

An aerial photograph of a beach with a red boat and a colorful boat. The beach is sandy and has some rocks. The ocean is blue with white waves. The text is overlaid on the beach.

SAN FRANCISCO SHAKESPEARE FESTIVAL

THE
TEMPEREST

FREE SHAKESPEARE IN THE PARK 2024

WELCOME TO THE TEMPEST



**The show runs approximately 100 minutes;
there is no intermission.**

**CUPERTINO - Memorial Park Amphitheater
July 20 - August 4 • Saturdays, & Sundays at 6:00 pm**

**REDWOOD CITY - Red Morton Park
August 10 - August 25 • Saturdays & Sundays at 6:00 pm**

**SAN FRANCISCO - McLaren Park's Jerry Garcia Amphitheater
August 31 - September 8 • Saturdays, Sundays, & Labor Day
Monday at 2:00 pm**

**SAN FRANCISCO - Sue Bierman Park
Sept 14 - September 22 • Saturdays & Sundays at 2:00 pm**



- Facebook ([sfshakes/](https://www.facebook.com/sfshakes/))
- YouTube ([youtube.com/SFShakes](https://www.youtube.com/SFShakes))
- Instagram ([sfshakesfest](https://www.instagram.com/sfshakesfest))
- X (formerly twitter) ([@sfshakes](https://twitter.com/sfshakes))

THE TEMPEST - BY WILLIAM SHAKESPEARE

CAST

Prospero	Edris Cooper-Anifowoshe*
Miranda	Alex Camerino
Boatswain/Trinculo/Ferdinand.....	Nic Moore
Caliban/Sebastian.....	Adam KuveNiemann*
Alonso/Ceres.....	Valerie Weak*
Shipmaster/Ariel/Gonzalo/Juno.....	Kevin Clarke*
Stephano/Antonio/Iris.....	Brennan Pickman-Thoon*
Percussionist	Phoebe Chou

UNDERSTUDIES

Nic Moore (understudy Caliban/Sebastian) Joel Ochoa (understudy Trinculo/Ferdinand/Miranda); William Rogue (understudy Alonso/Antonio/Stephano/Ariel/ Gonzalo); Valerie Weak* (understudy Prospero);

PRODUCTION STAFF

Director.....	Rotimi Agbabiaka
Assistant Director/Dramaturg	Ely Sonny Orquiza
Technical Director/Scenic, Web, & Graphic Designer/ Builder, Painter, Mover/Site Services	Neal Ormond
Artistic Director/Fight Director	Carla Pantoja
Fight Captain.....	Adam KuveNiemann*
Music Director/Composer/Sound Designer	Jen Coogan
Composer/Sound Designer.....	Justin Rayna
Audio Engineer.....	Michael Kelly
Costume Designer.....	Bethany Deal
Voice and Text Coach	Andy Alabran
Intimacy Director.....	Maya Herbsman
Intimacy Director Assistant	Bluma Lezak
Production Manager	Pratiksha Shah
AEA Stage Manager	Penny Pendleton*
Deck Manager.....	Gabriella Howell
Master Carpenter.....	Sonja Meyers
Props Master	Grace Beneprice
Wardrobe Supervisor	Lee Jue
Sound Technician.....	Rachel Katin
Hospitality Manager.....	Rachel Bratt
Literary Interns.....	Cassandra Norville, Octavia Washington
Stage Management Interns.....	Ka’Nayah Landers-Daniels, Jordan Michelena
Production Interns (Props).....	Blake Plumlee, Cora Shimetz
Production Interns (Costumes).....	Natalie Sepulveda, Rebecca Tao
Production Interns (Sound).....	Lilly Armstrong, Kinzey Eastin
Production Interns (Hospitality).....	Iphis Abrams, Gabrielle Winnet

2024 SEASON SPONSORS



CUPERTINO



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SAN FRANCISCO SHAKESPEARE FESTIVAL



FREE SHAKESPEARE IN THE PARK 2024

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NOTE FROM THE DIRECTOR



Who amongst us hasn't fantasized about having all our enemies within our power? I for one have certainly dreamed of what I would do if I could grasp everyone who ever cheated me, insulted me, passed laws that negatively affected me, or cut me off on the freeway.

In *The Tempest*, we meet a person who lives that fantasy. Prospero has had his trust betrayed, his dukedom stolen, and he and his infant child left to die on a "rotten carcass" of a boat. Twelve years later, his assailants wash up on the desert island, where he has been honing his magical powers and plotting revenge. They are absolutely at his mercy—and what does he do? He forgives.

In our world today, we feel the reverberations of centuries of bitterness and discord. Wars rage, relationships fracture, our media, social and traditional, seems to relish reminding us of all the wrongs that have been done to us—of how vile our enemies are. While no one play can give us a roadmap for fixing a broken world, *The Tempest* certainly provokes some illuminating questions. What does it take to truly forgive? What happens when you realize that your enemies are as human as you are? Can we ever break the tradition of making children pay for the sins of their fathers?

The stage is a marvelous place to explore these questions, and Shakespeare's dazzling language reveals many delights in "our brief life, rounded with a sleep," that are more rewarding than revenge. The magic of the imagination, the thrill of creativity, the sweet abandon of falling in love, the wonder of contemplating how beautiful humankind is. It has been such a pleasure to test the waters of *The Tempest* with this bonny cast and fearless crew, and I am so excited to welcome you, the audience, on board. As Prospero says, we aim to please, and we pray that your indulgence will set us free.

- Rotimi Agbabiaka, 2024

Wonder what the set looks like back stage?

[Check out our interactive set renderings!](#)

(courtesy of set designer Neal Ormond)



**[Click here for Dramaturgy notes](#)
[from Assistant Director Ely Sonny Orquiza,](#)
[Sandie Norville, and Octavia Washington](#)**





ACCESS

- **Cupertino** shows begin at 6pm
- **Redwood City** shows begin at 6pm
- **San Francisco** shows begin at 2pm

The show runs approximately 100 minutes and there is no intermission.

