

SAN FRANCISCO
SHAKESPEARE FESTIVAL
FREE SHAKES 2021



PERICLES

PRINCE OF TYRE

BY WILLIAM SHAKESPEARE
TRANSLATION BY ELLEN McLAUGHLIN

SFSHAKES.ORG

Note from Carla Pantoja, Director of Vision



The Festival's Season planning committee read so many plays as part of the selection process for Free Shakes 2021, but we kept coming back to Ellen McLaughlin's translation of *Pericles, Prince of Tyre* because of its EPIC qualities.

And this last year and a half has been epic! Collectively we all faced pandemic waves: toilet paper hoarding, social justice reckoning, murder hornets, and government videos of UFOs to name a few.

Pericles may not have UFOs, but it is an epic tale that holds so much of what this last year has been like. It is a journey that will forever change the traveler. When we take *Pericles*' journey, we transform with him as he goes from a young cavalier suitor, to a man weighed down with grief, finally emerging to rediscover the family he longed for the entire time.

When I looked at this play, some questions came up for me that seemed to come from the episodes themselves. Who is part of our community, our family? As we have faced these hurdles, who was there to lend a hand? Who is there to give us hope? Do you remember the last time we were at an event together? Who have we lost along the way and how do we honor them? And finally when we emerge from this, who do we reunite with and hold onto just a little bit tighter? (Read more from Carla on the [SF Shakes blog](#).)

A background image with a warm, golden-yellow color palette. It features a faint world map and a compass rose in the bottom right corner. The text is overlaid in a large, bold, brown font with a white outline.

**“Feast here awhile,
Until our stars that frown
lend us a smile.”**

Note from Rebecca J. Ennals, Director of Episode 1

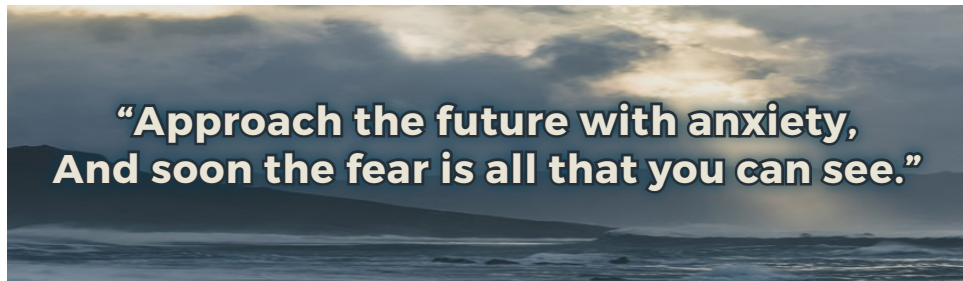


I have found in many ways that the story of Pericles is about leadership. In Episode 1, we meet a young man learning to lead in a way that is thoughtful, collaborative, hopeful, and non-violent, in a world that is full of existential dangers. In the first act, he is the new ruler of Tyre, following in the footsteps of a wise and beloved father. The confident young prince's first act is to seek a partner with whom to lead, and he thinks he has found one in the beautiful daughter of Antiochus the Great. But in Antioch, he learns his first lesson - if something looks too good to be true, it probably is. Pericles has to run for his life, and fearing assassination or war, with the welfare of his people weighing heavily on his mind, he learns another important lesson - to let go of power, share the burden of responsibility, and rely on trusted and faithful friends. He leaves governing to Helicanus, and turns his attention to a neighboring nation in great need, Tarsus, where he meets Cleon and Dionyza, who lead by stoking misery and fear in their people. There Pericles demonstrates empathy and humility while delivering humanitarian aid, insisting that he is not there to be worshipped, just to be loved.

Over the past year, we have witnessed many kinds of leadership, as nations around the world have struggled to meet some of the greatest challenges that have faced humanity in my lifetime. We would do well to look to Pericles, who does his best to put his people first, serve those with the greatest need, and ask for help when he needs it. I have found he has much to teach me - like Pericles in Episode 1, I'm recognizing that there is no going back to "normal," we are in uncharted waters now, and it is the people with whom I surround myself who are my greatest teachers. I'm especially thankful for the collaborative process of this episodic multi-director production, for Ellen's extraordinary, illuminating translation, and for shared leadership with an incredible creative team.

"Approach the future with anxiety,
And soon the fear is all that you can see."

May we all head into the great uncertainty of the future as bravely as we can.



