

*Beware the Ides of March*

A red dagger with a laurel wreath is centered on a dark, textured background. The dagger is positioned vertically, with its tip pointing downwards. A single drop of red liquid is falling from the tip. The laurel wreath is composed of several red leaves and is positioned behind the dagger, framing the title text.

# JULIUS CAESAR

by WILLIAM SHAKESPEARE

In a modern verse translation by  
SHISHIR KURUP

Adapted and directed by  
REBECCA J. ENNALS

Additional adaptation and translation by the A.C.T. OUT Tour company



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

# WELCOME TO THE SECOND YEAR OF THE A.C.T. OUT TOUR!

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Conspiracy, political upheaval, fierce division around a cult of personality, and anxiety over a succession of leadership...are these the issues of ancient Rome? Elizabethan England? Contemporary America? Or all that and more? Julius Caesar, as a historical figure, and *Julius Caesar*, as a play, have each wound their way through centuries, cultures, and curricula because the issues and questions they provoke continue to be problematic and important. As we prepared for this production, I was moved to read an essay by James Baldwin that beautifully captures the resonance and universality of this story. In his 1964 essay titled “Why I Stopped Hating Shakespeare,” Baldwin wrote:

“I still remember my shock when I finally heard these lines from the murder scene in *Julius Caesar*. The assassins are washing their hands in Caesar’s blood. Cassius says:

*Stoop then, and wash. — How many ages hence  
Shall this our lofty scene be acted over,  
In states unborn and accents yet unknown!*

What I suddenly heard, for the first time, was manifold. It was the voice of lonely, dedicated, deluded Cassius, whose life had never been real for me before—I suddenly seemed to know what this moment meant to him. But beneath and beyond that voice I also heard a note yet more rigorous and impersonal—and contemporary: that ‘lofty scene,’ in all its blood and necessary folly, its blind and necessary pain, was thrown into a perspective which has never left my mind. Just so, indeed, is the heedless State overthrown by men, who, in order to overthrow it, have had to achieve a desperate single-mindedness. And this single-mindedness, which we think of (why?) as ennobling, also operates, and much more surely, to distort and diminish a man—to distort and diminish us all, even, or perhaps especially, those whose needs and whose energy made the overthrow of the State inevitable, necessary, and just.”

As artists and as educators, it is a privilege to shine light on these nuanced issues and sit down for conversations with audiences of all ages, as we grapple with the relevance of *Julius Caesar* today. Thank you for being here, and please consider sticking around after the show to tell us what you think.

—Natalie Greene, Director of Education & Community Programs

A.C.T. PRESENTS

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## CAST

(In alphabetical order)

<b>Alan Coyne</b>	Julius Caesar, Plebeian, Trebonius, Cinna the Poet, Soldier, Strato, Octavius' Servant
<b>Monique Crawford</b>	Brutus, Plebeian
<b>Lauren Dunagan</b>	Cassius, Plebeian, Soldier, Volumnius
<b>Shayna Ann Howlett</b>	Portia, Murellus, Plebeian, Soothsayer, Lucius, Decius, Lepidus, Messala
<b>Christian Jimenez</b>	Caska, Cobbler, Caesar's Servant, Lucillius
<b>Carolina Morones</b>	Calphurnia, Carpenter, Cinna, Octavius, Pindarus, Clitus
<b>Nic Sommerfeld</b>	Mark Antony, Flavius, Metellus Cimber

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## CREATIVE TEAM

<b>Chris Steele</b>	Assistant Director, Dramaturg, Understudy
<b>Sarah Phykitt</b>	Scenic and Props Designer
<b>Madeline Berger</b>	Costume Designer
<b>Carla Pantoja</b>	Fight Director

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## ADDITIONAL CREDITS

<b>Natalie Greene</b>	Producer
<b>Rebecca J. Ennals</b>	Co-Producer
<b>Anelisa Armijo Montoya</b>	Associate Producer
<b>Michael Anderburg</b>	Production Manager
<b>Hannah Bailey</b>	Stage Manager
<b>Kamaile Alnas-Benson</b>	Assistant Stage Manager
<b>Lue Douthit</b>	Play On Co-Founder/Director of Research & Practice

