Some rise by sin, and some by virtue fall.

MEASURE for MEASURE

By William Shakespeare
In a modern verse translation by Aditi Brennan Kapil
Directed by Rebecca J. Ennals

MAR 15–17
Public performances in the Rueff at the Strand Theater

MAR 19–30
School and community tour

act-sf.org/ACTOut
A.C.T.’s Education & Community Programs use the tools of theater to inspire empathy, creativity, and positive social change for students, teachers, and community members. This season, we collaborate with Play On Shakespeare to bring theater offstage, into various economically and culturally diverse communities throughout the Bay Area. The A.C.T. OUT Tour takes a no-frills, bare-bones, honest, and modern performance of a classic tale and reimagines it in, with, and for our local communities.

“With an emphasis on the words and themes of the piece, we strive to make the famous work of Shakespeare more accessible, and peel back the layers to reveal a simple, straightforward interpretation of the text that inspires conversation and dialogue. Imagine world-class actors reciting famous monologues at a local high school, and a visionary director helping teachers ignite a love of Shakespeare in their students. Imagine a room full of engaged audience members making connections between the world of the play and their own lives. Imagine laughter, music, deep thinking, and thoughtful conversation, sparked by experiencing a timeless story with peers, friends, and colleagues. These are some of the magical moments we anticipate the A.C.T. Out Tour will inspire. Measure for Measure is eerily relevant for our times, and we couldn’t be more excited to share this work with our neighbors throughout the Bay.”

—Natalie Greene, Director of Education & Community Programs

HISTORY, CONTEXT, & GRATITUDE

The A.C.T. OUT Tour (pronounced “act out!”) was inspired by a program of A.C.T.’s former Masters of Fine Arts program. For over a decade, Will on Wheels took Shakespeare’s plays to schools and communities: with MFA students performing all of the roles, the works of Shakespeare and associated educational programming reached thousands of students throughout the Bay Area. In 2023, A.C.T.’s then Director of Community Connections Shannon R. Davis had the idea to revamp the tour. With Shannon’s guidance and leadership, in conversation with partners Play On Shakespeare, the A.C.T. OUT Tour was born. We are immensely grateful to Shannon, Lue Douthit, and other colleagues who envisioned the return of a school and community tour for A.C.T., and we send our sincere thanks to all those who continue to support us ACTING OUT!
A.C.T. PRESENTS
MEASURE FOR MEASURE
BY WILLIAM SHAKESPEARE
IN A MODERN VERSE TRANSLATION BY ADITI BRENNAN KAPIL
DIRECTED BY REBECCA J. ENNALS

CAST
(In alphabetical order)

Monique Crawford    Provost/Francisca/Juliet
Lauren Dunagan       Escalus/Mariana
Evan Held            Angelo/Pompey
Shayna Ann Howlett   Duke
Christian Jimenez    Claudio/Elbow/Barnardine/Friar Thomas
Regina Morones       Isabella/Mistress Overdone
Chris Steele         Lucio/Abhorson

ADDITIONAL CREDITS

Fran Astorga        Co-Producer
Natalie Greene      Co-Producer
Rebecca J. Ennals   Co-Producer
Leigh Rondon-Davis  Associate Producer
Anelisa Armijo Montoya    Associate Producer
Kelsey Tremewan    Associate Producer
Michael Anderburg   Production Manager
Dick Daley          Production Manager
Mika Rubinfeld      Stage Manager
Latiece Brown       Production Assistant
Lisa Townsend       Intimacy Director
Lue Douthit         Play On President/Co-Founder

Commissioned by Oregon Shakespeare Festival, Artistic Director Bill Rauch, Executive Director Cynthia Rider, as part of the Play On! 36 playwrights translate Shakespeare program.

The videotaping or making of electronic or other audio and/or visual recordings of this production, or distributing recordings on any medium, including the internet, is strictly prohibited.