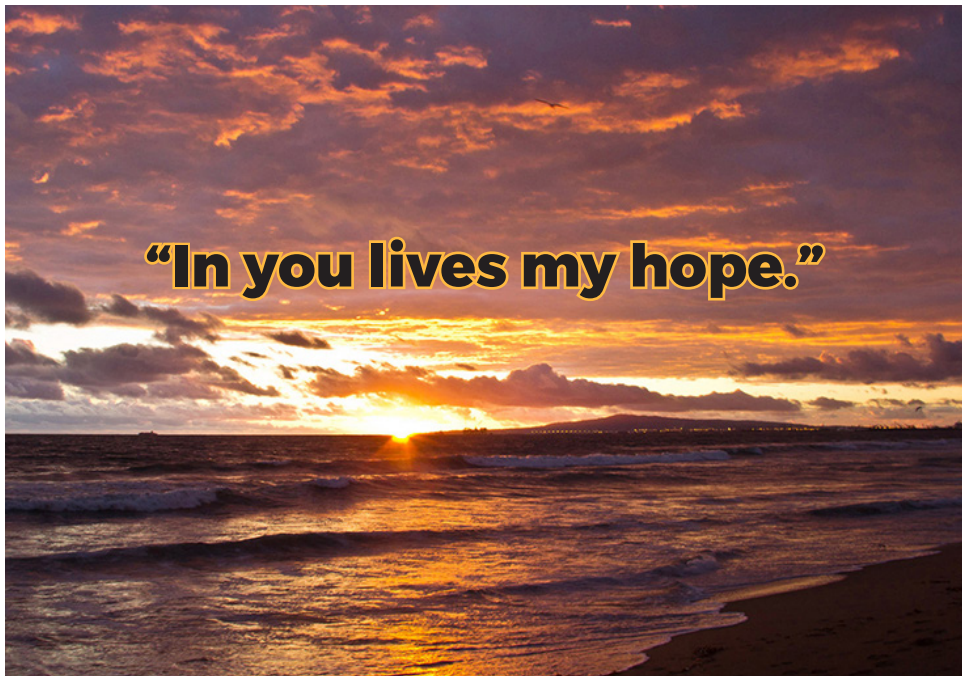
Note from Carla Pantoja, Director of Episode 2



At the beginning of this episode, Pericles arrives on the shores of Pentapolis with nothing. He is immediately taken in by fisherfolk who clothe and feed him. They guide him to the capitol where the kind and generous King Simonides is holding a tournament and feast in honor of his daughter, Thaisa's birthday. Pericles joins the other knights in the competition, and is welcomed despite his humble appearance. Both Simonides and Thaisa perceive that Pericles is more than what he seems.

At first I was convinced that this episode was all about community and gathering. But I realized it went deeper than that. It is about the hope inspired by community. Pericles rediscovers his resilience, his joy, and his hope with every person he meets in Pentapolis. Like Pericles, I could not have come this far over the last year and a half without community and the hope my family, friends, and colleagues inspire.

The community that is SF Shakes inspired this episode. From interviews of board, staff, and community partners to the coat of arms artwork created by the Upstart Crows. The creative community of designers, actors and multiple directors collaborated to share something joyful. Something hopeful. To say that I am grateful is an understatement. It seems fitting this episode is titled with Pericles' motto on his coat of arms. "In you lives my hope."



Note from Elizabeth Carter, Director of Episode 3



Pericles is Shakespeare's most epic journey, he rides the waves like the swells of life, sometimes smooth, sometimes not. As we head into Episode 3 we see the tides which were riding high with our Pericles finding love, and family along the way. But rough seas hit and he finds himself in the tumult that seems to take it all away...He nearly loses it all.

Just when it seems he will have it all, the fates take away all that gives him hope and joy.

When I think of this past year and half it feels like a year of loss. We too have ridden the waves of loss of connection, loss of family, and sometimes loss of loved ones. Just when it seemed we could start to relax, a new challenge would present itself, one blow after another. Many of us struggled to find hope, fulfill responsibilities and create a new life out of what felt like a shell of our former one. Like clinging to a life raft.

At the same time there have been moments that feel like a miracle, as if the hands of fate have snatched us from certain despair or ruin, resurrected some piece of hope or faith in ourselves and taught us lessons of perseverance. This is what has been on my mind. There has been a turmoil beneath the surface, how have we held on and how will we emerge?

A large image of a dark, stormy sky with heavy, swirling clouds, serving as a background for the quote.

**“This world to me is
like a lasting storm,
Whirring me from
my friends.”**

Note from Carla Pantoja, Director of Episode 4



This final episode of *Pericles, Prince of Tyre* culminates in what all of us have been wanting so much: Reunion. In the first three episodes we watched Pericles travel to many countries and face indescribable loss. Now we witness his daughter, Marina navigate her own way through peril and hardship. Like many of us have been doing post vaccine, Pericles and Marina find their way back to each other.

The altar you see on the set represents so much of our Pericles' journey. Characters that challenged or aided Pericles along the way are represented on the altar. The items also represent the talented actors who were virtual only, but are no less a part of this epic journey. We take our people with us until we can meet again.

Thank you to all that joined in on this epic journey! Thank you to Ellen McLaughlin for this beautifully translated script. So grateful to the joyful and supportive director collective of Rebecca and Elizabeth. The talent of Neal Ormond is present every step of the way from the virtual to the physical stage. And to the actors and stage management crew who said yes to three directors, four episodes, virtual, and in person; thank you...

“You’ve brought our ship to harbor”



“This great miracle”

CAST

Pericles.....	Ron Chapman*
Gower and others.....	Amy Lizardo*+
Antiochus/Leonine.....	Malcolm Rodgers
Daughter/Cerimon/Bawd.....	Mary Ann Rodgers
Helicanus/Pander.....	David Everett Moore*+
Thaliard/Lychorida.....	Gabriella Goldstein
Cleon.....	Michael J. Asberry*
Dionyza.....	Maryssa Wanlass*+
Fisherfolk/Pirate/Bolt.....	Alan Coyne
Thaisa.....	Leontyne Mbele-Mbong*
Marina.....	Carolina Morones*
Simonides.....	Tyrone Wilson*
Lysimachus.....	Ezra Reaves
Fisherfolk/Ensemble/Performance Intern.....	Anjali Pajjuri
Attendant/Ensemble/Performance Intern.....	Brock Looser

UNDERSTUDIES Evan Held (understudy to Alan Coyne and Ezra Reaves), Norman Gee* (understudy to Ron Chapman and David Everett Moore), Bidalia Albanese (understudy to Amy Lizardo and Mary Ann Rodgers)

