

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](http://act-sf.org/ACTOut)

# WELCOME TO THE INAUGURAL PRODUCTION OF THE A.C.T. OUT TOUR!

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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

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## HISTORY, CONTEXT, & GRATITUDE

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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**

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**CAST**

(In alphabetical order)

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

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**ADDITIONAL CREDITS**

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

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## SPECIAL THANKS

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

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



Education & Community Programs support generously provided by Amazon, Bank of America, The Bernard Osher Foundation, Bill Graham Memorial Foundation, California Arts Council, Walter & Elise Haas Fund, Hearst Foundations, Laird Norton Family Foundation, The Kimball Foundation, Koret Foundation, Rawley T. Farnsworth Fellowship Fund, San Francisco Department of Children, Youth & Their Families, The Sato Foundation, The San Francisco Foundation, The Shubert Foundation, Martin Tannenbaum/Gerald B. Rosenstein Estate, and U.S. Bank.

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## WE ACKNOWLEDGE THE LAND

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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](http://act-sf.org/indigenous-community).

## A.C.T. BOARD OF TRUSTEES

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Mary S. Metz  
Abby Sadin Schnair  
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Barry Lawson Williams  
Carlie Wilmans  
Kay Yun

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## A NOTE FROM DIRECTOR REBECCA J. ENNALS

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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.

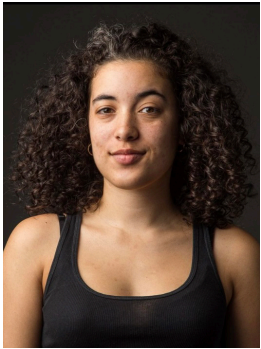
Shakespeare is deeply political in that he shows the impacts of human actions on every class of society, and that’s never been more true than in this play, with its nuns and friars, pimps and prostitutes, cops and prison guards. And yet, he refrains from taking the side of any one character—his view 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.

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## WHO'S WHO

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**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*, *Bulrushes*, *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)



**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)



**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, Spreckels, 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.



**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)



**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.



**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 in the field of arts engagement gone 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 folx 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, incarcerated 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 Pliant 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.



# A.C.T. STAFF

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## JENNIFER BIELSTEIN *Executive Director*

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Xavier Dzielski, *Executive Assistant*

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Joy Meads\*, *Director of Dramaturgy and New Works*  
Katie Craddock\*, *Literary Manager & Casting Associate*

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Traci Mar, *House Manager*  
Genevieve Pabon, *House Manager*  
Tuesday Ray, *House Manager*  
Debra Selman, *House Manager*

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Jesse Nightchase, *Ambassador*  
Angel Rodriguez, *Ambassador*  
Idriss Sow, *Ambassador*

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Jessica Holt, *Director of Summer Training Congress*  
Fran Astorga\*, *Conservatory Manager*  
Kelsey Tremewan, *Conservatory Adult Programs Coordinator*

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### Library Volunteers

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Michael Mohammed, *PhD, Voice*  
Patrick Russell, *Physical Theater*  
Jack Sharrar, *PhD, Cultural Landscapes*  
Dee Dee Stephens, *Acting Styles*

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Liz Anderson  
Heidi Carlsen  
Frances Epsen-Devlin  
Paul Finocchiaro  
Margo Hall  
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Peter J. Kuo  
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Gwynnevere Cristobal, *Musical Theater, Acting*  
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Jessica Holt, *College Prep*  
Baily Hopkins, *On-Camera*  
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Goran Norquist, *Acting, Musical Theater*  
Brennan Pickman Thoon, *On-Camera, Acting*  
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Anelisa Armijo Montoya, *School and Community Programs Coordinator*  
Leigh Rondon-Davis, *Community Connections Liaison*

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Sam L. Wong, *Company Manager*  
Nina Fay, *Artists Logistics Coordinator*  
Emma Penny, *General Management Associate*

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Brianna Banks-Oliver, *Interim HR Manager*

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Joone Pajar, *Network Administrator*

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Nakia Gibbs, *Digital Marketing Associate*

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Matt Stewart, *Facilities Crew Member*  
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Kathryn Gubler, *Assistant Production Manager*  
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Mitchell Jakubka, *Lighting Design Associate*  
Lana Palmer, *Sound & Video Design Associate*

### Costume, Hair, and Makeup

Jessie Amoroso, *Costume Director*  
Kate Patrick, *Costume Build Manager/Draper*  
Grace Robertson, *Costume Shop Design Assistant*  
Aylin Martinez, *Costume Shop Administrator*  
Kelly Koehn, *Craft Artisan*  
Peter Gravener, *First Hand*  
Sebastian Gray, *Seamster*  
Jessica Carter, *Wigs, Hair, and Makeup Manager*  
Alexander Class, *Wig Supervisor*

### Crew (Local 16)

Stephanie Killian, *Head Props*  
Shawn Anneckston, *Head Carpenter*  
Brandon Gage, *Flyrail*  
Ian Roth, *Head Sound*  
Eddie Masias, *Head Electrician*

### Prop Shop

Abo Jose Greenwald, *Prop Shop Supervisor*

### Wardrobe (Local 784)

Markus Fokken, *Head Wardrobe*  
Lauren Cohen, *Wardrobe Assistant*

### Ticket Services

Julie Gotsch, *Director of Ticketing and Sales Operations*  
Jorena de Pedro-Viernes, *Box Office Manager*  
Mark C. Peters, *Subscriptions Manager*  
David Engelmann, *Head Treasurer*  
Sienna Sherman, *Head Treasurer*  
Elizabeth Halperin, *Assistant Head Treasurer*  
Andy Alabran, *Treasurer*  
Jane McKay, *Treasurer*

\*denotes a member of the Staff EDI Committee

## CAREY PERLOFF

*Artistic Director Emerita*

## JAMES HAIRE

*Producing Director Emeritus*

## MELISSA SMITH

*Conservatory Director Emerita, in memoriam*

## CRAIG SLAIGHT

*Young Conservatory Director Emeritus*