

MY OBSESSION WITH *HAMLETMACHINE*

BIOS

Amy Lewis is a choreographer and dancer. She founded Push Up Something Hidden in 2007, a company which uses performance to celebrate a flawed humanity. Lewis begins each project by scrutinizing history, a practice which shifts ordinary life events into extraordinarily fated occurrences, which, in turn, can be blamed on social structures that maintain limited choice. In the performances presented by P.U.S.H., the rethinking and retelling of individual biographies and historical events—public or private—has influence over the form and structure of the movement, creating a dichotomy between pattern-driven choreography, and linear, dramatic stories. By combining narrative with abstract dance, P.U.S.H. intends to objectively uncover the emotional undercurrent embedded in life experiences, bringing the private into the public domain of performance. Ultimately, Lewis strives to instill sensitivity to another's opinions and emotional needs by asking the viewer to look at the world through an alternate life. Lewis' work has been supported by dance festivals, choreographic programs, residencies, and commissions, including Women's Work, West Wave Dance Festival, DUMBO Dance Festival, San Francisco International Arts Festival, SwapFest, ODC's Pilot Program, Mills Dance Alumni Association, Meridian Gallery, The Garage, SAFEhouse Arts, SPF9, Shawl-Anderson's Youth Ensemble, 8x8x8, SPACE 124, Djerassi Resident Artists Program, Drescher Ensemble Artist Residency, and RAWdance's CONCEPT series. Supporting other Bay Area choreographers is one of Lewis' commitments to the field of dance; therefore, Lewis has served on the Isadora Duncan Dance Awards committee (2018-2019) and assisted in curating West Wave Dance Festival 26, a three-program festival presenting twenty dance artists and musicians. In addition to Lewis' life as an artist, she is proud to serve the public as a librarian at San Francisco Public Library. Lewis holds a BA in theater from UCLA, an MFA in dance from Mills College, and an MLIS from San Jose State University.

Dylan Russell is a director, educator, new play developer and community engagement specialist whose passion for interactive storytelling has influenced her work with schools and organizations such as Berkeley Repertory Theatre, Laguna Playhouse, American Conservatory Theatre, Oakland Public Schools, Jewish Community High School, Formerly Incarcerated Peoples' Performance Project and TheatreFIRST. Currently, Dylan is Executive Artistic Director of STORY613, an arts-based social impact company using storytelling and theatrical productions to bridge divides and connect people through strategic empathy. She has directed productions for the American Conservatory Theatre MFA Conservatory (ACT), TheatreFIRST, Laguna Playhouse, California Conservatory Theatre, New Conservatory Theatre, Cassandra's Call, and Actors Lab Arizona. She served as Associate/Assistant Director on numerous productions at ACT and Berkeley Repertory Theatre. Favorite productions include – Other Desert Cities (Masquers Playhouse), Future Me (TheatreFIRST), She Kills Monsters (Laguna Playhouse), Cassandra (ACT), Persistent Vegetative State (Dog² Productions), Speed-the-Play (BRT). Her play *Evanescence* was workshopped at the Southampton Theatre Festival and she adapted two

of Roald Dahl's works, *A Lashing of Malice...* (Alchemy Works) and the North American Premiere of Dahl's *Matilda* (NCTC) for the stage. Dylan has served as Director of Education & Community Engagement at Laguna Playhouse and as Associate Director of the School of Theatre at Berkeley Repertory Theatre. At BRT, she developed the Transformational Arts Program at SF Jails. Previously, she was Chair of the Visual and Performing Arts Department at Jewish Community High School of the Bay, where she created the drama program and directed/produced over 45 productions, twice performed at the Edinburgh Fringe Festival, Scotland. She has taught at California Shakespeare Theatre, Northwestern University's National High School Institute, Marin Theatre Company and New Conservatory Theatre Center. She has been an artist at the La MaMa Umbria Directors Symposium and a member of the Lincoln Center Institute Leadership Lab 2018. Dylan has studied at SUNY Stony Brook Southampton, Vassar College, A.C.T. and has a B.A. in Drama from the University of Washington. She is currently pursuing her MBA in Arts Innovation with the Global Leaders Institute. She is a proud member of AATE, SSDC and AEA. Dylan grew up in Denver, Anaheim, Chicago, Seattle, Phoenix, and Oakland and is lover of classic film, dogs and coffee. Now, she shares her story, verbally and physically, with others as a way of building connection and community.