PRODUCTION STAFF

Director of Vision/Director Episodes 2 & 4.....	Carla Pantoja+
Artistic Director/Director Episode 1.....	Rebecca J. Ennals
Director Episode 3.....	Elizabeth Carter
Technical Director/Composite Concept and Design/Scenic, Graphic, and Video Designer/Composite Operator/Master Carpenter/Site Services.....	Neal Ormond
Associate Composite Operator.....	Sara Haddadin
Costume, Hair, and Make-up Designer.....	Katie Dowse
Lighting Designer.....	John Bernard
Sound Designer/Composer.....	Lana Palmer
Production Manager.....	Pratiksha Shah
Production Stage Manager (Ep. 1-3).....	Karen Schleifer*
Production Stage Manager (Ep. 4).....	Randall K. Lum*
Production Assistant.....	Gabriella Howell
Deck Manager.....	Penny Pendleton
Hospitality Manager.....	Rachel Bratt
Covid Safety Managers.....	Rachel Bratt, Evan Held, Pratiksha Shah
Props and Wardrobe Supervisor.....	Gabriella Howell
Sound Technicians.....	Gabriel S. Armstrong, Christina Bracamontes, Rachel Katin, Pablo Rivera
Painters.....	Cody Christensen, Karla Ormond
Move Crew.....	Cody Christensen, Sion Daniel, Tai Reichle, Trent Triskelion, Ro'e Zaid
Video Editor.....	Malcolm Rodgers
Casting Associate.....	David Everett Moore+
Intimacy Consultant.....	Maya Herbsman
Art Director.....	Sydney Schwindt+
Pre-show Creator/Director.....	Carolina Morones
Pre-show Game Consultant.....	Cassidy Brown
Pre-show Editor and Animator.....	Mark Vashro
Intern Liaison.....	Dyana Diaz
Literary Intern.....	Aline Mata Vazquez
Stage Management and Production Interns.....	Kevyn Jordan-McKind, Xitlally Lupien, Virginia Shipp
Production Intern.....	Jasmine Murray

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

Welcome to an epic journey!

The show runs approximately 75 minutes
and there is no intermission.

PERICLES, PRINCE OF TYRE

EPISODE 4: This great miracle

REDWOOD CITY: on the lawn at Sequoia High School
Sept 4-12, Saturdays, Sundays, & Labor Day Monday at 4pm

SAN FRANCISCO: McLaren Park's Jerry Garcia Amphitheater
Sept 18-26, Saturdays, Sundays, & Friday, Sept 24 at 2pm

CUPERTINO: Memorial Park Amphitheater
Oct 2-10, Saturdays, Sundays, & Friday, Oct 8 at 4pm

On-demand recordings of live performances of Episode 1 (*The sails are filled, the seas are met*), Episode 2 (*In you lives my hope*), and Episode 3 (*The storm without, the storm within*) are available on our [YouTube channel](#).
Episode 4 (*This great miracle*) will also be available soon.



- Facebook (San Francisco Shakespeare Festival)
 - YouTube (youtube.com/user/SFShakes)
 - Instagram ([sfshakesfest](https://www.instagram.com/sfshakesfest))
 - Twitter ([@sfshakes](https://twitter.com/sfshakes))
-

2021 Season Sponsors

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Pericles is produced by special arrangement with THE GERSH AGENCY,
41 Madison Avenue, 29th Floor, New York, NY 10010

Original Reading and World Premiere production by
Orlando Shakespeare Theater in Partnership with UCF

Translation commissioned by Oregon Shakespeare Festival
as part of the Hitz Foundation Translating Shakespeare Project

***Please support live theater
and working artists!***

Click to donate

or text

“sfshakes” to 56651

Free Shakespeare in the Park

ACCESS: San Francisco performances begin at 2pm; Cupertino shows begin at 4pm. The show runs approximately 75 minutes and there is no intermission. A brief recap of Episodes 1 through 3 will precede the start of Episode 4.

Seating is first come, first served. Aisles and walkways will be marked. These spaces must be kept clear at all times. A 10 foot distance between audience and stage must be maintained at all times. Please maintain a 3 foot distance between your group and others around you. Masks are required.

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

The space is accessible for wheelchair users. There are paved paths in the park.

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

WHAT TO BRING: A performance may start out warm and get chilly. We recommend wearing layers! There are only a few areas that may get shade. Use sunscreen and remember to stay hydrated. Please bring your own water; concessions will not be available this year due to covid protocols.

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: Restrooms are located on site, to the left of the amphitheater.

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: We regret that due to Covid protocols, our actors cannot collect donations from you directly after the show. [Click here to donate online](#), or text ‘sfshakes’ to 56651 or drop a check or cash donation in the donation box, near the SF Shakes table.

SYNOPSIS

EPISODE 1: THE SAILS ARE FILLED, THE SEAS ARE MET

Pericles arrives in Antioch to woo the daughter of King Antiochus. Having solved a fearful riddle posed by the King, he hurries back to Tyre to avoid the King's subsequent wrath. Pericles is counseled by Helicanus to seek safety at sea. He arrives in Tarsus, a city suffering from drought, and comes to their aid with provisions from his ships. He's celebrated as a hero by Cleon and Dionyza, the city's leaders. A letter from Helicanus arrives warning him of Antiochus' relentless wrath. For safety Pericles puts back to sea only to encounter a deadly storm.

Trigger warning: This episode contains verbal references to incest and sexuality, but no graphic descriptions or depictions.