With gratitude to Shannon R. Davis for reimagining and reinvigorating the tour, and to Jessie Amoroso, Kiki Hood, and Mitchell Jakub for design support. Special thanks to the schools and communities who will host the A.C.T. OUT Tour, including: Galileo Academy, Skyline High School, Mt. Eden High School, Lowell High School, Vanden High School, SFArtsED Players, Young People’s Teen Musical Theatre Company, Oakland School of the Arts, James Lick Middle School, Saint Mary’s College of California Theatre Program, Aptos Middle School, Balboa High School, and AccessSFUSD: the Arc.
WE ACKNOWLEDGE THE LAND

As part of our commitment to equity, diversity, and inclusion at A.C.T., we are in the process of building a meaningful relationship with the local Indigenous community. As part of this we begin by honoring the lands upon which we do our work. We are proud to offer deep gratitude to the tribal band of Ramaytush Ohlone peoples and their lands that cover Northern California and down the Pacific coastline. Prior to the arrival of the Spanish in the 1700s, the Ramaytush Ohlone numbered approximately 1500 persons, and made their life on the sacred lands. Only a few families survived and still remain. Those descendants make up the membership of the Association of Ramaytush Ohlone (ARO) today. We honor the Ohlone as a people, their resilience, and all they have done and continue to do in maintaining sacred and ancestral lands, ceremony, and communities to this day. A.C.T. donates to the Shuumi Land Tax to support the rematriation of these Indigenous lands. For more information on how you can support the Ohlone community, please visit act-sf.org/indigenous-community.

SPECIAL THANKS

Jessie Amoroso and the A.C.T. Costume Department

The A.C.T. OUT Tour is supported in part by:


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From the moment when I was approached to direct the first A.C.T. OUT Tour, I knew I wanted to explore Measure for Measure. As we witness the impacts of extremism on our culture, as we question the nature of justice and policing, and as our home city struggles to address multiple crises with a messy mix of action and empathy, this story leaps out at me. In the central character of the play, the Duke, Shakespeare created a flawed leader who deputizes an extremist to enforce previously ignored policies, only to regret the inevitable results and attempt to secretly undermine them. The play explores what it means to adopt a “measured” approach, one that rejects extremism in favor of deep empathy for our flawed humanity, and judges outside of a right/wrong binary that can find no middle ground.

Shakespeare is deeply political in that he shows the impacts of human actions on every class of society, and that’s never been more true than in this play, with its nuns and friars, pimps and prostitutes, cops and prison guards. And yet, he refrains from taking the side of any one character—his view of humanity is expansive, so that every person watching can come to their own conclusions. This quality in his work can lead to rich conversations, which we hope to have with all the audiences for this production.

We recognize that Shakespeare’s text can be a barrier to access for many, so I’m grateful to be using Aditi’s translation. Play On’s incredible work in matching living playwrights with these 400-year-old plays breathes new life into the language, allowing audiences to dive right in. We also want to acknowledge Michelle Hensley and the work of Ten Thousand Things in Minneapolis, who for the last 30 years have led the way in creating community touring productions—we owe them a great debt for identifying best practices for this work.
WHO'S WHO

**Monique Crawford**
Provost/Francisca/Juliet
graduated from California State University Sacramento with her BA in Theatre Arts. Crawford's previous works include EDIT ANNIE (Crowded Fire Theater), Mondragola (Central Works), Cinderella (African-American Shakespeare Company), Spell #7, Bulrush, Eclipsed (Celebration Arts), Romeo & Mother Juliet (The MacBeth Project), The White Room (B Street Theatre), Peter and the Starcatcher, In the Heights, The Present, Annie, A Doll's House, Stories to be Told (CSUS). IG: @monique.c.rawford (she/her)

**Evan Held**
(Angelo/Pompey) graduated from the Pacific Conservatory of Performing Arts (PCPA) and has been a Bay Area actor his whole life, acting at companies such as Ross Valley Players, Marin Summer Theater, SRJC, 6th Street Playhouse, Word for Word, Livermore Shakes, San Francisco Shakespeare Festival, Redwood Theater Company, Sprechels, Main Stage West, and more! He's currently leading the education department at San Francisco Shakespeare Festival, primarily focused on their Shakespeare's Heartbeat program utilizing Shakespeare's themes and stories to bring education to the special education community in schools.

**Lauren Dunagan**
(Escalus/Mariana) Bay Area credits include The Tempest (Inferno Theatre Company), Pony (Cutting Ball Theater), Circle Mirror Transformation (Custom Made Theatre), Macbeth (Berkeley Shakespeare Company) and The Balcony (The Collected Works). Before moving north, she lived and worked in Los Angeles, where she co-founded Savage Players Theatre Company, producing and performing in The Psychic Life of Savages, The Tinker's Wedding, Lysistrata, and others. Lauren holds an MFA in Acting from UCLA, where her favorite roles include Ophelia in Hamlet and Virginia in The Clean House. She holds a BA in Drama from Stanford University. experience! (she/her)

**Christian Jimenez**
(Claudio/Elbow/Barnardine/Friar Thomas) is an actor, playwright, and graduate of the Ruth Asawa School of the Arts Theatre Department. A San Francisco native, he was most recently seen in A Midsummer Night's Dream at Sausalito Shakes, San Francisco Bay Area Theatre Company's Sign My Name To Freedom, Young People's Teen Musical Theatre Company's Legally Blonde, and Z Space and Word for Word's production of Citizen. He is represented by JE Talent.