Presented in partnership with



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**Education & Community Programs support generously provided by** Amazon, Bank of America, 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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## SPECIAL THANKS

Elizabeth Halperin, Adam Mendez, Sierra Gonzalez, and all A.C.T. Education & Community Programs team members; Jessie Amoroso and the A.C.T. Costume Department; Amy Dalba, Emma Penny and the A.C.T. General Management team; Urban Alchemy, Jessie Nightchase, and all of the A.C.T. Facilities Team; Shannon R. Davis, Fran Astorga, Kelsey Tremewan, and Peter J. Kuo; plus all of our colleagues and friends at Play On Shakespeare

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## 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 repatriation 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 Hynes  
Rodney Earl Jackson, Jr.  
Jascha Kaykas-Wolff  
Anu Khosla

Luba Kipnis  
Pam MacKinnon  
Karesha McGee  
Barbara Messing  
Michele Ballard Miller  
Toni Ratner Miller  
Caroline Emil Nassif  
Laura Posey  
Toni Rembe  
Michelle Shonk  
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Celeste Ford  
Priscilla Geeslin  
John Goldman  
James Haire  
Jo S. Hurley  
Sue Yung Li  
Christine Mattison  
Joan McGrath  
Deedee McMurtry

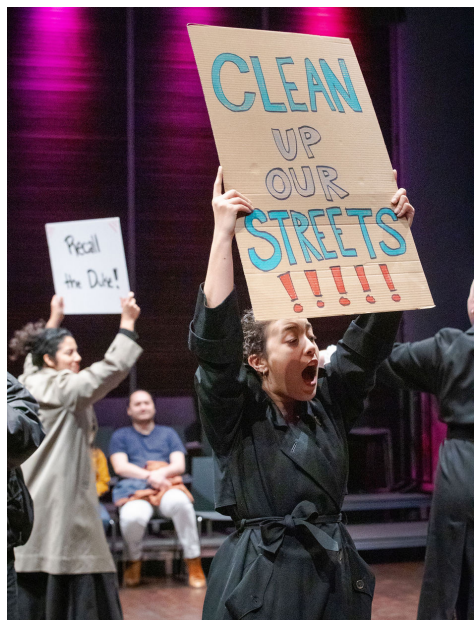
Mary S. Metz  
Rusty Rueff  
Abby Sadin Schnair  
Cherie Sorokin  
Barry Lawson Williams  
Carlie Wilmans  
Nola Yee  
Kay Yun



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## HISTORY, CONTEXT, & GRATITUDE

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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. Play On Shakespeare is a nonprofit company promoting and creating contemporary modern translations of Shakespeare's plays. Together we have created the A.C.T. OUT Tour, reimagining classic tales in and for our local communities, and taking no-frills, bare-bones, engaging, modern performances on a local tour. In 2024, the inaugural tour was received with great acclaim by public audiences, teachers, and students throughout the Bay Area. We're thrilled that you're here to experience our 2025 A.C.T. OUT Tour performance, and we hope you enjoy the show.

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## SCHOOL & COMMUNITY PARTNERS

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Between March 18-27, 2025, this production will tour the Bay Area, performing for students and community members in middle schools, high schools, colleges and universities. We will visit many sites in the San Francisco Unified School District, and travel as far as Hayward and San Jose. We are deeply grateful for the teachers, students and administrators who will welcome us to their campus, and to all funders, donors, ticket buyers and supporters who enable us to take the show on the road at no cost to the school and community sites where we perform.



Photos from 2024 A.C.T. OUT Tour of *Measure for Measure*, photos by Bekah Lynn Photography

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## A NOTE FROM DIRECTOR REBECCA J. ENNALS

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I'm honored to be back for a second year as co-producer and director of the A.C.T. OUT Tour, working with many of the same artists who made our first foray such a success. The enthusiastic reception of *Measure for Measure* was immensely gratifying for so many reasons—not the least of which was to see how audiences, especially students, responded to material that respects their intelligence, acknowledges their experience of the world, and engages them with challenging questions. I'm also extremely grateful for our partners at Play On for their support of this model of small, portable, engagement-focused Shakespeare.