Seating is first come, first served. Aisles and walkways will be marked. These spaces must be kept clear at all times.

Lawn chairs are welcome.

Signage will designate the areas for tall chairs and short chairs.

Bench seating is available in San Francisco.

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.

All venues are accessible for wheelchair users.

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 be available at the Cupertino performances.

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

- **Cupertino:** restrooms are located behind the amphitheater.
- **Redwood City:** restrooms are located behind the playground.
- **McLaren Park, SF:** restrooms are located to the left of the stage.

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

[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 info table.

SYNOPSIS



ACT 1

A ship, holding the King of Naples and his crew, finds itself in the midst of a dangerous storm, causing them to crash onto a nearby island.

On this island, is a man named Prospero and his daughter, Miranda. Prospero explains to Miranda his reasons behind causing the storm. When Prospero was the Duke of Milan, his brother, Antonio, lusted for his power and betrayed him. Antonio and the King of Naples, Alonso, had Prospero and Miranda kidnapped, and put on a boat and sent out to sea. Prospero causes this storm to seek revenge on the people that betrayed him.

Eventually Prospero grows weary of Miranda's questions and magically puts her to sleep. Caliban then meets with Prospero. Caliban is enslaved to Prospero for his attempt to assault Miranda. But Caliban is not Prospero's only servant, as he has power over a spirit, Ariel, who sings sweet songs and influences those around him. And it is Ariel who leads Ferdinand, the Prince of Naples and Alonso's son, towards Prospero.

Miranda, now awake, finds Ferdinand incredibly charming and handsome, and the two immediately fall in love. Prospero, happy with this interaction, decides to make Ferdinand his servant - a decision that does not upset Ferdinand much as it allows him to see Miranda more often

ACT 2

Alonso and his crew wake up on the shores of the island. He searches for Ferdinand and assuming he has drowned, Alonso mourns his son while his advisor, Gonzalo, comforts him.

A few feet away, Alonso's brother, Sebastian, explains to Antonio he believes the death of Ferdinand is Alonso's fault. Ariel then enters, invisible, and plays a sweet melody that causes Gonzalo and Alonso to fall asleep. While they sleep, Antonio persuades Sebastian that if he were to kill his brother, he could become the king of Naples, much like how Antonio became the Duke of Milan. Sebastian hesitates, and then agrees.

They both pull out swords to slay Alonso. Ariel returns and plays a tune of warning, effectively waking both Gonzalo and Alonso. Sebastian and Antonio claimed they pulled their swords for defense and the Nobles travel further into the island.

In another part of the island, Caliban curses Prospero. Trinculo enters looking for shelter. Afraid Trinculo might be a spirit Prospero has sent to torture him, Caliban, hides under a cloak. Trinculo also crawls under the cloak when Stefano, the King's Butler, enters. He believes Caliban and Trinculo under the cloak are some kind of monster, and gives Caliban alcohol in hopes of calming him.

Caliban immediately becomes drunk and mistakes Stefano for a god and devotes his loyalty to him.

ACT 3

As Ferdinand works, he thinks of Miranda. She then appears and they both agree to marry, while Prospero watches from a distance. He is pleased with their engagement and leaves.

As Caliban, Trinculo, and Stefano travel, Caliban explains Prospero's oppressive rule of the island. He attempts to convince Stefano to murder Prospero and become the new ruler. Ariel watches the interaction and calls Caliban a liar. Caliban tells Stefano that if he were to rule the island, he could take Miranda as his wife.

On the other side of the island, Alonso and his crew searched for Ferdinand, but eventually give up, exhausted. While Alonso grieves, Antonio and Sebastian plan to kill Alonso in the night while he is weak.

Ariel appears and produces a magical feast. But before they can eat, Ariel makes it disappear and chastises the Nobles. Ariel explains that Ferdinand being taken from them is punishment for their overthrowing of Prospero and Miranda.

Alonso distraught with guilt and grief, decides he must drown himself and runs off. Antonio and Sebastian decide they will go off and attempt to fight the spirits of the island. Gonzalo fears what they might do and sends them some of the crew to watch over them.

ACT 4

Prospero, finding that Ferdinand has withstood his trials of love, blesses the marriage between Ferdinand and Miranda

He brings spirits and goddesses to celebrate the marriage but suddenly halts in his celebration when he remembers Caliban's plan to overthrow him.

Ariel explains that Caliban, Trinculo, and Stefano are drunkenly wandering the island. Prospero distracts them laying out fancy clothing in their path. When Caliban, Trinculo, and Stefano stumble upon the clothes and fall for the trap, spirit dogs appear and chase the three of them away. Prospero orders Ariel to follow the spirits and make sure they truly punish the three. With Prospero's enemies now under his control Prospero promises Ariel his freedom will come soon.

ACT 5

Prospero prepares to greet his old enemies and decides once he has finished confronting them, he will give up his magic. When they arrive, Prospero forgives them and changes into his old Duke of Milan clothing.

Prospero releases Alonso and his men from their enchantment. Once clear headed, Alonso recognizes Prospero and relinquishes the crown. Antonio and Sebastian are silent as Prospero forgives them.

Alonso begins to grieve for the loss of his child and Prospero sympathizes with

him before revealing Miranda and Ferdinand together.

Ariel fetches the Boatswain who reveals that the ship has been completely restored. Prospero then has Ariel bring forth Caliban, Trinculo, and Stefano, dressed in gaudy clothing. Prospero releases them from their enchantment as well. He offers to allow everyone to stay with him for the night before they all return to Naples, where Ferdinand and Miranda will wed.