EPISODE 2: IN YOU LIVES MY HOPE

A fierce storm claims Pericles' ship and crew. He washes up on the shore of Pentapolis where friendly fisherfolk retrieve his armor and inform him about a nearby jousting tournament. He wins the tournament as well as the hand and love of Princess Thaisa, daughter of King Simonides. When a letter arrives from Helicanus informing him of the death of Antiochus, he sets sail for Tyre with Thaisa who is now pregnant with their child.

Trigger warning: This episode contains brief verbal references to incest and sexuality, but no graphic descriptions or depictions.

EPISODE 3: THE STORM WITHOUT, THE STORM WITHIN

Thaisa dies in childbirth during a storm at sea. The superstitions of the sailor mandate that her body be jettisoned to avoid more bad luck.

She's encased in a casket and buried at sea. Eventually arriving in Tarsus, Pericles entrusts Marina, his newborn child, to his allies Cleon and Dionyza for care and safe-keeping until his return. Dionyza, growing resentful that Marina's charms overshadows those of her own daughter, enlists a servant to murder her. Before this happens, Marina is abducted by pirates and carried off to sea.

Trigger warning: This episode contains scenes in which a person is threatened by a knife; it also contains scenes of death, loss, and abduction.

EPISODE 4: THIS GREAT MIRACLE

Marina has been sold to a brothel by the pirates. As a paragon of virtue, she proves to be bad for business and is removed to an honest house where she earns her keep by teaching skills she learned in Tarsus, such as singing and weaving. Believing his daughter to be dead, a despondent Pericles drifts into Mytilene. Lysimachus, the governor, calls Marina to help assuage Pericles's state of despair.

After a series of exchanges between father and daughter a joyous recognition takes place. In a dream, Pericles is ordered by the goddess Diana to visit her temple in Ephesus and recount his tale of hardship and woe - and another unexpected reunion occurs!

Trigger warning: The first half of this episode takes place around a brothel and includes language and physicalization to depict the activities around this establishment. Effort has been taken to keep all staging PG-rated.



Ron Chapman* as Pericles in Episode 3, *The storm without, the storm within* (now available on [YouTube](#))



Directors of San Francisco Shakespeare Festival's
Pericles, Prince of Tyre.

(L to R) Elizabeth Carter, Director Episode 3; Carla Pantoja, Director of Vision for the entire production and Director Episodes 2 and 4; Carolina Morones, Pre-show Director and Creator; Rebecca J. Ennals, Director Episode 1

**FEATURED IN EPISODE 1:
THE SAILS ARE FILLED, THE SEAS ARE MET**



Gower



Pericles



Antiochus



Daughter



Helicanus



Thaliard



Cleon



Dionyza



Ensemble



Ensemble

**FEATURED IN EPISODE 2:
IN YOU LIVES MY HOPE**



Gower



Pericles



Fisherfolk



Simonides



Thaisa



Helicanus



Lychorida



Cerimon



Ensemble



Ensemble

**FEATURED IN EPISODE 3:
THE STORM WITHOUT, THE STORM WITHIN**



Gower



Pericles



Lychorida



Cerimon



Dionyza



Thaisa



Leonine



Marina



Cleon



Ensemble



Ensemble

**FEATURED IN EPISODE 4:
THIS GREAT MIRACLE**



Gower



Pericles



Pander/Helicanus



Bawd/Cerimon



Bolt



Marina



Lysimachus



Thaisa

PERICLES, PRINCE OF TYRE



Ron Chapman* (Pericles) (he/him) is a writer and actor who believes in the power and necessity of storytelling. He last appeared as Edmund in SF Shakespeare Festival's 2020 production of *King Lear*.



Amy Lizardo*+ (Gower) (she/her) is an actor, singer and teaching artist formerly based in the Bay Area. Amy is currently an acting company member with the Oregon Shakespeare Festival. During her time in the Bay, Amy appeared in *A Christmas Carol*, *Men on Boats* and *The Unfortunates* at American Conservatory Theatre, *Party People* and *Moby Dick the Musical* (workshop) at Berkeley Repertory Theatre, *Once Upon A Rhyme* (workshop) with Theatreworks Silicon Valley, *The Tempest* and *Quixote Nuevo* with California Shakespeare Theatre, *The Tempest* and *The Taming of the Shrew* with San Francisco Shakespeare Festival, and many more. Amy has worked regionally with Arena Stage and Oregon Shakespeare Festival. She received her Masters degree in Theatre from San Jose State University.



Malcolm Rodgers (Antiochus/Leonine) (he/him) is a Bay Area based actor and scenic designer. He was most recently seen as Michael in *How to Transcend a Happy Marriage* at Custom Made, and Iago in Livermore Shakespeare's *Othello*. Recent roles elsewhere include Malvolio in *Twelfth Night*, Grossman in *These Shining Lives* at RVP; Polixines in *The Winter's Tale*, Sir Walter in *Persuasion* at Livermore Shakespeare; and George in *The Speakeasy* at Box Car Theater. Malcolm has acted/designed for CCCT, Arabian Shakespeare, Napa Valley Shakespeare, The Curtain Theatre, and the SF Shakespeare Festival. He studied performance and design at SFSU, and received his acting conservatory training at PCPA.