We chose *Julius Caesar* last summer early in what would be a roller coaster ride of an election season. We expected to explore the rise of fascism in a democracy and the consequences of having a deeply divided state. We had just seen an assassination attempt against a presidential candidate. We did NOT foresee that the assassination of a healthcare CEO would capture the public's attention, raising questions around whether such an act is ever justifiable. We also could not know the outcome of the election...and when we did, it felt right to cast the show in a way that shows female politicians once again forced to reckon with an impenetrable ceiling. A female Brutus's caution about putting herself on the line for her country feels deeply understandable, given the stakes. Cassius's bitterness also hits differently when we hear her being body shamed and told to smile more. The people of Rome seem happy to accept a turn toward fascism as long as it is couched in a fun party, a stimulus check, and a rousing speech. History is cyclical. As I write this, we are in the first few weeks of the new administration—how quickly things can change. Perhaps thinking about the Roman Empire daily is not such a bad idea.

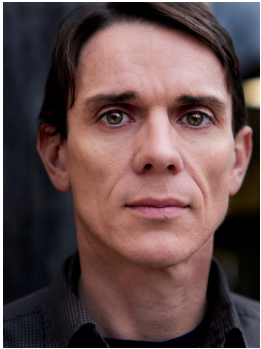
We recognize that Shakespeare's text can be a barrier to access for many, and we're grateful for Shishir's translation that both preserves the speeches and phrases that have become part of our common culture, and gives us updated language to make the action more clear. Play On's incredible work in matching living playwrights with these 400-year-old plays breathes new life into the language, allowing audiences to dive right in. Always, we owe a debt to 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 continue to find great joy in restricting our playground to just a few physical things...and letting the words and the actors do the rest.



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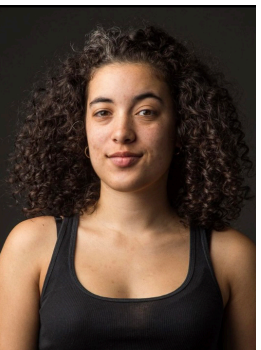
## WHO'S WHO

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**ALAN COYNE**  
(Julius Caesar and others) has previously been stabbed as Polonius, Laertes, Duncan, Juliet, and Cinna the conspirator,

mostly with We Players and the SF Shakespeare Festival. He has worked in non-stabbing capacities with Ferocious Lotus, Aurora Theatre, PLAY Theatre, Lafayette Town Hall Theatre, and Center Rep, among others. His two-person adaptation, *2ELFth NIGHT*, appeared at the Edinburgh Festival Fringe in 2019, and a second one, *2EMPEST*, at Eclectic Box SF last August. He can be seen this May/June in *Yellow Face* with Shotgun Players, and this October in *Dadaist Teen Musical* with Central Works at the Berkeley City Club.



**MONIQUE CRAWFORD**  
(Brutus and others) is a multiracial African-Caribbean actor from Fairfield, CA. Crawford is passionate

about telling stories that need to be told, and earned her B.A. in Theatre Arts from CSU Sacramento. Crawford teaches youth theater at Magic Theater and The Hamlin School. Previous works include *Measure for Measure* (A.C.T.), *Richard II* (Magic Theater), *EDIT ANNIE* (Crowded Fire Theater), *Mondragola* (Central Works), *Cinderella* (African-American Shakespeare Company), *Spell #7*, *Bulrusher*, *Eclipsed* (Celebration Arts), *Romeo & Mother Juliet* (The MacBeth Project), *Peter and the Starcatcher*, *In the Heights*, *The Present*, *A Doll's House*, *Stories to be Told* (CSUS). (she/her)



**LAUREN DUNAGAN**  
(Cassius and others) is delighted to be returning to A.C.T. OUT after playing Escalus/Mariana in last year's *Measure*

for *Measure*. Recent Bay Area credits include *Accused!* (Central Works), *The Tempest* (Inferno Theatre Company), *Pony* (Cutting Ball Theatre), *Circle Mirror Transformation* (Custom Made Theatre), and *Macbeth* (Berkeley Shakespeare Company). 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. Dunagan holds an MFA in Acting from UCLA and a BA in Drama from Stanford University. (she/her)