Susan-Jane (aka SJ) Harrison has been an actor, playwright, and producer for over 20 years. She trained at the Royal Academy of Dramatic Art in London. Her work has been seen onstage in New York, London, San Francisco, New Zealand and on BBC Radio. The originator of the Inhabiting Technique for actors, her writing on performance has been published in academic journals. She is passionate about voice and how voice ties into our lives and our relationships with other people. She is a member of VASTA and coaches high level speakers internationally in voice and performance.

Alexandria (Alex) Fakayode is an artistic collaborator & theatrical sound designer from the Bay Area. Alex has worked or assisted with different theater companies around the Bay Area, including: Shotgun Players & Lorraine Hansberry Theater.

Krystal Harfert is a highly skilled multi-disciplinary artist based in Oakland, CA. With over a decade of experience in nonprofit arts and movement education, Krystal has established themselves as an ever-evolving individual in various creative fields. Their expertise spans costume design/fabrication, fiber arts, large scale art, movement education, dance, photography, arts production, and massage therapy. Krystal is renowned for their ability to create vibrant and intricate works that not only complement the artistic vision of their collaborators but also possess standalone artistic value. They employ a diverse range of materials, techniques, and technology in their creations, resulting in unique and captivating pieces. Throughout their career, Krystal has collaborated with esteemed individuals and organizations of the Blind Tiger Society, Sonya Smith, Cielo Vertical Arts, Sarah Bush, Contra Costa School of Performing Arts, Chelsea Van Billiard, Sarah Keeney, J.habitus, Bandalooop, Fog Beast, Nocturne X; Numina Studio, The Port Bar, Pinecones and Portals, Sean Dorsey Dance, Maria Chenut, Yanira Castro, Imani Wilson, Shawl Anderson, Zaccho Dance, Samsung, Take 3

Presents, 13th Floor Theater and Klowndra. In addition to their collaborations they have dove into the creative realm of eccentric collars and whimsical adornments. In 2023 they were nominated for an Izzie Award for Outstanding Achievement in Visual Design for their work with Blind Tiger Society's Fever Dreams. In 2025 received a No Proscenium Award for the San Francisco Bay Area as one of artistic collaborators who worked on the production by Jenny McAllister Isenberg of The Lost Inn. With their exceptional talent and extensive portfolio, Krystal Harfert continues to push boundaries and inspire others in the artistic community. More works and details can be found at www.krystaling.com/.

Katie Lewis received her BA from Colorado College and her MFA from California College of the Arts. She has exhibited her work nationally and internationally at venues such as the Museum of Modern Art Luxembourg, Museum Rijswijk – The Netherlands, Nevada Museum of Art, Stanford University, San Jose Institute of Contemporary Art, San Francisco State University, Pennsylvania College of Art and Design and the Patricia Sweetow Gallery. In 2016, she was awarded a Joan Mitchell Painters and Sculptors Grant. She has also received grants from the Pollock Krasner Foundation, Sierra Arts Foundation and a residency at the Anderson Ranch Arts Center. She has been included in the publications *The Map as Art: Contemporary Artists Explore Cartography* and *Cartographies of Time* both published by Princeton Architectural Press.