Prospero asks one more request of Ariel, which is to ensure a safe and speedy travel back to Italy. Once this task is completed, Ariel will be free

The final moments are of Prospero asking to be released from his own servitude by the act of applause.

DID YOU KNOW...

The Tempest is one of Shakespeare's shortest plays being only slightly longer than *A Midsummer Night's Dream* and *The Comedy of Errors*.

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Let's talk about...



This Spring SF Shakes initiated a series of online panel conversations with Shakespessare scholars. They were hosted by SF Shakes Board Member Dan Rabinowitz with Artistic Director Carla Pantoja.



To receive notice about upcoming panels, [get on the notice list](#) and we'll keep you posted!



The March 25 conversation featured [Dr. Will Tosh](#), Head of Research at Shakespeare's Globe, London in conversation with Dan and Carla discussing a wide variety of the remarkable features and the artistic and historical context of *As You Like It*, our 2024 touring show. They saw it as a remarkable social commentary that is just as relevant today as it was in 1599, as Shakespeare's great implicit feminist statement, and as a play that touches on and implicates gender issues more broadly in ways that resonate with our audiences.

[Watch the recording with Dr. Will Tosh](#)



On June 17 the conversation featured Free Shakes in the Park Director [Rotimi Agbabiaka](#). Dan and Carla engaged in lively and insightful discussion with Rotimi, who shared his directorial perspectives on this summer's Free Shakespeare in the Park production of *The Tempest* and his intent to highlight the themes of forgiveness and recovering from loss.

[Watch the recording with Director Rotimi Agbabiaka](#)



The July 8 conversation featured [Dr. Farah Karim-Cooper](#), the incoming Director of The Folger Shakespeare Library, Washington DC. The discussion with Dr. Karim-Cooper explored and examined her deeply thoughtful analysis of race, gender and otherness in *The Tempest*, along with a radical reappraisal of society in Elizabethan London, the backdrop from which Shakespeare's plays emerged and against which they were presented.

[Watch the recording with Dr. Farah Karim-Cooper](#)



The August 19 conversation featured company members from Free Shakespeare in the Park's production of *The Tempest*. Actors David Everett Moore*, Nic Moore and Music Director/Composer Jen Coogan and Costume Designer Bethany Deal provided behind-the-scenes perspectives on the show.

[Watch the recording with company members from *The Tempest*](#)



The September 9 (noon PST) conversation about *The Tempest* featured Stanford's Dr. Roland Green. Dr. Greene's research and teaching are concerned with the early modern literatures of England, Latin Europe, and the transatlantic world, and with poetry and poetics from the Renaissance to the present.

[Watch the recording of the panel discussion with Dr. Roland Greene](#)

FUN FACTS ABOUT THE TEMPEST

The Tempest is believed to be Shakespeare's last solo written play, and is filled with magical occurrences, fairies, monsters, shipwrecks... and a healthy dose of humor!

"If thou beest Trinculo, come forth: I'll pull thee by the lesser legs: if any be Trinculo's legs, these are they."

Prospero struggles with integrating into society, as well as knowing when to retire. Since this is one of Shakespeare's final plays, many believe the character of Prospero to be informed by Shakespeare's own inner conflicts as he neared the end of his writing career.

*"I'll break my staff, Bury it certain fathoms in the earth,
And deeper than did ever plummet sound I'll drown my book."*

Help support the work of the International Rescue Committee in San Jose!



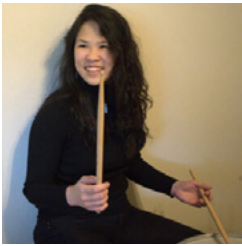
The International Rescue Committee (IRC) helps people affected by humanitarian crises—including the climate crisis—to survive, recover and rebuild their lives. In-kind donations provide a warm welcome to refugees upon their arrival in the U.S. [Visit the In-Kind Donations page](#) for the IRC in San Jose to get details about what's most needed and how to donate.

THE TEMPEST CAST



ALEX CAMERINO (MIRANDA) Alex (he/they/she) is ready to storm the stage as Miranda for this production of *The Tempest*! He recently went on tour for SFSF's Shakespeare on Tour '24: *As You Like It* as Oliver/Charles/Jaques/Silvius. Known for his work on and off-stage in the Bay Area (traveling as an actor, musician, and technical artist for live theatre), his past roles include Puck (*A Midsummer Night's*

Dream: Bottom's Dream – Solano College Theatre), Claudio (*Much Ado About Nothing* – Winters Theatre Company), and most recently, Charlie (*The Foreigner* – Bay Area Stage). He plans to direct *No Exit* by Jean Paul Sartre at Solano Community College before heading off to Southern Oregon University to complete his BFA in Theatre Arts, and pursuing a MoTS in Production and Design. [@alex_camerino](https://www.instagram.com/alex_camerino).



PHOEBE CHOU (PERCUSSIONIST)

Phoebe (she/her) is excited to be making her SF Shakes debut as the live percussionist. She has been working as a performer and music educator in California for the past 15 years. Known for her versatility in different musical backgrounds, she has performed with groups such as the Blue Devils, Santa Clara Vanguard, San Jose Stage Company, Starstruck Theatre,

and has played at the San Jose Summer Fest. She has toured across the United States, as well as internationally, in Taiwan, Shanghai, Austria, and Italy. After receiving her percussion performance degree from Berklee College of Music in Boston, Phoebe is continuing her journey to share her philosophy of expressions through music. She hopes to offer the world music of adventure, truth, and kindness.