**SHAYNA ANN HOWLETT**  
(Portia, Decius, and others) is thrilled to return to the A.C.T. OUT Tour for the second

year in a row. Shayna appeared in A.C.T.'s *Measure for Measure* (The Duke) in 2024. Other credits include *Hamlet* (Laertes) with Vallejo Shakespeare in the Park; *A Midsummer Night's Dream* (Titania) with the Foodbank Players; *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 them @shay.how on Instagram for more updates. (they/them)



**CHRISTIAN JIMENEZ**  
(Caska and others) is a Bay Area actor and playwright. He is a graduate of the Ruth Asawa School of

the Arts Theatre Department. Jimenez's recent credits include *As You Like It* (California Shakespeare Theater), *Inventory: James Baldwin Abroad* (Oakland Public Theatre), *Fantasmittas: Cinco sueños regresando al sur* (San Francisco Youth Theatre), *Measure for Measure* (A.C.T. OUT Tour 2024), *Citizen* (Word for Word & Z Space), and *A Midsummer Night's Dream* (Sausalito Shakes). @jimenacetosociety (he/him)



**CAROLINA MORONES**  
(Calphurnia, Octavius, and others) is an actor, bilingual teaching artist, movement director, and writer. Most recently she

played the role of Max in *A Very Hitchcock Christmas* (Playground-SF). Other notable credits include: *Citizen* (Word for Word, ZSpace); *Fade* (PCPA's InterPlay); *Pericles*, *Prince of Tyre* (San Francisco Shakespeare Festival); *Elliot*, *A Soldier's Fugue* (The Pear Theatre); *Much Ado Para Nada* (Shakespeare in Detroit); *She Persisted the Musical* (Bay Area Children's Theatre); and *The Tenth Muse* (Oregon Shakespeare Festival).



**NIC SOMMERFELD** (Mark Antony and others) is a San Francisco based actor and playwright. Their most recent productions were *Peter Pan*

(Panto at the Presidio) and *As You Like It* with CalShakes. They have also performed with such companies as Cutting Ball Theatre, SF Oasis, Marin Theater Company, Berkeley Playhouse, FaultLine Theatre, San Francisco Playhouse, Killing My Lobster, The Thrillpeddlers, and The San Francisco Shakespeare Festival. When not writing, performing, or crocheting, they frequently perform as their drag king persona, Chester Vanderbox. As Chester, they host Crooners, a monthly cabaret at Stookey's Blue Room. For more info go to [nicasommerfeld.com](http://nicasommerfeld.com)

### **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.

**SHISHIR KURUP** (Translator) is an actor, writer, director, composer, and Books-On-Tape narrator born in Bombay, India, and raised in Mombasa, Kenya, and the United States. His one-man shows and solo performance pieces *Assimilation*, *Exile: Ruminations on a Reluctant Martyr*, and *Sharif Don't Like It* have been staged nationally and internationally.

**REBECCA J. ENNALS** (Director) is a Community Connections Liaison in the Education & Community Programs department at A.C.T., in addition to having stage managed several workshops and productions for the company. Last year, she produced and directed *Measure for Measure* for the inaugural season of the A.C.T. OUT Tour. Rebecca spent 21 seasons on the staff of San Francisco Shakespeare Festival, including 10 seasons as Artistic Director, where she oversaw all aspects of production, education, and artistic programming. She is currently a lecturer in stage management and theater appreciation at U.C. Berkeley. Rebecca holds an M.F.A. from UC Davis and a B.A. from Scripps College and is a graduate of Directors' Lab West. Her favorite creative collaborations are Henry (10) and Eddie (7). (she/her)

**CHRIS STEELE** (Assistant Director, Dramaturg, Understudy) is a queer transfemme genderfluid performance artist, writer, director, designer, 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 the founder of Poltergeist Theatre Project. (they/she)

**SARAH PHYKITT** (Scenic and Props Designer) is excited to be back working with A.C.T. after a long hiatus. Recently her work could be seen at the Curran Theatre in *Golden Girls Live! The Christmas Episodes*. Other recent design credits include *West Side Story*, *Memphis*, *Into the Woods*, *Kinky Boots*, *Rent*, and *The Prom* at Berkeley Playhouse, *Torch Song* at Marin Theatre, *Angels in America* for Oakland Theatre Project, *Indecent*, *As You Like It*, *Nollywood Dreams*, and *Evita* at San Francisco Playhouse. Upcoming projects include

*Fly By Night* at Hillbarn Theatre, *I Am My Own Wife* with Oakland Theatre Project, *The Curious Incident of the Dog In the Nighttime* with SF Playhouse, and *The House on Mango Street* with Teatro Visión.