Mary Ann Rodgers (Daughter/Cerimon/Bawd) (she/her) last worked with SF Shakes on *Hamlet* in 2017 and is delighted to return! She has also worked with Livermore, Santa Cruz, and Napa Valley Shakespeare Festivals and theatres without Shakespeare in their names. Acting highlights include *A Midsummer Night's Dream* and *The Importance of Being Earnest*, with Livermore Shakespeare Festival and a bilingual production of *Much Ado About Nothing* in San Miguel de Allende, Mexico with Symmetry Theatre. Mary Ann has received Bay Area Theatre Critics Circle awards for acting in *Pack of Lies* and directing *The Cocktail Hour*. She is grateful to share the *Pericles* journey with her husband, Malcolm Rodgers.



David Everett Moore*+ (Helicanus/Pander) (he/him) is excited and proud to return to the Free Shakes stage for the fifth time! David has worked with many Bay Area theaters, including Crowded Fire, Aurora Theatre, Marin Theatre Company, Marin Shakespeare Company, African-American Shakespeare Company, Perspective Theater Company, Livermore Shakespeare Festival, and Word for Word. Regional credits include work with Capital Stage (Sacramento), Colorado Shakespeare Festival and Cincinnati Shakespeare Company. Some his previous favorite roles are Mercutio in *Romeo and Juliet* for SF Shakes, Addison in *Safe House* for Aurora Theatre Company, BJJ in *An Octoroon* for Capital Stage, and Black Man in *We Are Proud To Present* for Just Theater. David is a proud graduate of UC Berkeley, where he earned his BA in Theater and Performance Studies.

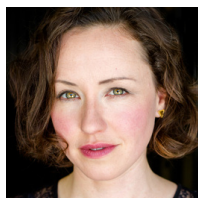
PERICLES, PRINCE OF TYRE



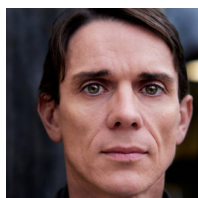
Gabriella Goldstein (Thaliard/Lychorida) (she/her) is thrilled to return to San Francisco Shakespeare Festival for this hybrid production of *Pericles*. She was seen as the Duke of Cornwall in the Festival's streaming production of *King Lear* last summer and has been blown away by this community's commitment to live storytelling. Some other Bay Area credits include, Nora in *A Doll's House, Part 2* and Pat Nixon in *Tea for Three* at Palo Alto Players, Sarah Weddington in *Roe* at Foothill Theatre Arts, and Natalya in *A Month in the Country*, Ensemble in *Democratically Speaking* and *Voices of the Earth* at Stanford Repertory Theater. She has appeared in several TV/internet commercials and narrated romance novels for Audible.com. She received her training at The Juilliard School.



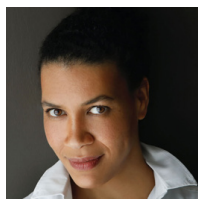
Michael J. Asberry* (Cleon) (he/him) is excited to return to San Francisco Shakespeare Festival where he previously appeared in *A Midsummer Night's Dream* and *Romeo and Juliet*. Other theatre credits include A.C.T.; Aurora Theatre; Profile Theater; Best of Playground Festival; Center REpertory Company; Sacramento Theatre Company; Shotgun Players; Z Space; Alter Theater; Artists Repertory Theatre; Lorraine Hansberry Theatre; TheatreWorks; African-American Shakespeare Co. and the 6th Street Playhouse; Asberry also has Film (*Free Byrd, San Andreas*), Television (*Chance, Trauma, Nash Bridges*) and Voiceover experience (Pixar Animation, Clorox, Electronic Arts).



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



Alan Coyne (Fisherfolk/Bolt) (he/him) has been a part of three San Francisco Shakespeare Festival school tours: *Hamlet*, *The Comedy of Errors*, and *Macbeth*. He has also worked with We Players (*Caesar Maximus, Psychopomp*), Livermore Shakespeare Festival (*The Winter's Tale*), Custom Made Theatre (*The Braggart Soldier, Chess, Cloud 9*), and Central Works (*The Victorian Ladies' Detective Collective*). In 2019, he brought his two-person clown adaptation, *2ELFth Night*, to the Edinburgh Festival Fringe. This November, his short play *Kraken, or Keane & Doyle Are Dead* (the 8th in the Keane & Doyle series) will appear at the San Francisco Olympians Festival XI.



Leontyne Mbele-Mbong* (Thaisa) (she/her) is delighted to return to SF Shakes where she was seen last season as Goneril in *King Lear* and previously as Gertrude in *Hamlet*. Additional credits include: *The Half-Life of Marie Curie* with TheatreSquared in AZ, *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). leontynembele-mbong.com

PERICLES, PRINCE OF TYRE



Tyrone Wilson* (Simonides) (he/him) is a graduate of the Yale School of Drama where he received his MFA in Acting and Middlebury College earning BA Honor Degrees in Theatre and Psychology. He has appeared in several films including *Privilege* directed by Yvonne Rainer, *The Super* with Joe Pesci, and *Stone Soup* with Grace Zabriskie. Theatre audiences have seen Tyrone in the European Tour of *Ajax* directed by Peter Sellars, on Broadway in *Lettice and Lovage* with Maggie Smith and the US Tour with Julie Harris. Tyrone has performed in numerous Regional Theatres and spent the last 26 seasons at the Oregon Shakespeare Festival.