KEVIN CLARKE* (L to R: SHIPMASTER / ARIEL / GONZALO / JUNO)

Kevin (he/him) studied painting and mathematics at Cornell University. He has worked as an actor, dancer, director, drag artist, and costume/prop designer for more than 20 years. Appearances include: Shotgun Players (company member): *Black Rider*; *Grand Concourse*; *Village Bike*; *Hamlet*; *Antigonick*; *New Electric*

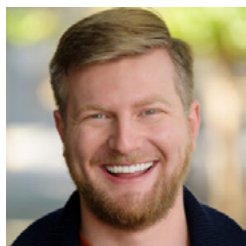
Ballroom; *Woyzeck*; *Coast of Utopia*; *God's Plot*; *Beardo*; *Macbeth*; *Cryptogram*; *Forest War*; *Travesties and Death of Meyerhold*. Other: *American Ma(w)l* (BACCE); *Salomania and Arsonists* (Aurora); *Ada and The Memory Engine* (Central Works); *She Rode Horses...* (Crowded Fire); Frequent collaborator with Chris Black Dance. Co-direction of Hagen & Simone with Monique Jenkinson. Film: *Test and Pushing Dead*. [kevinclarkeactor.com](https://www.kevinclarkeactor.com)
AEA

THE TEMPEST CAST

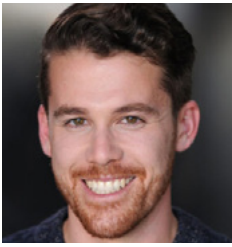


EDRIS COOPER-ANIFOWOSHE* (PROSPERO) Edris (all) is an award-winning theatre artists, based in the San Francisco Bay Area for more than 30 years. Edris is founding director of experimental theatre company, Black Artists Contemporary Cultural Experience (BACCE) and for a decade was a lead artist for Rhodessa Jones' *The Medea Project*; *Theatre for Incarcerated Women*.

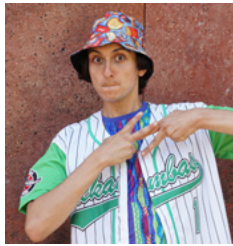
Edris has toured nationally and internationally with the SF Mime Troupe and is an affiliate artist of Campo Santo and a core company member of Word For Word. Edris has performed with Campo Santo, Lorraine Hansberry Theatre, Word for Word, SF Playhouse, Aurora Theatre, Magic Theatre, Brava Theater, Theatre Works in Palo Alto, Carpetbag Theatre (Knoxville), Baltimore Theatre Project, Los Angeles Theater Center, Dixon Place (NYC), and San Diego Rep. Edris has created five solo performances, including *Traveling While Black* and *Adventures of A Black Girl in Search of Academic Clarity and Inclusion*, which was published in the anthology *solo/black/woman*. Edris has directed locally at Magic Theatre, TheatreWorks, Lorraine Hansberry Theatre, American Conservatory Theater, SF Playhouse, Z Space, Aurora Theatre, and nationally at Trinity Rep in Providence, Curious Theater in Denver, WaterTower Theatre in Dallas, Mark Taper Forum in LA, Southern Rep in New Orleans, and Alabama Shakespeare, among others. Internationally, Edris has presented scholarship in Mexico, the UK and the Netherlands; performed on tour in France and Germany, and studied at Theatre Arts/Ibadan, Nigeria where she performed with the legendary university comedy troupe, Laffomania, founded by the late great Solomon Iguanre. Edris and BACCE are artists-in-residence at Brava Theater Center where they have presented several seasons of critically acclaimed performances. Edris has a recent nomination from Bay Area Critic's Circle for Dialect Coaching for SF Playhouse's *Nollywood Dreams*. Edris holds an MFA from the University of Iowa and is a member of the National Institute of Directing and Ensemble Creation (NIDEC) and is a contributor to their upcoming book, *The Fire at the Center*.



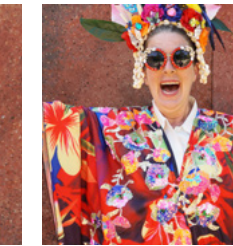
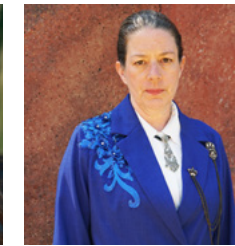
ADAM KUVENIEMANN* (L to R: CALIBAN / SEBASTIAN) Adam (he/him) makes his SF Shakes debut with *The Tempest*. Credits include *A Christmas Carol* (American Conservatory Theater), *Sweat* (Center Repertory Company), *Before the Sword* (New Conservatory Theatre Center), *Exodus to Eden* (Oakland Theater Project), *Exit Strategy* (Aurora Theatre Company), *The Great Khan* (SF Playhouse), and understudying *Angels in America* (Berkeley Repertory Theatre). To learn more about Adam's theatrical work, listen to one of the podcasts that he hosts, or see some silly photos of the lad, check out AdamKuveNiemann.com. Sending all the love to his growing family!!



BRENNAN PICKMAN-THOON* (L to R: STEPHANO / ANTONIO / IRIS) Brennan (he/him) is thrilled to make his SF Shakes debut! Some favorite credits include *Bulrushes*, *Throwback Island*, *Metamorphoses*, *The Good Book* (Berkeley Repertory Theatre), *A Christmas Carol* (A.C.T.), *Mother of the Maid* (Marin Theatre Company), *Macbeth* (California Shakespeare Theater), *Home*, *Boys Go to Jupiter* (Word For Word), *The Gentleman Caller* (NCTC), *Timon of Athens*, *Phedre*, (Cutting Ball Theater), and *Hamlet* (Marin Shakespeare Company). When not performing, he teaches for American Conservatory Theater, Berkeley Repertory Theatre, and SFArtsED. He won the 2019 SFBATCC Award for Actor in a Principal Role and is a member of AEA. For more, please visit brennanpickmanthoon.com. Love to family + C!