**MADELINE BERGER** (Costume Designer) is thrilled to be designing with such incredible artists and collaborators at A.C.T.! Madeline is a multifaceted costume designer and wardrobe stylist based in the East Bay with a full-service costume design house. Her work can be seen throughout the greater Bay Area with theaters like Shotgun Players, SFBATCO, City Lights, and Crowded Fire. She is also the founder of Bay Wardrobe Collective, helping provide support and community for all costuming and wardrobe professionals. For more visit [madelinebergerdesign.com](http://madelinebergerdesign.com) and [baywardrobecollective.org](http://baywardrobecollective.org)

**CARLA PANTOJA** (Fight Director) has spent the last two seasons working at the Oregon Shakespeare Festival as their first female fight director. Based in the SF Bay Area, they have worked as a fight director and/or intimacy director at American Conservatory Theater, TheatreWorks of Silicon Valley, California Shakespeare Theater, The Magic Theater, Crowded Fire, Golden Thread, and the San Francisco Shakespeare Festival to name a few. Carla is the newly appointed Artistic Director of the San Francisco Shakespeare Festival and a proud member of MGT (Making Good Trouble) an anti-racist facilitator group focused on the Bay Area. (she/they)



**NATALIE GREENE (Producer)** is an artist and educator working at the intersections of performance, consent, and community engagement, and serving as A.C.T.'s Director of Education & Community Programs. As a choreographer and intimacy professional Natalie has worked with Aurora Theater, Cal Shakes, Marin Theater, Portland Center Stage, Shotgun Players, Stanford University and many more. Natalie is on the Board of Directors of the San Francisco Arts Education Project, and has been a faculty member at ODC School, San Francisco State University, and University of San Francisco. Natalie was also the Artistic Director of the award-winning devised theater ensemble Mugwumpin and has performed throughout the world with dance and theater companies including Epiphany Productions. Natalie's research and pedagogy focus on embodied creative experiences that build a culture of consent. (she/her)

**ANELISA ARMIJO MONTOYA (Associate Producer)** is an actor, playwright, and musician from Albuquerque, New Mexico. She is thrilled to be returning as an Associate Producer on the A.C.T. OUT Tour for *Julius Caesar!* In the past, she has worked with A.C.T. as a Production Assistant, 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 and Manager. Intermittently, Armijo Montoya was the Assistant Costume Designer and Wardrobe Supervisor on *Much Ado About Nothing* (San Francisco Shakespeare Festival). Her most recent acting credit was for *Terror-Rama V: The Last Final Chapter* (Awesome Theater).

**MICHAEL ANDERBURG (Production Manager)** has been supporting A.C.T.'s Education & Community Programs department productions and exhibitions since 2019. He has been the production manager of several mainstage shows for A.C.T. including *Poor Yella Rednecks*, *A Strange Loop*, and *Private Lives*, as well as A.C.T.'s Young Conservatory performances. Before A.C.T. Mike spent 15 years stage managing at *Beach Blanket Babylon* and designed lights for their last 5 seasons and final performance. In the 90s and the 00s Michael directed and designed for numerous local companies including The Phoenix Theater, Theater Rhinoceros, The SF Gay Men's Chorus, Theater First, and First Seen.