Tom Bleecker is beyond delighted to have the chance to perform in “My Obsession with *Hamletmachine*.” Previous roles include Dr Rank in the Generations Theater production the the Doll's House, Dussel in Palo Alto Players' production of *The Diary of Anne Frank*, Brabantio in Ubuntu Theater Company's production of *Othello*, Matthew in Sunlight at Dragon Theater, where he also played Udrea in *Star Without a Name* and Petey in *The Birthday Party*. He portrayed Jules in *My Three Angels* at Masquers Playhouse, and J Alfred Prufrock in *The Love Song of J Alfred Prufrock* at the Bay One Act festival, and Baron Van Swieten in *Amadeus* at Hillbarn Theater. He has worked as an actor, mime, puppeteer, and as a psychologist and spends way too much time searching for the perfect bagel.

Venee Call-Ferrer is delighted to be joining the cast of “My Obsession with *Hamletmachine*.” Over the years, she played a diverse range of characters from the glamorous and conniving Hollywood starlet, Veronica Cray in *The Hollows* (San Leandro Players), to the defiant and witty Beatrice in *Much Ado About Nothing* (Orinda Starlight Village Players), to the forlorn and hard-working drunk Jesse in *Sweat* (Benicia Theater Group). Other notable Theater credits include: Sarah Weddington in *An Improvident & Extravagant Exercise of Power* (Fringe of Marin); Madge in *The Games Afoot* (Bay Area Stage); and The Duke of Cornwall in *King Lear* (Foodbank Players). When Venee is not on stage, she is working her visual alchemy behind the scenes doing Set Design for plays such as *River Bride* (Chanticlears Theater), *Much Ado About Nothing* (OrSVP) and *Reservations* (Ross Valley Players), as well as Costume Design for *Calendar Girls* (Masquers), and Production Design for independent films such as *Concerto for Abigail* (Jan Corran, Dir.) and *MONA'S North Beach Noir* (Kip Pearson, Dir.). She has a B.A. in Arts and Social Change from the New College of California and studied acting with Jon Moscone (Berkeley Repertory School), Patrick Russelle (Actors Space), Liz Anderson (Studio A.C.T.), and Alyson Schacherer (The Barrow Group Approach). Venee is deeply grateful to Amy and Dylan for giving

her this opportunity and for their wisdom in direction, as well as to SJ Harrison's fantastic vocal coaching, and to her partner, Oliver, who has been so supportive of her creative path.

Norman Gee is delighted to perform in this Dance Theater Hybrid, "My Obsession with *Hamletmachine*." A Bay Area theater artist of many years, Gee was most recently featured in *Merry Wives of Windsor* with SPARC/Livermore Shakespeare last summer. In the spring he appeared in the new play *Buttercup* at the Marin Shakespeare Studio. He has also worked with companies including A.C.T., SF-Shakes, Lorraine Hansberry, TheatreWorks, Shotgun Players, CentralWorks, Ubuntu, San Jose Stage, and SF Mime Troupe. Gee is also the Artistic Director of Oakland Public Theater (OPT), and an Associate Producer with PlayGround-SF, where he regularly directs & acts during the season. Last fall he produced OPT's *INVENTORY/James Baldwin Abroad*, celebrating Baldwin's centennial. Norman dedicates this performance to recently-deceased local playwright, Richard Talavera.

Jen Halsing is thrilled to be joining the cast of "My Obsession with *Hamletmachine*." Favorite past roles include Polly in *Other Desert Cities*, Chris in *Calendar Girls*, Norma McCorvey in *Roe* and Gina in *Loose Knit* (Masquers Playhouse); King Alonso/Juno in *The Tempest* (Vallejo Shakespeare); and *Ragtime*, *A Chorus Line*, *Joseph...*, and *Beauty and the Beast* (North Carolina Theatre). She was also a member of Push Factor Dance Company in Astoria, NY and taught dance at North Carolina Dance Institute. When Jen isn't performing, she oversees tax matters at a telecommunications company and enjoys hiking, stand-up-paddle boarding and relaxing in nature. Jen is grateful to her acting coach, Alyson Schacherer, who teaches the Barrow Group Approach, to Amy and Dylan for this amazing opportunity, and to SJ Harrison for her invaluable vocal coaching. With much love and gratitude to her fantastic husband, Dave. Thank you for supporting live theater where we gather to be challenged, uplifted and reminded that we are not alone on this journey.