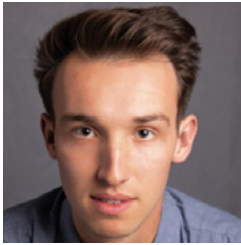
NIC MOORE (L to R: BOATSWAIN / TRINCULO / FERDINAND; U/S CALIBAN / SEBASTIAN) Nic (he/him) is grateful to be involved with the San Francisco Shakespeare Festival for the first time. His recent credits include *Romeo and Juliet* and *The Two Gentlemen of Verona* at Curtain Theatre, *The Legend of Sleepy Hollow* at 6th Street Playhouse, *The Pride of Lions* at Theatre Rhinoceros and *Romance and Juliet* at SPARC Theater. He is an alumni of the Meisner Technique Studio in San Francisco and Shakespeare & Company in Lenox, Massachusetts.



VALERIE WEAK* (L TO R: ALONSO / CERES; U/S PROSPERO) Valerie (she/her) is grateful to return to Free Shakespeare in the Park for the fourth time. Her previous appearances for SF Shakes include *Romeo and Juliet* (Lady Capulet), *Comedy of Errors* (Adriana/Jailer) and *Much Ado about Nothing* (Ursula) in the parks as well as *Midsummer Night's Dream* (Helena/Quince) for Shakespeare on Tour. Valerie has acted with many Bay Area theaters, including CenterREP, Shotgun Players, and Marin Shakespeare Company. Favorite roles include *Macbeth* in *Macbeth* at Women's Will, Officer Miller in *The Box* at Z Space and Rosemary in *Picnic* at Ross Valley Players (BATCC Award, Best Production). She trained at Skidmore College with Anne Bogart/SITI company in New York and holds a Theatre Arts BA from UCLA. valerieweak.com



DAVID EVERETT MOORE*+ (Performed July 20-Aug 11 / L to R: STEPHANO / ANTONIO / IRIS) David (he/she) is excited to embark on his seventh season of Free Shakespeare in the Park! David has worked with many Bay Area theaters, including Crowded Fire, Aurora Theatre, Word for Word, Berkeley Rep, SPARC Theater, and the Leshner Center for the Arts, among others. Regional credits include work with Cincinnati Shakespeare Company, Capital Stage Company, and Colorado Shakespeare Festival (2 seasons). Selected Favorites: *Romeo and Juliet* at SF Shakes, *Safe House* at Aurora Theatre, *An Octoroon* at Capital Stage, *We Are Proud To Present* for Just Theater, *Clue* at Leshner Center. David is a proud graduate of UC Berkeley, where he earned his BA in Theater and Performance Studies.



JOEL OCHOA (U/S: FERDINAND / TRINCULO / MIRANDA) Joel (he/him) is so excited to be making his SF Shakespeare Festival debut! A rising third-year MFA Acting grad student at Academy of Art University, Joel moved to the Bay Area in August of 2022 from the Midwest after graduating from Millikin University. Bay Area Credits include: *A Chorus Line* (SF Playhouse), *Mame*, *Bright Star* (42nd Street Moon) *Macbeth* and *Julius Caesar*, *Twisted* (Marin Shakespeare Company). Recent On-Screen credits include: *Take Me There* (Frameline47 Official Selection), *Under the Lights* (coming late 2024), *The Scenic Route*, *Eva's Conundrum*

and commercials with Pegasus Solar and Exo Inc. When not performing, Joel can be seen as a teaching artist, a social media associate, and drinking a good coffee. His thanks to the whole team for this special show and to the people that push him to be a better artist and a better human – this one's for you. [@joelochoco](https://www.instagram.com/joelochoco)



WILLIAM ROGUE (U/S: ALONSO / ANTONIO / STEPHANO / ARIEL / GONZALO) William (he/him) trained at the Royal Scottish Academy of Music and Drama in Glasgow, Scotland. William took the long road into acting after serving in the Royal Navy, then working as an astrologer, bouncer, laborer, electrician, barman, pizza chef, teacher, salesman and musician. Originally from Glasgow, Scotland, William has lived in some of the most exotic places in the world: Middlesbrough, Portsmouth, and Johannesburg before finally moving to the Bay Area sixteen years ago. This will be William's third production with SF Shakes after appearing

as Belarius and Jupiter in the 2023 production of *Cymbeline* and the Porter in 2013's production of *Macbeth*. His TV credits include *Hamish Macbeth*, *Feel the Force* and *World's Most Astonishing News*. Film credits include *Zombie Clowns Conquer the World*, *Silver Dogs* and *Bronco Billy* and *The Bandit's Secret*.

DID YOU KNOW... William Shakespeare was part of a theater company called Lord Chamberlain's Men, who performed at a place called 'The Theatre'. After a dispute with the landlord, they took the building apart, rebuilt it across the river and named it the Globe. A large, open-air theatre, **the Globe accommodated people from all walks of life -- anyone could watch a performance there.** Sound familiar?

THE TEMPEST (CREATIVE TEAM)

ROTIMI AGBABIAKA (DIRECTOR) Rotimi (any) is thrilled to be conjuring this Tempest. Directing credits include the world premieres of *The Red Shades: A Trans Superhero Rock Opera* (Z Space) and *VS.* (TheatreFIRST), *Seeing Red: The Radio Play* (San Francisco Mime Troupe), Ben Okri's *The Secret Source* (Word for Word), and Wole Soyinka's *Madmen and Specialists* (Cutting Ball). As an actor, Rotimi most recently played Oberon and Theseus in *A Midsummer Night's Dream* (Folger Theatre, Washington D.C.) and originated the roles of William Craft in *The N****r Lovers* (Magic Theatre), James Baldwin in *In the Evening By The Moonlight* (Lorraine Hansberry Theatre), and Cell-phone/Narrator in *If Pretty Hurts Ugly Must Be a Muhfucka* (Playwrights Horizons, Off-Broadway). Rotimi penned the solo shows *Type/Caste* (TBA award), and *MANIFESTO*; co-wrote the musical, *Seeing Red*; dazzles nightlife stages (as alter-ego Miss Cleo Patois); and teaches acting and solo performance at Stanford University. Rotimi is eternally grateful to Dr. James Loehlin and Dr. James "Doc" Ayres of Shakespeare at Winedale for teaching him to love the Bard.