**HANNAH BAILEY (Stage Manager)** is an SF Bay Area based stage manager. Work at A.C.T. includes *A Strange Loop*, *Big Data*, and *The Wizard of Oz*. Other credits include *Ain't Misbehavin'* (Musical Theatre West), *Wired 360* (Kinetic Light), *Lear* (Cal Shakes), and *Romeo y Juliet* (Cal Shakes). Dedicated to making technical theater a more equitable place, she currently serves as the founding chairperson of the Access Backstage committee for the United States Institute for Theatre Technology. She holds a BA in Performance Studies with a minor in Disability Studies from UC Berkeley. (she/her)

**KAMAILE ALNAS-BENSON (Assistant Stage Manager)** is a born and raised Bay Area artist with a B.A. in Theater & Performance Studies from UC Berkeley. She is delighted to be making her A.C.T. debut after working backstage at Berkeley Repertory Theater, Oakland Theater Project, and SF Playhouse. Stage management credits include *Angels in America*, *Who's Afraid of Virginia Woolf?*, *Mahabharata*, and *Cost of Living* (Oakland Theater Project). When she is not sending emails, she is avoiding sending emails. (she/her)

**PLAY ON (Partner)** is a nonprofit company promoting and creating contemporary modern verse translations of Shakespeare's plays that originated out of the Oregon Shakespeare Festival. Play On Shakespeare has commissioned dozens of contemporary playwrights and translators to translate 39 Shakespeare plays into modern English, with a majority of the commissions being helmed by BIPOC and womxn playwrights. Play On Shakespeare partners with artists and organizations across the globe to deliver and advocate for these translations through theatrical productions, podcasts, and publications. For more information, visit [playonshakespeare.org](http://playonshakespeare.org).

# A.C.T. STAFF

## PAM MACKINNON *Artistic Director*

## JENNIFER BIELSTEIN *Executive Director*

### Administration

Audrey Thesing, *Office Associate and HR Administrator*  
Xavier Dzielski, *Executive Assistant*

### Artistic

Andy Chan Donald, *Associate Artistic Director*  
Joy Meads\*, *Director of Dramaturgy and New Works*  
LeeAnn Dowd, *Interim Casting Associate*  
Katie Craddock, *Artistic Advisor*

### Commissioned Artists

David Adjimi & Will Butler; Ryan Nicole Austin, Beau Lewis,  
& Adesha Adefela; Christopher Chen; Eisa Davis; Aleshea  
Harris; Naomi Iizuka; Craig Lucas & David Zinn; Susan  
Soon He Stanton; Sarah Treem; Mfoniso Udofia; Anne  
Washburn; Lauren Yee; Karen Zacarias

### Audience Services

Megan Murray\*, *Director of Audience Services*  
Jerry Chirip, *Audience Services Associate*  
Sudeshana Karki, *Audience Services Concessions  
Manager*  
Bernadette Fons, *Audience Services Concessions  
Associate*  
Catherine Lange, *House Manager*  
Sadie Li, *House Manager*  
Kescha Mason, *House Manager*  
Genevieve Pabon, *House Manager*  
Basil Parrot, *House Manager*  
Tuesday Ray, *House Manager*  
Debra Selman, *House Manager*

### Bartenders

Philip Aung, Syr Beker, Reyka Bigfeather, Sydney Bloeme,  
Bambi Bonhomme, Craig Burdsall, Matthew Daly,  
Sarah Dellinges, Clara Fuls, Dani Galvez, Chris Hayes, Stan  
Joe, Roxane Knight, Basil Parrott, Damian Samuel, Yvonne  
Walden, Kyle Wang, Adisorn Wannaviroj,  
Rowan Whitethorne, Kacey Wilson, Tygre Wolf, June Yee

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Idriss Sow, *Lead Ambassador*  
Jesse Nightchase, *Lead Ambassador*  
Stephen Allen, *Ambassador*  
David Gray, *Ambassador*  
Loren Lewis, *Ambassador*

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Susan Allen, Rodney Anderson, Felix Bishop,  
Serena Broussard, Philip Carberry, Supha Changkluang,  
Adam Chung, Myah DeStefans, Kathy Dere, John Doll,  
Katherine Dominguez, Lindsey Drew, Christine Ford,  
Mileta Foster, Thea Franco, Gerry Garber, Claire Eugenia  
Gerndt Jr, Jaiyah Gordon, Carol Grace, Roosevelt Green,  
Aron Gruber, Laurel Jansen, Kathleen Keeler,  
Roxanne Knight, Sharon Lee, Steven Lemay, John Light,  
Maria Markoff, Kescha Mason, Val Mason, Kenneth McKellar,  
Meechai McKellar, Susan Monson, Mary O'Connell,  
Nathaniel Paluga, Karisma Rodriguez, Alexandra Roth,  
Jack Sale, Melissa Stern, David Tavernas, May Yasui