Carolina Morones* (Marina) (Pre-show Creator/Director) (she/her) is an Actor, Bilingual Teaching Artist and Producer focused on telling stories that empower through poetry and movement. She returns to Free Shakes in the Park to play Marina. She's also the Pre-Show, Audience Engagement Director. In 2020 she was honored to be the Choreographer and Cultural Consultant for Octavio Solis' *Retablos: Life on the Border* with Word For Word at ZSpace. Recently she played the roles of: Lucia in *FADE*, Pacific Conservatory Theatre (PCPA) InterPlay 2021; SF

Shakes Takes On Shakes Program - Juliet, *Takes on Romeo & Juliet*; Titania, *Takes on A Midsummer Night's Dream*, and Ginny in *Elliot: A Soldier's Fugue*, The Pear Theatre. Other credits include: *She Persisted, the Musical* and *El Gato Ensombrerado* at Bay Area Children's Theatre, *Women on a Verge of a Nervous Breakdown* at Townhall Theatre, *Much Ado Para Nada* at Shakespeare in Detroit.

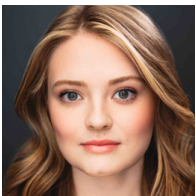


Ezra Reaves (Lysimachus) (they/them) is a non-binary actor, performer, comedian, singer and experimental theater artist. They've toured nationally and internationally with The Neo-Futurists, performed over 150 shows as the lead character in the immersive show *The Speakeasy* and have performed locally at Magic, Shotgun, NCTC, ACT, and SF Playhouse. As a comedian, Ezra has opened for Janeane Garofalo, Bob Odenkirk, John Hodgman, Paul F. Tompkins and even shared the stage with Michael Ian Black at SF Sketchfest. Ezra recently wrote, directed, and performed *The Program* with the SF Neo-Futurists, which had a sold out extended run!

ezrareaves.com



Anjali Pajjuri (Fisherfolk/Lord/Ensemble/Performance Intern) (she/her) is thrilled to be joining the wonderful cast of *Pericles*. As a rising senior attending Dublin High School, she is most often found performing with the Dublin High School Drama Department, where her recent ventures include participating in productions like *Much Ado About Nothing* and *Twelfth Night*. She also adores books and is a budding poet.



Brock Looser (Lord/Attendant/Ensemble/Performance Intern) (she/her) is honored to make her SF Shakes debut! She just graduated from NYU Tisch with her BFA in Drama with Honors, training at NSB and Stonestreet. Regional Theatre: *A Midsummer Night's Dream* (Hermia), The Secret Garden (Nurse/Mrs. Sowerby). Film: *Even the Earth Is Dizzy* (pre-prod), *Don't Say Vagina!* (TIWFF), *Sincerely, the Victims* (NFFTY). NYU: *The Wolves* (#13), *Hamlet* (Claudius), *You're a Good Man, Charlie Brown* (Lucy). Additional training at the Royal Academy of Dramatic Art: *King Lear* (Cordelia), *Twelfth Night* (Olivia). Apprentice with Commonwealth Shakespeare Company. Love to my fam! Gratitude for this incredible team!

brocklooser.com

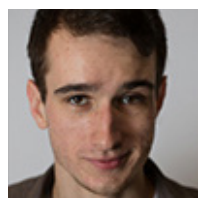


Norman Gee* (understudy to Ron Chapman and David Everett Moore) (he/him) is delighted to return to SF Shakes having recently performed Touchstone/Adam in *As You Like It*. Creating ‘a different kind of Black Theater’, he founded Oakland Public Theater to expand notions of our culture by encompassing the too often invisible presence of the African diaspora, reimagining plays from Shakespeare to new works through this lens.



Bidalia Albanese (understudy to Amy Lizardo and Mary Ann Rodgers) (she/her) is a native New Yorker and is so excited to be working with the cast of *Pericles*. She is also a choreographer, movement director, and director around the Bay Area. She graduated from The Guildford School of Acting in England and is an alumnus from The School of American Ballet in NYC. She has performed in the UK, NYC, and SF Bay Area Theatre Companies. Favorite roles include Camila from *In The Heights*, (Custom Made Theatre) Marisol in Jose Rivers’ *a Mari-*

sol (Sanford Meisner Theatre NYC) Frau Blucher in *Young Frankenstein* (CM. NY), and Charity Barnum in *Barnum* (23E) Bidalia also is a proud co-founder of 23 Elephants Theatre Company with her husband Steven Hess also an actor/writer. They were awarded The Best Of SF Fringe for their musical *Unspeakable Act* at The Exit Theatre. See More www.23elephants.org



Evan Held (understudy to Alan Coyne and Ezra Reaves) (he/him) is a graduate from the Pacific Conservatory of Performing Arts (PCPA), and excited to be working with SF Shakes again! He’s been involved in numerous Shakespeare productions across the years. He’s done shows all over Sonoma and Marin counties with companies such as Shakespeare in the Cannery, Redwood Theater Company, Ross Valley Players, Spreckels, Word for Word, and Marin Summer Theater.



Ellen McLaughlin - Playwright/Translator (she/her) has worked extensively in regional, international and New York theater, both as an actor and as a playwright. Plays and operas include, *Tongue of a Bird*, *Iphigenia and Other Daughters*, *Trojan Women*, *Infinity's House*, *Helen*, *Oedipus*, *The Persians*, *Penelope*, *Ajax in Iraq*, *Pericles*, *Septimus and Clarissa*, *Blood Moon*, and *The Oresteia*. Producers include The Public Theater, National Actors' Theater, Classic Stage Co., New York Theater Workshop, The Guthrie, The Intiman, The Mark Taper Forum, Oregon Shakespeare Festival, Actors' Theater of Louisville, Orlando Shakespeare Festival, Shakespeare Theatre, DC, Prototype, and The Almeida Theater in London. Acting work includes originating the part of the Angel in Tony Kushner's *Angels in America*, playing the role in workshops and regional productions through its original Broadway run.