Vivian Huang is a performer, writer, and teacher based in Oakland on unceded Ohlone land. She credits the Asian American theater group Theatre Rice as her first performance home. Recently, they played a recital including piano pieces for four hands (Mozart, Dvořák) with Mel Chen and, previously, performed in the cover band Neon Loners with nar juiceharp castle. Vivian is a professor at San Francisco State University, where she teaches in gender, race, and performance studies in the Department of Communication Studies. Vivian gives thanks to Dylan for the faith and opportunity to return to the stage as an actor. Thanks to Amy for the vision and trust, to SJ for the vocal+ support, and to the entire cast, crew, and audience for bringing this show to life. Vivian sends love and gratitude to their friends, family, therapist, and immigrant & QTBIPOC communities. Thank you 媽 for encouraging me into drama camp in fifth grade. Glittering thanks to Mel, Barny, and Rochelle for their vitalizing care and support throughout this rehearsal process. May all people be free from political and interpersonal violence. Free Palestine. Abolish ICE.

Since retiring from his day job in 2022, **Daniel Tuden** has performed in multiple shows in the Bay Area including *Six Degrees of Separation* at the Chanticleers Theatre in Castro Valley, *Much Ado About Nothing* at the Orinda Starlight Village Players, *Life Among the Aryans* at the Berkeley

Black Repertory Theatre and *Sylvia* at Pinole Community Players. This will be his first professional stage performance.

Emma Andre is a dancer, choreographer, and teacher based in Oakland. They studied contemporary dance with an emphasis in ballet at the Boston Conservatory, graduating in 2021. Since moving to the Bay Area in 2023 Emma has received a Merdé Project grant to create new work, a SAFEhouse Arts RAW residency in collaboration with Henry Winslow, and a solo residency at Deborah Slater's Studio 210 under the mentorship of David Herrera. Emma has had the pleasure of dancing in works by Bethany Mitchell, Deborah Slater, John Passafiume, David Herrera, and Michelle Thompson Ulerich. They are very proud to be a faculty member at Berkeley Ballet Theater and Smuin Center for Dance.

Marc Cunanan Chappelle is an Oakland-based performer, choreographer, educator, and published psychologist from the Sacramento, CA area whose primary embodied practice is rooted in hip-hop and street dance – an ongoing, liberatory excavation of identity, cultural memory, and personal/collective histories. He actively cultivates versatility across contemporary, hip-hop, house, Filipino, South Asian, and West African idioms, treating the body as the ultimate site of knowing, inquiry, and resistance. For over a decade, Marc's training has been guided by hip-hop's five traditions (emceeing, deejaying, breakdance, graffiti, and knowledge of self and society), principles that shape his commitment to expanding street dance as a serious medium for artistic research within theater, concert, and academic spaces. Marc's creative process is a hybrid methodology anchored by two seemingly disparate forces: the I-Ching, which serves as a spiritual and thematic guide, and the cypher, which serves as a physical vessel for improvisation and human connection. He recently showcased his unique methodology – where ancient Eastern wisdom informs the structure of modern street vernacular – in his solo debut, "Exequiel" (2025), at the SAFEhouse Arts Resident Artist Workshop. Marc is deeply drawn to improvisation, viewing the cypher not merely as a tool but as a critical practice for trusting intuition, building resilience, and remixing artistic forms. As a company artist with PUSH Dance Company, Duniya Dance & Drum Company, and Embodiment Project, Marc continuously works to bridge the gap between vernacular forms and concert stages. His notable performance credits include KULARTS/Alleluia Panis Dance Theatre's "Lakbai Diwa" (2025), Conni McKenzie's *Borrowed II* (2025), SFBATCO's acclaimed productions of *I, Too, Sing America* (2024) and *Sign My Name To Freedom: The Unheard Songs of Betty Reid Soskin* (2024), Amara Tabor-Smith's "Glory" (2023), Ronnie Reddick's "Show Up to Show Out" (2023) and the Ladies of AsiaSF's 25th Anniversary performance at SF Pride (2023). He holds a B.A.H. from Stanford University.