### Conservatory

Peter J. Kuo, *Director of the Conservatory*  
Fran Astorga, *Conservatory Manager*  
Jill MacLean, *Young Conservatory Director*  
Mark Jackson, *Director of Studio A.C.T. and Intensive  
Program Core Faculty*  
Jessica Holt, *Director of Summer Training Congress*  
J. Noble, *A.C.T.@work Curriculum and Workshop Manager*  
Hana Kadoyama, *Librarian*  
Emily Cooper, *Young Conservatory Associate Programs  
Manager*  
Kelsey Tremewan, *Conservatory Adult Programs  
Coordinator*  
Veronica Fealy, *Conservatory Outreach and Young  
Conservatory Assistant*

### Library Volunteers

Fran Astorga, Barbara Cahrssen, Marti Cooper,  
Natnael Getahun, Ken Holsclaw, Meghan Jolliffe,  
Emerald Keehan, Sonia Khachikians, Nelda Kilguss,  
Peter J. Kuo, Gail MacGowan, Claire Rand, Dana Rees,  
Dave Sikula, Roger Silver, Jane Taber, Joe Tally,  
Susan Torres, Annie Wang, Joyce Weissman

### Accompanists

Robert Allen, Thaddeus Pinkston, Lindsay Rader,  
Katelyn Tan

### Young Conservatory Faculty

Andy Alabran, Kristy Aquino, Bekah Broas, Janel Chante,  
Meredith Joelle Charlson, Gwynnevere Cristobal,  
Ruby Day, DeAnna Driscoll, Allison Gamlen,  
Gracyn Lei Garrett, Nancy Gold, Lore Gonzales,  
Jessica Holt, Bailly Hopkins, Anna Ishida, Larissa Kelloway,  
Jenny Nguyen Nelson, Brennan Pickman Thoon,  
Leandra Ramm, Ely Sonny Orquiza, Ezra Reaves,  
Gary Stanford, Jr., Emily Steelhammer, Leslie Waggoner,  
Valerie Weak

### Studio A.C.T. Faculty

Fontana Butterfield, Heidi Carlsen, Frances Epsen-Devlin,  
Paul Finocchiaro, Margo Hall, Maya Herbsman,  
Bailly Hopkins, Monique Jenkinson, Drew Khalouf,  
Peter J. Kuo, Dave Maier, James Mercer II,  
Carolina Morones, Thaddeus Pinkston, Mark Rafael,  
Elyse Shafarman, Anna Marie Sharpe, Dee Dee Stephens,  
Jomar Tagatac, Laura Wayth, Valerie Weak

### San Francisco Semester Faculty

Mark Jackson, Michael Mohammed, PhD, Jenny Nguyen  
Nelson, Patrick Russell, Jack Sharrar, PhD

### Summer Training Congress Faculty

Hernán Angulo, Mark Jackson, Larissa Kelloway,  
Francesca Fernandez McKenzie, James Mercer II,  
Sara "Toby" Moore, Jenny Nguyen Nelson,  
M. Graham Smith, Laura Wayth

### Development

Caitlin A. Quinn, *Director of Development*  
Nicole Chalas, *Associate Director of Development*  
Irma Ramirez, *Director of Special Events*  
Will Gaines, *Associate Director of Individual Giving*  
Chloe Barg, *Annual Fund Manager*  
Derek Collard, *Special Events and Donor Engagement  
Manager*  
Eirin Combs, *Donor Engagement Officer*  
Kevin Dolan, *Development Operations Specialist*  
Malaika Kirkwood\*, *Development Associate*  
Katie Maggard, *Development Researcher and Prospect  
Manager*

### Education & Community Programs

Natalie Greene\*, *Director of Education*  
Elizabeth Halperin, *Student Matinee Coordinator*  
Anelisa Armijo Montoya, *School and Community  
Programs Manager*  
Rebecca J. Ennals, *Community Connections Liaison*  
Sierra Gonzalez, *Arts Educator in Residence*  
Adam Mendez, *Education and Community Programs  
Coordinator*