Carla Pantoja - Director of Vision/Director Episodes 2 & 4 (she/her), born and raised in the South Bay, Carla is an actor, fight director, teaching artist, and mom of two. In 2020 she was in the acting company at Oregon Shakespeare Festival. She is a Resident Artist with San Francisco Shakespeare Festival and Secretary on Dueling Arts International's governing body.

Rebecca J Ennals - Artistic Director/Director Episode 1 (she/her) has been on the staff of the San Francisco Shakespeare Festival since 2002 and Artistic Director since 2012. She holds a BA in English and Theatre from Scripps College and an MFA in performance from U.C. Davis. She has taught and written curriculum at the elementary through college levels. As a director and teaching artist, she has worked locally with Marin Theatre Company, PlayGround, Napa Valley Shakespeare Festival, Pear Theatre, Napa Valley Repertory Theatre, Peninsula Youth Theatre, Los Altos Youth Theatre and Shakespeare At Stinson. Ms. Ennals has directed eight productions for the Festival's Shakespeare On Tour in-school touring program, six productions for the Civic Arts Stage Company program in Pleasanton, and five productions for Free Shakespeare in the Park - *The Taming of the Shrew* (2014),

Romeo and Juliet (2015), *The Winter's Tale* (2016), *A Midsummer Night's Dream* (2018), and a new musical adaptation of *As You Like It* with The Kilbanes and Phil Wong, (2019). She has written several of the Festival's Green Shows and conceived and executed the 2012 pop-up Shakespeare project "30 Days of Free Shakespeare in the Parklet" and the 2017 project "35 Famous Speeches in 35 Famous Places." By far her favorite productions are *Henry* (2014) and *Edward* (2018).

Elizabeth Carter - Director Episode 3 (she/her) is thrilled to return to SF Shakes with *Pericles*, having directed their 2020 production of *King Lear*. She has had the pleasure of directing *Bondage* for Alter Theatre and 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 TheatreWorks. She is the recipient of the Lloyd Richards New Futures Residency award at the Oregon Shakespeare Festival, as well as a SFBATCCO award recipient for *Trouble in Mind* at the Aurora Theatre Co.

Karen Schleifer* - Production Stage Manager, Ep. 1-3 (she/they) is utterly thrilled to be returning for her third season with the San Francisco Shakespeare Festival! Favorite PSM/SM Credits include: *To The Moon** (Creede Repertory Theatre, CO), *King Lear* (using Unified Virtual Space) and *As You Like It* - A New Musical adaptation* (San Francisco Shakespeare Festival), *Loot* (Aurora Theatre), *Scrooge In Love* (42nd Street Moon), *Hello Again* (Drama League, NYC), *Fool for Love* (Theatre for the New City, NYC); *Life Could Be A Dream* (International City Theatre, L.A.), *Driving Miss Daisy* (The Laguna Playhouse, Laguna Beach, CA), *Jews, Christians & Screwing Stalin** (Matrix Theatre, L.A.), *The Death & Life of Mary Jo Kopechne** (Theatre Planners @ The Odyssey, L.A.) (*denotes world premiere). Karen played "Kate" in the original production of *Annie* on Broadway for two years! Graduate of SUNY Purchase with a BA in Literature / Production minor. She dedicates her stage management work in *Pericles* (and forever) to Jennifer Straniere, always my mentor, forever my "other" mother... RIP Jen 6/11/21 - I'll miss you every day. curlykaren.com

Randall K. Lum* - Production Stage Manager, Ep. 4 (he/him) is a San Francisco Native and is delighted to make his San Francisco Shakespeare Festival debut with Episode 4 of *Pericles*. Some of the Companies he has stage managed for include: Denver Center Theatre Company, TheatreWorks, American Conservatory Theater, CalShakes, Center Theatre Group, South Coast Repertory, La Jolla Playhouse, Arena Stage, Seattle Repertory Theater, Pasadena Playhouse, Berkeley Rep, Old Globe, Laguna Playhouse, and Oregon Shakespeare Festival. Some favorite world premiere productions stage managed include: *Last Night And The Night Before*, *Fade*, *American Night: The Ballad Of Juan José*, *Equivocation*, *The Royale*, *My Wandering Boy*, *The Further Adventures of Hedda Gabler*, *Blue Door*, *Intimate Apparel*, *Princess Marjorie*, *Kimberly Akimbo*, *Three Days Of Rain*, *Wit*, *Brooklyn Boy*, *The Birds*, *References to Salvador Dali Make Me Hot*, and *Confederates*. Other favorite productions: *Henry IV, Part I*, *Fun Home*, *Archduke*, *Dead Men's Cell Phone*, *Othello*, *Ruined*, *Fallen Angels*, *Ridiculous Fraud*, *Two Sisters And A Piano*, *Hold These Truths*, *Skelton Crew*, *Water By The Spoonful*, *Man From Nebraska*, *Pterodactyls*, *A Mess Of Plays By Chris Durang*, and *Restoration Comedy*.