Colin Epstein is a multi-disciplinary performer and professional Game Master for Dungeons & Dragons and other RPGs, born & raised in Berkeley. Their career in movement and theater has taken them from teaching kids to juggle in Taiwan to dancing in Europe to stages & sites throughout the Bay Area. You can catch them on stage with 13th Floor, Lizz Roman & Dancers, Tara Pilbrow Dance, and On Beyond; or listen to them on The Roll Report - available wherever you find your podcasts!

Jesse Escalante is a San Francisco professional dancer and clinical social worker. He received his BA in Sociology and Dance from San Francisco State University in 2018 and received his Master's in Social Work from UC Berkeley in 2022. He has worked alongside numerous choreographers such as PUSH Dance, Daiane Lopes da Silva, Robin Dekkers, and was selected to perform with Ru Paul Drag's Race Season 14 runner up, Lady Camden. Jesse has also choreographed numerous works throughout the Bay Area focusing on mental health and racial/sexual identity. Alongside this, Jesse has maintained a career as a social worker in mental health.

Claire Evangelho is a movement artist and educator rooted in Contact Improvisation, Noguchi Taiso, and release techniques. She has recently danced with AXIS Dance Company, Lizz Roman and Dancers, Carol Keuffer-Moore, and Nkéchi Njaka, and is delighted to be performing with Push Up Something Hidden. Claire creates improvisational performance works and co-organizes dance education that brings us closer to the earth and each other with badgoatdance.com.

Ria Fifield is a San Francisco based dance artist whose work explores the body's expressive potential and human experience through movement. She has collaborated with choreographers including Yaniv Abraham and Guy Shomroni, Kim Epifano, Daniel Ezralow, Tara Pilbrow, Alexandra Pirici, Kristin Damrow & Company, and Amy Lewis. Ria is currently an artist in residence at ODC Pilot 75, where she is developing her solo *Crossing*, an exploration of immigration, motherhood, and the shifting nature of identity.

Maxine Flasher-Düzgüneş is a poet, dance artist, and filmmaker. She has served as resident artist at Djerassi, Tofte Lake Center, Surel's Place, and The Center at Eagle Hill, and has been commissioned by Sadler's Wells and The Place (UK) for her dance writing and by World Stage Design (Canada), 92NY's Future Dance Festival, and FACT/SF Summer Dance Festival for her choreography. Maxine received a B.F.A. in Dance from NYU Tisch and an M.A. in Dance Philosophy from University of Roehampton London as a US-UK Fulbright Finalist. She currently writes for Dance Art Journal, dances with pateldanceworks and MovingGround, and teaches with California Poets in the Schools and LINES Community Programs.

Sonsherée Giles is a performing artist and teacher, her passion in life is the ongoing investigation of understanding how the body moves through space in a creative, dynamic and efficient manner. She is committed to a rigorous performing art practice and movement education. Originally from New Orleans, Louisiana, she moved to the San Francisco Bay Area to attend Mills College and received an MFA in performance/choreography. Throughout the period of 2005-2022, she was a performing/teaching artist, artistic advisor and rehearsal director for AXIS Dance Company. She enjoys making dances based on observations of animals, landscapes, art history, and daily life experiences. Sonsherée formed a container for her choreography called This Sweet Nothing and has been generously supported by Zellerbach Family Foundation, CLOROX Company Foundation, CA\$H grant, and East Bay Fund for Individual Artists. She has taught contemporary dance in public school systems, institutions, dance festivals and universities. She has shared her choreography, teaching and performed for audiences throughout the world including the United States, Germany, Croatia, Slovenia, Austria, Russia,