### Teaching Artists

Andy Alabran, Olivia Brown, Yari Cervas, Antwan Davis,  
DeAnna Driscoll, Callie Floor, Caela Fujii, Maica Folch,  
Sierra Gonzalez, Josh Matthews, Peter Mills,  
Ely Sonny Orquiza, Brennan Pickman-Thoon,  
Faith von Minden, Maryssa Wanlass

### Finance

Jim Sivori\*, *Chief Financial Officer*  
Ning Xiao, *Controller*  
Eric Law, *Senior Accountant*  
Yvonne Chen, *Staff Accountant*

### General Management

Louisa Liska, *Director of General Management &  
Operations*  
David Schmitz, *Interim Director of General Management  
& Operations*  
Amy Dalba\*, *General Manager*  
Emma Penny, *Associate General Manager*  
Thomas D. Powell, *Company Manager*  
Sam L. Wong, *Company Manager*  
Nina Fay, *Company Management Associate*

### Human Resources

Chrystal Ellis Sweazey\*, *Director of Human Resources  
and EDI*  
Brianna Banks-Oliver, *HR and Payroll Manager*

### Information Technology

Thomas Morgan, *Director*  
Joone Pajar, *Network Administrator*

### Marketing & Public Relations

Adam Thurman, *Director of Marketing & Communications*  
Syche Phillips, *Deputy Director of Marketing*  
Kevin Kopjak/Prismatic Communications, *Public Relations  
Counsel*  
Samantha Lomax, *Senior Digital Manager*  
Sarah Sugg, *Video Content Producer*  
Laura Clatterbuck, *Lead Visual Designer*  
Dani Karonis, *Graphic Designer*  
Nakia Gibbs, *Digital Marketing Associate*

### Operations

Leopoldo Benavente, *Manager of Facilities and  
Operations*  
Jeffrey Warren, *Associate Facilities Manager*  
Matt Stewart, *Senior Facilities Crew Member*  
Andrew Tebo, *Rentals Producer*

### Production

Martin Barron, *Director of Production*  
Jack Horton, *Associate Director of Production*  
Michael Anderburg, *Production Manager—  
Conservatory & Mainstage*  
Elizabeth Newton\*, *Production Manager - Events/Rentals  
& Mainstage*  
Megan McClintock, *Resident Stage Manager*  
Kathryn Gubler, *Assistant Production Manager*  
Kiki Hood, *Scenic Design Associate*  
Mitchell Jakubka, *Lighting 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*

### Crew (Local 16)

Stephanie Killian, *Head Props*  
Shawn Annetston, *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*  
Christy Spence, *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*

# CHECK OUT WHAT'S COMING UP NEXT AT A.C.T.



BOOK AND LYRICS BY  
**ITAMAR MOSES**  
MUSIC AND LYRICS BY  
**GABY ALTER**  
CHOREOGRAPHED BY  
**STEPH PAUL**  
DIRECTED BY  
**PAM MACKINNON**  
  
**FEB 28-MAR 30**  
TONI REMBE THEATER



**APRIL 1-13**  
STRAND THEATER  
  
"Eddie's Hamlet  
is Spectacular."  
—Dame Judi Dench



DIRECTED BY  
**LILI-ANNE BROWN**  
  
**APR 15-MAY 4**  
TONI REMBE THEATER



BY  
**WILLIAM SHAKESPEARE**  
IN A MODERN VERSE  
TRANSLATION BY  
**CHRISTINA ANDERSON**  
DIRECTED BY  
**DEVIN BRAIN**  
  
**APR 22-MAY 3**  
TONI REMBE THEATER



BY  
**RYAN NICOLE AUSTIN**  
**BEAU LEWIS**  
**ADESHA ADEFELA**  
CHOREOGRAPHED BY  
**JUEL D. LANE**  
DIRECTED BY  
**JAMIL JUDE**  
  
**MAY 29-JULY 6**  
STRAND THEATER



BY **INS CHOI**  
DIRECTED BY  
**WEYNI MENGESHA**  
  
**SEP 18-OCT 19**  
TONI REMBE THEATER

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