**Shayna Ann Howlett**
(Duke) is thrilled to perform at A.C.T. Prior performance credits include Hamlet (Laertes) with Vallejo Shakespeare in the Park; The Comedy of Errors (Antipholus of Ephesus) with Prague Shakespeare Company; Hamlet (Rosencrantz) with the University of California, Berkeley Theater Department; and Dog Sees God (Van's Sister) and 1984 (The Loudspeaker) with Barestage Productions. Follow @shay.how on Instagram. (they/them)

**Regina Morones**
(Isabella/Mistress Overdone) is a native Bay Area actor, singer, educator, a resident artist at the San Francisco Shakespeare Festival, and a company member at Oakland Theater Project. She was last seen in the West Coast Premiere of Gary: A Sequel To Titus Andronicus at Oakland Theater Project. Other memorable Bay Area credits include Yerma (Shotgun Players), The Winter's Tale (Cal Shakes), Retablos (Word For Word SF), and As You Like It (SF Shakes). Morones has a BA in Theatre Arts from Clark Atlanta University and an MFA in Acting from the University of Iowa. reginamorones.com (she/her/ella)
Chris Steele (Lucio/Abhorson) is a queer trans nonbinary performance artist, writer, and activist. Their work centers on highlighting queer narratives throughout history and combating bigotry and white supremacy. Her award-winning drag persona Polly Amber Ross can be found on Instagram @PollyAmberRoss. As a producer, Chris specializes in Marketing and Communications, and is currently the Curation Director of Cutting Ball Theatre. (they/she)

William Shakespeare (Playwright) was born in 1564 in Stratford-upon-Avon, England. A writer, actor, and poet, Shakespeare rose to prominence in late-sixteenth-century London with his Henry VI trilogy, and went on to write some of Western theater’s best known works: King Lear, Macbeth, Romeo and Juliet, A Midsummer Night’s Dream, and Much Ado about Nothing. His collected writings comprise 154 sonnets, 38 plays, and two narrative poems. Since his death in 1616, Shakespeare has become the world’s most produced playwright and his works have been translated into every modern language.

Aditi Brennan Kapil (Translator/Adaptor) is a television and theater writer, actress, and director. She is of Bulgarian and Indian descent, and was raised in Sweden prior to moving to Minneapolis, and more recently Los Angeles. Recent projects in television include Away on Netflix, and American Gods on Starz, and in theater Orange for South Coast Repertory, and Imogen Says Nothing for Yale Repertory Theatre. Upcoming work includes Season 2 of Invasion for Apple, a feature adaptation of Daughter of the Deep with Rick Riordan for Disney+, and a new play for Audible titled Marrow. She is a Resident Playwright at New Dramatists.

Rebecca J. Ennals (Director) is a director, stage manager, writer, educator, and mom. For 21 seasons, she was on the staff of the San Francisco Shakespeare Festival, serving as Artistic Director for ten. She is now on the faculty of UC Berkeley, where she teaches stage management and theatre appreciation, with an emphasis on fostering community culture. For A.C.T., she stage managed Poor Yella Rednecks and A Christmas Carol 2023 and served as a Community Connections Liaison for Hippest Trip – The Soul Train Musical. She would like to dedicate this production to the memory of Diane Ragsdale, a mentor who inspired her and gave her life so much too soon. Her favorite creations will always be Henry (9) and Eddie (6). (she/her)

Fran Astorga (Co-Producer) is a dramaturg, playwright, performer, and artistic producer residing on Yelamu, Ramaytush Ohlone land (San Francisco, CA). Their work aims to center healing and artistic excellence by working to decolonize approaches, practices, and procedures that negatively impact folk from marginalized communities. Their writing leans into the experimental and immersive to inspire curiosity, engagement, action, and joy. They have produced with the National New Play Network, IN THE MARGIN, the Latinx Theatre Commons, Alter Theatre, B Street Theater, CuttingBall, and the Desert Playwrights’ Retreat. They have been published in Howlround Theatre Commons and Theatre Magazine: Yale’s Journal of Criticism, Plays, and Reportage. Connect with them on most social media as @theyarefran (they/them)