Neal Ormond - Technical Director/Composite Concept and Design/Scenic, Graphic, and Video Designer/Composite Operator/Master Carpenter/Site Services (he/him) has been the Technical Director of San Francisco Shakespeare Festival since 2017, serving also as graphic designer, scenic designer, master carpenter, and managing infrastructure and venue logistics. He graduated with a B.A. in Design from Stanford University in 2001. Thereafter he founded NAO Design and spent the next decade expanding into the realms of graphic design, product design, sound design, web design, automotive design, lighting, furniture, signage, pyrotechnics, robotics, and architecture. From there he spent four years

as Manager of Art and Technology at the advertising conglomerate Publicis, creating the Art & Tech department to bring new design and production services to 57 offices nationwide. Upon joining the ranks of SF Shakes in 2017 Neal found it to be a tremendous match for all these miscellaneous skills. At the outset of the COVID pandemic Neal developed SF Shakes' "Unified Virtual Space" method of compositing multiple live, remote actors into a shared virtual space onscreen, the first such undertaking worldwide. Future plans include the first-ever production of Shakespeare in Space. For more info see nealormond.com.

Katie Dowse - Costume Designer (she/her) This is Katie's first show with SF Shakes, but she has been designing costumes for Bay Area theatres over the last 10 years. Her most recent show in San Francisco was *American Psycho* with Ray of Light Theatre in 2019. She has also worked in Maine, Pennsylvania, Illinois, Indiana, England, Australia and virtually, but she keeps coming back to the Bay. Her design credits include *Heathers: The Musical*, *Oklahoma!*, *Macbeth*, *The Crucible*, and the unofficial mascot of the University of Michigan. She is currently the Costume Professor at CSU Dominguez Hills. See more of her costumes at katedowse.com. Enjoy the show!

John Bernard - Lighting Designer (he/him) is thrilled to be returning to SFSF for his fourth season. John was on board for last year's production of *King Lear*, and 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

Lana Palmer - Sound Designer/Composer (she/her) is pleased to return to SF Shakes, having worked on *King Lear* in 2020. Her recent sound design credits include virtual productions of *In Love and Warcraft* (American Conservatory Theatre/Perseverance Theatre), *Stupid F#cking Bird* (University of California, Berkeley), and the radio drama *Learning Alone* (SFSU). Her recent pre-pandemic productions include *Bull in a China Shop* (Aurora Theatre), *The Humans* (San Jose Stage), and *The Daughters* (World Premiere/SF Playhouse).

Sydney Schwindt - Art Director (she/her) is an actor, fight director, theatre educator, and illustrator in the Bay Area and a Resident Artist and Climate Justice Advocate with SF Shakes! She joined the SF Shakes family in 2015 playing Rosalind in the tour of *As You Like It*. Her visual art is produced under the moniker True Edge Art (trueedgeart.com) which celebrates her love of nature, swords, and visual storytelling. She is the stage combat instructor at American Conservatory Theatre's Graduate School and teaches all over the Bay. Favorite acting credits include: SF Shakes, Livermore Shakespeare Festival, Bay Area Children's Theatre, Perspective Theatre Company, Hartford Stage, Berkeley Rep, Mirage Entertainment, and The Hampton Theatre Company. Education: BFA Hartt School of Music, Dance, and Theatre, Accademia dell'Arte, Society of American Fight Directors, BASSC, SF Clown Conservatory. sydney-schwindt.com

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

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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Sequoia High School staff; the members of the season planning committee;
the household members (and pets!) of our cast and crew
for their patience and support!



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Please join us in congratulating the winners from our virtual Pericles game show!

Episode 1 Winners

Team Falstaff - KTNeeley • Team D&A - Diana Aehegma
Team Gryffindor House - KDSchostag

Episode 2 Winners:

Juliana Melo
Team Varlets - Paul K Smith • Team SF Cats - Paria Amini

Episode 3 Winners:

Team Cupertino Ong - Daniel Ong
Team David Graves - David and Carol Ann Graves
Janet and Mark Mohle-Boetani

Grand Prize Winners:

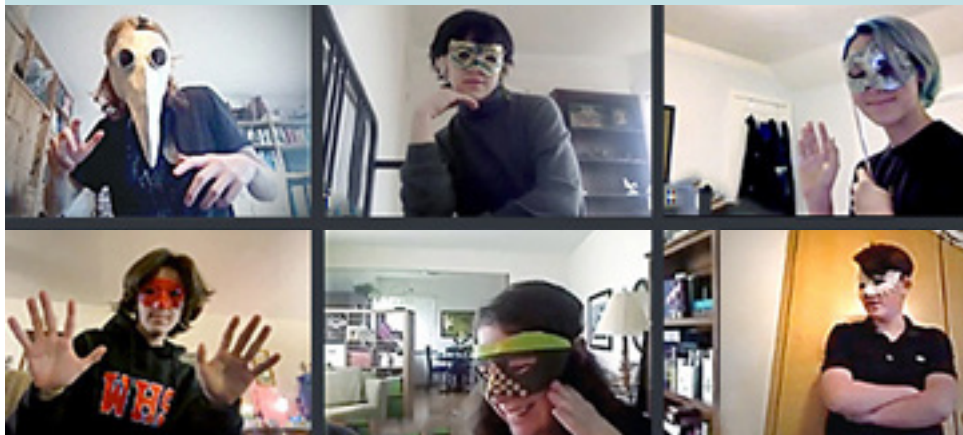
Team Jersey Devils - Cheryl Orson • Claire Cover

The Episode winners each received a special edition SF Shakes wine tumbler.

Our Grand Prize winners got to choose between a catered picnic at one of our in-person performances, or a specially curated gift basket by local artisan Kehinde Koyejo. Check out Kehinde's beautiful self-care products at

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