of Stage and Screen Combat, Stage Combat Deutschland, and is an Advanced Actor Combatant with The Society of American Fight Directors. www.sydney-schwindt.com

Lana Palmer (Sound Designer/Composer) is a Canadian-born, San Francisco-based sound designer and composer. Her recent credits include *The Humans* (San Jose Stage), *The Daughters* (SF Playhouse/World Premiere), *Bull in a China Shop* (Aurora Theatre), *School Girls; or, The African Mean Girls Play* (Kansas City Rep/Regional Premiere). As a composer, her music is heard on over 100 shows airing worldwide. She is excited to make her San Francisco Shakespeare Festival debut with *King Lear*. www.lanapalmer.com

Hyun Sook Kim (Costume Designer) is a long experienced professional costume-designer and college professor at California State University, Fullerton. Kim is internationally recognized for her outstanding costume designs in New York, Los Angeles, Toronto, London, Tokyo, Osaka, Beijing and Seoul. She has designed costumes in various genres and styles and in large scale at big venues. Specifically, her design for the mega-scale musical *The Last Empress* has been presented at NYC Lincoln Center, at LA Kodak Theatre and Schubert Theatre, and at Toronto Hummingbird Center, as well as in London's West End. This award-winning costume design will celebrate its 25th-year anniversary of long-run performances in Jan. 2021. Across the nation, she has designed for the New York LORT, Capital Repertory Theatre and the AEA theatre company NYC Pan Asian Repertory Theatre, and the Human Race Theatre Company among others. Kim's designs have received laudatory reviews in *The New York Times* and from many NYC theatre critics. Her designs have been selected and exhibited at the Prague Quadrennial (PQ) 2019 as a part of USA National Theatre Designs, and also at World Stage Design (WSD) 2017 in Taipei, Taiwan.

Neal Ormond (Scenic Designer, Technical Director, Master Carpenter/Graphic Designer) 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 (search "JL421 Baddonkadonk" and "Infernoptix"). Seeking to dabble in a more corporate realm he then spent 4 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 (search "Disco Mode Elevator"). Neal had minimal theater experience prior to 2017 but upon joining the ranks of SF Shakes found it to be a tremendous match for all these miscellaneous skills. At the outset of the COVID pandemic Neal developed the "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.

John Bernard (Lighting Designer) is thrilled to be returning to SF Shakes this season. He previously lit *As You Like It* (2019) and *A Midsummer Nights Dream* (2018). John earned his master's degree from the University of Washington in 2015. In the area, he has designed for CMTSJ, San Jose Dance Co., City Light Theater Company, Stanford Repertory Theater, San Jose State University, Silicon Valley Shakespeare, The Dragon Theater, The Pear Avenue Theater, and Hillbarn.

Pratiksha Shah (Production Manager) fell in love with San Francisco Shakespeare Festival 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 first Free Shakespeare in the Park season and is thrilled to be part of the team.

Toby Leavitt (Executive Director) 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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Sydney Schwindt, Will Shattuc, Phil Wong

Special Thanks to:

Kelcey Poe for being our secret supenumerary; **the shelter-in-place partners (and pets!)**
of all our actors and crew for their patience and support; **Nathaniel Andalis** for his
contributions to our script workshops; **Peter Celona, Rebecca Ennals,** and
Sydney Schwindt for voiceovers; **Sharon Huff, Suhail Kumar,** and **Tessa Nesbet**
for their performances; **Fritz Davis** for technical assistance;
42nd St Moon for space



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