ELY SONNY ORQUIZA (ASSISTANT DIRECTOR / DRAMATURG) Ely (he/him), a 2023 YBCA 100 Honoree, is a multidisciplinary Queer Filipino artistic director, stage director, and arts educator native to San Francisco Bay Area, the unceded territory of the Ramaytush Ohlone People. Through theater and the performing arts Orquiza illuminates the experiences of the Asian diaspora, explores the politics of Queer/ness, and amplifies the voices and narratives of People from the Global Majority. As an artist, Orquiza draws on his heritage and lived experiences to create stunning theatrical productions that captivate audiences and spark meaningful conversations about equity and representation. Through his art and advocacy, he is breaking down barriers and elevating marginalized voices for the American Theatre. For extended bio: elysonnyorquiza.org

NEAL ORMOND (TECHNICAL DIRECTOR / SCENIC, WEB. & GRAPHIC DESIGNER / BUILDER, PAINTER, MOVER / SITE SERVICES) Neal (he/him) has been the Technical Director of San Francisco Shakespeare Festival since 2017, serving also as webmaster, graphic designer, scenic designer, master carpenter, and managing infrastructure and venue logistics. A 2001 graduate of Stanford University, he subsequently founded NAO Design and spent the next decade expanding into the realms of web, graphic, product, sound, scenic, and 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. Upon joining the ranks of SF Shakes, Neal found it to be a tremendous match for all these miscellaneous skills! At the onset of the COVID pandemic he developed SF Shakes' "Unified Virtual Space" method of compositing more than a dozen live, remote actors into a shared virtual space onscreen, the first such undertaking worldwide. Future plans include the first-ever production of *Free Shakes in Space*. For more info see nealormond.com.

JEN COOGAN (MUSIC DIRECTOR / COMPOSER / SOUND DESIGNER) Jen (she/her) began as a performer, but started writing musicals in her desire to create more roles for women. Her composer credits include the *As You Like It 2024* Tour (San Francisco Shakespeare Festival) *The Morning After My Family Fell Apart*, (Left Coast Theatre Company) and *The Oregon Trail Pages* (Musical Cafe Showcase). She is developing *The New Teacher* with Superbad Theatre Company, *The Last Open Mic* with WildHorse Stage Co., and is the creator of *The Women in Theatre Project*, featuring songs based on her personal interviews from some of the most influential women in theatre, which is making its concert debut at 54 Below in NYC this October.

JUSTIN RAYNA (COMPOSER / SOUND DESIGNER) Justin (he/him) is an award-winning percussionist, composer, and producer. He's a recipient of the 2000 Louis Armstrong Jazz Award for prolific creativity and the 2001 Garden State Circuit 1st Place Snare Solo Award. In 2018 Justin released his debut album *INTENSIFY*, presenting a full-length concert featuring seven dance companies, three circus arts companies, two actors, and a

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16-piece orchestra. Justin studied Music Theory & Composition at the University of Tennessee and graduated with a degree in Interdisciplinary Studies with concentrations in Music and Theatre from East Tennessee State University. Justin currently resides in Tennessee, close to his wife's family.

BETHANY DEAL (COSTUME DESIGNER) Bethany (she/her) Bethany Deal is a local costume designer, maker, coordinator, hair stylist, and MUA with her company, Designs by Deal LLC. She has her MFA in Costume Design/Hair & Make-Up design. She currently is a costume production supervisor for CSU East Bay & Oakland Ballet. She is also a licensed cosmetologist. You may have seen her costume designs in the greater bay area most recently *Spring Awakening* at Napa Valley College, *12th Night*, Marin Shakespeare Company (SF Chronicle's "Leaping Man") *Es Una Vida Maravillosa-Shakespeare* Napa Valley, *Perfect Arrangement*-Hillbarn Theater, *A Marriage* (World Premiere)-T1. Past productions... *A Christmas Carol*-Center Rep, *Llama Llama Live!* National Tour-BACT, *Caroline, or Change*-Ray of Light Theater, *Ain't Misbehavin* (BATCC nomination for Best in the Bay overall production), *110 in the Shade*, *Saturday Night, New Girl In Town*-42nd Street Moon, Joseph..., *Sister Act*-Broadway By the Bay, *Dream Girls*, *Sister Act* and *Annie*-Berkeley Playhouse. Beyond the bay includes *Mr. Marmalade*-Garage Theatre, *Legally Blonde the Musical*-USU & Stockton Civic Theater, *The Fantasticks*-OMG, *Shrek The Musical* (Winner Broadway World Sacramento Best Costume Design) *Beehive!: the 60's Musical*, and *Trailer Park*-Sierra Repertory Theater. Her Hair & Make-up Designs include *-Vanya Sonia Masha & Spike*, *Rock Of Ages* and *Freaky Friday* at Center Rep, as well as *Beehive!:the 60's Musical* at Sierra Rep. Other collaborations include California's Great America, CMT- Music Circus, Town Hall Theater, and many more. In addition to the stage, Ms. Deal has worked in film and television including Costume Designer for "Not Your Year" (available on amazon prime), "North Beach" and recently wrapped principle photography on "The Trees Have Eyes". Salt Lake City 48 Hour Film Project Winner in 2013. Instagram [@costumegirl_deal](https://www.instagram.com/costumegirl_deal).