Natalie Greene (Co-Producer) is an artist and educator whose research and pedagogy focus on embodied creative experiences that build a culture of consent. She has created original performances on 3 continents: works ranging from intimate duets to large-scale flash mobs, working with professional performers, incarcerates and formerly-incarcerated adults, as well as youth, elders, pregnant women, complete strangers and dear friends. Choreography and intimacy work with A.C.T., Aurora Theater, Cal Shakes, Center Rep, Portland Center Stage, Stanford University, Shotgun Players and many more. Natalie is the former Artistic Director of the award-winning devised theater ensemble Mugwumpin, and Director of Education and Community Programs at American Conservatory Theater.

Leigh Rondon-Davis (Associate Producer) is a performer, dramaturg, and director; in addition to their creative work, Leigh is on staff as part of Crowded Fire Theater’s shared leadership team as the Leader of Artistic Curation & Marketing, where they are also a Resident Artist. Additionally, they are an Artistic Company Member at Shotgun Players, and Casting Director with the Casting Collective. While Leigh wears many hats as a theatre-maker, much of their personal passion and work as a leader and administrator has been to shift the industry and its culture to be more equitable, inclusive, accessible, and sustainable. (they/them)
Anelisa Armijo Montoya (Associate Producer) is an actor, playwright, and musician from Albuquerque, New Mexico. She has worked with A.C.T. in many different positions, including as a Production Assistant for the Production Department and for the 2022 A Christmas Carol stage management team, the Assistant Stage Manager/Deck Manager and Prop Designer for the 2022 MFA show The Plant Girls, and as A.C.T.’s School and Community Programs Coordinator. Intermittently, Armijo Montoya was the Assistant Costume Designer and Wardrobe Supervisor on Much Ado About Nothing (San Francisco Shakespeare Festival) and a Teaching Artist (Town Hall Theatre). (she/they)

Kelsey Tremewan (Associate Producer) is a Bay Area freelance stage manager. She has credits from Clue, How to Transcend a Happy Marriage, Three Sisters, This is Modern Art, Cashed Out, and more. Kelsey is also American Conservatory Theater’s Conservatory Adult Programs Coordinator where she works with A.C.T.’s San Francisco Semester, Summer Training Congress, Studio A.C.T., and alumni relations. (she/her)

Dick Daley (Production Manager) is currently the County of Marin Vaccine & Logistics Coordinator managing COVID-19 Vaccination sites and clinics. He’s been a sub-SM on Poor Yella Rednecks and Wizard of Oz and has stage-managed many shows and events at A.C.T., The Great Leap, Top Girls, Satchmo at the Waldorf, Between Riverside and Crazy, A Little Night Music, Indian Ink, The Orphan of Zhao, 1776, Gem of the Ocean, Happy End, Travesties, A Moon for the Misbegotten, Waiting for Godot, A Christmas Carol, the world premiere of After the War. Other positions at A.C.T. have been Associate Production Manager and Conservatory Producer. (he/him)

Mika Rubinfeld (Stage Manager) has been a production assistant for many years at A.C.T. following her fellowship in stage management, including A Christmas Carol (’23 & ’19), Fefu and Her Friends, and Gloria. Rubinfeld also spent a season on staff as the Costume Administrator for Hippest Trip, The Wizard of Oz, Poor Yella Rednecks, The Headlands, and A Christmas Carol (’22). Rubinfeld has also held a variety of positions at CalShakes from 2016 till present including their upcoming As You Like It. Rubinfeld received her BFA in Stage & Production Management at Emerson College in Boston. (she/her)

Latiece Brown (Production Assistant) is a San Francisco Native who has worked for A.C.T as a Production Assistant on both Hippest Trip and A Christmas Carol. Before her time with A.C.T., Brown worked as an Event Lighting Technician, Production Assistant, and 2nd Assistant Camera for live sports, film, and tv productions in the Bay Area. She is also a graduate of Norfolk State University and an award-winning filmmaker and photographer. (she/her)

Play On Shakespeare is a nonprofit company promoting and creating contemporary modern translations of Shakespeare’s plays. We partner with artists and organizations across the globe to deliver these translations through different channels including publications, podcasts, theatrical productions, film, and audio books.
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