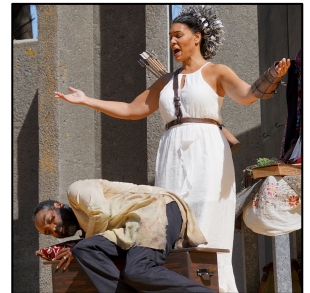


Despite the continuing COVID-19 global health crisis, *Free Shakespeare* returned for its 39th consecutive season!

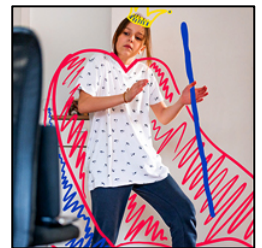
We chose *Pericles, Prince of Tyre* because of Ellen McLaughlin's excellent *Play On* translation and because the **epic journey resonated with the extreme ups and downs experienced by so many of us in this last year**. Pericles' encounters with tragedy, storm, shipwreck, and loss are eased by the hero's experience of reunion, recuperation, and hope at the end of the play.

We presented this seldom-performed play **in episodic, binge-worthy fashion!** The first three episodes were performed live on YouTube using the *Unified Virtual Space* technique we pioneered last summer for *King Lear*. Episodes were then made available to stream on-demand. **Episode Four marked our return to public parks and in-person performances** for the first time since 2019's *Free Shakespeare* production of *As You Like It*.



Pictured left to right: Mary Ann Rodgers, Ron Chapman*, Carolina Morones*, Ron Chapman *, Leontyne Mbele-Mbong* (images by Jay Yamada) (* Member of Actor's Equity Association)

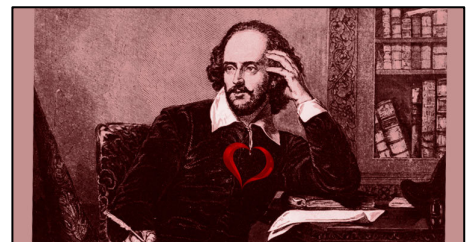
Virtual Shakespeare Camps were an innovating, safe reimagining of our popular *Bay Area Shakespeare Camps*. Along with input from our experienced Teaching Artists, we incorporated parent feedback from 2020 to make this year's experience even better. The result was that sessions sold out! Camps included **more independent projects, more individual attention, fewer synchronous Zoom hours, and more flexibility.**



Takes on Shakes is a bold new series we created for teachers and their students in response to the pandemic that explores iconic Shakespeare scenes. The series challenges assumptions about Shakespeare performance and interpretation, illuminating the work in exciting ways that encourage students to think critically and come to their own conclusions. Our teaching artists bring their personal perspectives to each episode, and empower kids, parents, and teachers to appreciate that there's no "right way" to perform Shakespeare.



Shakespeare's Heartbeat uses the Hunter Heartbeat Method developed by Kelly Hunter of Flute Theatre, the iambic pentameter (or heartbeat rhythm) of Shakespeare's words, and the physicality of his characters to **engage with students on the autism spectrum**. Interactive games and gestures are paired with short phrases from Shakespeare's works **to improve social skills and help with identifying and expressing emotions.**



If we are to continue these bold experiments in art, community, and accessibility, we need the help of those who share our values of artistic excellence, and inclusiveness.
Your financial support makes a huge impact!