ANDY ALABRAN (VOICE AND TEXT COACH) Andy (he/him) received his M.F.A. in Acting from the American Conservatory Theater and his B.A. in Theater from the University of Massachusetts at Amherst. He has over 20 years of experience as a teacher, director, and performer in the Bay Area. He has taught at the American Conservatory Theater Young Conservatory and Studio, California Shakespeare Theater, Oakland School for the Arts, 826 Valencia (Tenderloin), Voice One, Stagebridge, Mission High, Burton High School, and Hayward High School. He directed A.C.T.'s Young Conservatory productions of *Electra*, *The Glass Menagerie*, *Discovering Beckett*, *The Importance of Being Earnest*, and *Dancing at Lughnasa*. He served as voice and speech coach for: *Begets*, *The Wolves*, and *Hookman*. He has performed with Theatre First, the Shotgun Players, and Killing My Lobster. A current company member of the Shotgun Players since 2000, his acting credits include *Woyzeck*, *The Death of Meyerhold*, *A Seagull in the Hamptons*, *Truffaldino Says No* (world premiere), and *MOTHER COURAGE*.

GRACE BENEPRICE (PROPS MASTER) Grace (she/they) is a deeply elusive, borderline unhirable, theatrical specialties artisan, who has spent decades behind the scenes at Bay Area theatres. When not designing a breakaway magical staff or a disappearing banquet, you mind find evidence of their artistic influence in the sparkle of a koi puppet, the perfect art deco lorgnette, a shimmering golden ticket or a trio of six-foot goddess wings made out of crutches. While they cannot be pinned down to any home company, they regularly haunt the Compound Gallery Studios in Emeryville, and Analog Theatre's Mask Monday series at Standard Deviant Brewing (analogtheatre.org).

MAYA HERBSMAN (INTIMACY DIRECTOR) Maya (she/he) is an award-winning intimacy director, educator, and director. Maya has been the first intimacy professional at theaters across Northern California including Berkeley Repertory Theatre, Theatreworks

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Silicon Valley, San Francisco Playhouse, California Shakespeare Theater, Shotgun Players, Crowded Fire Theater, Z Space, Cutting Ball Theater, San Francisco Opera and many more. Her work has been featured in the San Francisco Chronicle, J Magazine, OperaLine, HowlRound, and various podcasts. You can also find her writing in “Supporting Staged Intimacy” by Alexis Black and Tina Newhauser. She is certified through Intimacy Directors and Coordinators. Maya also works as an intimacy professional for film and opera.

CARLA PANTOJA (ARTISTIC DIRECTOR / FIGHT DIRECTOR) Carla (she/they) born and raised in the South Bay, is an actor, fight director, teaching artist, intimacy director, and mom of two. She has been a Resident Artist of San Francisco Shakespeare Festival since 2014 and recently served as Director of Vision for the 2021 Free Shakespeare in the Park production of *Pericles, Prince of Tyre*, directing episodes 2 and 4. In 2020, she was in the acting company at Oregon Shakespeare Festival, returning in 2022 as the festival’s first female fight director. Carla is an associate instructor for Dueling Arts International and serves on their governing body as Vice President. She is also a proud member of Making Good Trouble, an anti-racist training cohort based in the Bay Area. Carla has directed SF Shakes’ Shakespeare on Tour production of *Romeo and Juliet* and *Comedy of Errors* and Assistant Directed the 2017 Free Shakespeare in the Park production of *Hamlet*. She played Paulina in Free Shakespeare in the Park’s *The Winter’s Tale*, Tybalt in *Romeo and Juliet*, and Kate in *The Taming of the Shrew*. She’s performed with Cal Shakes, Shotgun Players, Crowded Fire, Playground, Lorraine Hansberry Theatre, and the SF Mime Troupe in the Bay Area to name a few.

PRATIKSHA SHAH (PRODUCTION MANAGER) Pratiksha (she/her) Pratiksha (she/her) is not just a production manager but a true visionary genius behind the scenes. This means balancing a million tasks while staying on top of everything that’s going on – rehearsal schedules, hiring crews and designers, contracts, and payrolls to name a few. Pratiksha graduated from Foothill Theater Conservatory and has been an active part of the theater world for the past 10 years. She fell in love with Shakespeare during school and joined San Francisco Shakespeare Festival at the onset of the pandemic in January 2020. In her short tenure of 4 years with SF Shakes she has supported and mastered: fully virtual productions (*King Lear*), episodic virtual hybrid productions (*Pericles*), and in-person productions in three different park locations (*Much Ado About Nothing*). In her spare time, she produces shorts, commercials, web series, features and so much more!

PENNY PENDLETON* (AEA STAGE MANAGER) (she/her) Investing her time in creating safe places for “play,” Penny’s been honored to have managed the stage for Ted Neeley in *Jesus Christ Superstar* (Egyptian Theatre), Lauren Graham in *Unscripted* (Curran Theatre), Neil deGrasse Tyson in *Astronomy Bizarre* (Orpheum Theatre), and Nigella Lawson (Sydney Goldstein Theatre). Production League Credits: *Oklahoma!* (North American Tour) and *A Christmas Carol* (Golden Gate Theatre). Regional Credits include: San Francisco Shakespeare Festival, American Conservatory Theatre, CenterREP, TheatreWorks Silicon Valley, PCPA Theatrefest, Presidio Theatre, Salt Lake Acting Company, and the Sting & Honey Company.

GABRIELLA HOWELL (DECK MANAGER) Gaby (she/any) is thrilled to be returning to San Francisco Shakespeare as a member of the Tempest team! She started her Bay Area theatre career as a stage management intern for the company’s 2016 run of *The Winter’s Tale* and since then has joined SF Shakes the past five years as ASM/Wardrobe Assistant for *As You Like It: A New Musical*, ASM/Props Coordinator for *King Lear*, Props/Costumes Coordinator for *Takes on Shakes*, Props/Wardrobe Supervisor for *Pericles*, and Deck Manager for *Much Ado About Nothing* and *Cymbeline*. Other highlights of her past work include stage managing *Urinetown* at Berkeley Playhouse and Lamplighters’ 2019 & 2021 champagne galas.

SONJA MEYERS (MASTER CARPENTER) Sonja (she/her) is a Bay Area native who is super to be working with SF Shakes for the first time. She has previously been a

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Master Carpenter for multiple productions at Palo Alto High School, and is thrilled to now be working on the challenge of crafting a full-scale outdoor production. Currently, she is a rising sophomore studying Drama Design & Production at Carnegie Mellon University.

LEE JUE (WARDROBE SUPERVISOR) Hi my name is Lee (any) and I am based in the South Bay. This is my first time working with SF Shakes! I find great joy in anything costume related and in my spare time work on my own costumes to cosplay at conventions. In my spare time I do community organizing, draw, and enjoy the occasional video game. I hope you enjoy the magic created by the crew and actors for this production of *The Tempest*.

RACHEL BRATT (HOSPITALITY MANAGER) (she/her) is delighted to be returning to SF Shakes for another fabulous summer! Rachel started her journey at SF Shakes in 2017, and has Stage Managed all in-person annual galas since. This is her fourth year as Hospitality Manager for Free Shakes, and already she can't imagine a summer without it. During the school year, Rachel is the Drama Director for Stratford Schools, which she regards as a fun nod to keeping Shakespeare in her life year-round! She looks forward to welcoming you to the park! Please feel free to stop by the Hospitality table to say hello!

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

DID YOU KNOW...

- William Shakespeare is believed to have influenced the English language more than any other writer in history, coining —or, at the very least, popularizing terms and phrases that still regularly come up in everyday conversation. Examples include the words "fashionable" (*Troilus and Cressida*), "sanctimonious" (*Measure for Measure*), "eyeball" (*A Midsummer Night's Dream*) and "lackluster" (*As You Like It*); and the expressions "fore gone conclusion" (*Othello*), "in a pickle" (*The Tempest*), "wild goose chase" (*Romeo and Juliet*) and "one fell swoop" (*Macbeth*).
- Shakespeare was also an actor who performed many of his own plays as well as those of other playwrights (Ben Jonson).
- Our notion of Shakespeare's appearance comes from several 17th-century portraits that may or may not have been painted while the Bard himself sat behind the canvas. In one of the most famous depictions, known as the Chandos portrait after its onetime owner, he has a full beard, a receding hairline, loosened shirt-ties and a shiny gold hoop dangling from his left ear. Even back in Shakespeare's time, earrings on men were trendy hall marks of a bohemian lifestyle, as evidenced by images of other Elizabethan artists. The fashion may have been inspired by sailors, who sported a single gold earring to cover funeral costs in case they died at sea.

THE ANNUAL GALA FUNDRAISER FOR
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APRIL 26, 2025



Save the date: April 26, 2025
SF Shakes annual Gala and Auction!

...our in-person gala fundraiser celebrating San Francisco Shakespeare Festival with art and artists, and our online auction where everyone can bid and win fabulous wine, travel, real-world experiences, and more.

[Click here](#) to see photos from the 2024 Gala:
All the World's a Stage!

Historical Note:

Shakespeare's father held a lot of different jobs, and at one point got paid to drink beer!

The son of a tenant farmer, John Shakespeare was nothing if not upwardly mobile. He arrived in Stratford-upon-Avon in 1551 and began dabbling in various trades, selling leather goods, wool, malt and corn. In 1556 he was appointed the borough's official "ale taster," meaning he was responsible for inspecting bread and malt liquors.

Nice work if you can get it!



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SPECIAL THANKS TO:

Eric Garcia, Detour Theater for loaning props; **Designs by Deal,**
American River College, Gail Russell, Cal State East Bay for loaning
costumes; **Pineapple Thai** for catering the Cupertino opening;
Jay Yamada for photography;

Attention educators: Are you looking to *ENERGIZE* your classroom?



SF Shakespeare's expert teaching artists will activate your students' creativity, connection, and confidence. Building upon the foundation of your classroom, we facilitate the artistic and personal growth of each student while transforming the group into a fun, engaging, interactive ensemble.

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Our teaching artists partner with classroom teachers in core curriculum subjects, using arts-based approaches that support state-mandated curriculum and teacher professional development. We can also partner with teachers in theater-related subjects like Acting and Stage Combat in our Theater Residencies.



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**Bring Shakespeare to life at YOUR school,
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For 35 years the Festival's [Shakespeare on Tour](#) program has traveled across California to bring a one-hour version of a classic Shakespeare play thoughtfully cut from Shakespeare's original text. Our touring troupe of actors bring sets, props, costumes, and music to enliven their active and engaging performance. At the conclusion of the show the cast will stay for a short Q&A session with the audience. The production is professionally directed and suitable for elementary students through adults. The tour visits more schools and libraries than any other theater group in the state.

Educator's curriculum materials included!

Written especially for teachers these materials readily facilitate an enhanced understanding of the plot, themes, character motives, and language found in Shakespeare's writing. Additionally, a copy of the script the cast is using is provided so that the show you are seeing may be reviewed in advance and contemplated after.

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This active, one-hour, participatory classroom experience will deepen your students' appreciation of the touring show. Imaginative vocal and physical exercises that relate to the play will have your students embodying Shakespeare's language and discovering on their own that it's readily understood as well as relevant.

Next tour starts February 2025!

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For ages
7-18



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*Learn all about the world of Shakespeare and performance
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Our active approach to Shakespeare will get children and teens moving, using their voices, and working collaboratively with one another. Our teaching artists excel at creating a supportive, inclusive environment. On the final day of each session, all perform in an abridged Shakespeare play for an audience of family and friends. Experience welcome but not required.



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San Francisco Shakespeare Festival's
Free Shakespeare in the Park!



(L to R) *The Tempest* Assistant Director Ely Sonny Orquiza,
Director Rotimi Agbabiaka, and Production Manager Pratiksha Shah

Get on our list and receive
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