Scotland, Canada, China, and Japan. She has been commissioned to make dances on physically integrated dance companies including AXIS Dance Company, Slow Label based in Japan and Propeller based in Ottawa, Canada. Sonsheree received an Isadora Duncan Award for ensemble performance, and a Homer Avila Award for Excellence in the field of integrated dance. In the Bay Area, she can be recently seen performing with Jo Krieter/Flyaway Productions, Nancy Karp + Dancers, Megan Lowe Dances and Amy Lewis. She is a certified Pilates instructor comprehensively trained through Balance Body and thrilled at the endless possibilities she is discovering as a teacher and practitioner. The practice and study of Pilates has become woven into her movement practice as a form of cross-training. She enjoys teaching Pilates in order to provide pathways for others to access more health, space and mobility in their bodies. Sonsheree is has been on this journey with Amy Lewis since the first inception, study and performance of HamletMachine, which began in 2012. She has been working with Amy Lewis on this project for 13 years and honored to witness the process and be an integral part of this artistic investigation. Sonsheree.com

Ki' Shae Qetlah is a multi-disciplinary Artist called to express herself through movement in her formative years. She has trained with Derrick Minter of Ailey II, Denise Vale from the Martha Graham Dance Company and Mary Margaret Holt of Houston Ballet at the University of Oklahoma. She went on to join the University of Oklahoma Ballet Performance and Pedagogy Program, where she danced in the Oklahoma Festival Ballet Company. Ki' Shae received her B.A. from the San Francisco Arts Institute and is a Faculty Member for the ODC Youth & Teen Dance Program. She has danced with dNAGA Dance, First Voice, Kendra Kimbrough Dance Ensemble RammDance, HumanShakes, and is a dancer with Push Up Something Hidden for their current season. Ki' Shae's desires in her dance practice are most fully realized through the art of storytelling and in the pursuit of social justice, equity, and deep human connection.

Nol Simonse grew up in Washington, D.C., and trained at the Boston Conservatory of Music. He moved to San Francisco in 1997 and is a founding member of Kunst-Stoff, Janice Garrett and Dancers, Garrett+Moulton Productions, and Sean Dorsey Dance. He is also a longtime collaborator/performer of Sue Roginski, Eric Kupers, Christy Funsch, Stephen Pelton, and Kara Davis. Nol has worked with many Bay Area artists, including Deborah Slater, Mary Armentrout, Della Davidson, Carey Perloff, Val Caniparoli, Nancy Karp, and Mary Carbonara. Nol was awarded an Isadora Duncan Bay Area Dance Award in 2011 for individual performance, and in 2009 received a GOLDIE for dance (Guardian Outstanding Local Discovery). Nol currently teaches modern technique at the Shawl-Anderson Dance Center, and ODC. He has taught choreography, repertory, and performance workshops for adults and teens, and has made dances for Robert Moses' Kin, Diablo Ballet, the Lines summer program, students at USF, Shawl-Anderson Youth Ensemble, ODC's Dance Jam, and Dance Mission Theater's Grrrl Brigade. Nol produced eight seasons of 'Shared Space' with Todd Eckert at Dance Mission Theater from 2007-2016 and has had residencies at Dance Mission, Studio 210, and the iMPACt center. Nol was one of the 25 nominated artists to create a dance for the 25th anniversary season of the West Wave Dance Festival, and was a mentee of Margaret Jenkins in 2017 for her CHIME Program. Nol has self-produced much of his own artistic work, including 'death pod' at Counterpulse in 2022, and

'Process and Community' at Dance Mission in 2023. He is a member of the choreographic collaborative 'the Straw Dogs', and created a piece for the Queering Dance Festival in 2024.

Henry Winslow grew up dancing in Bellingham, Washington. At 17 he moved to Oregon to study in The Portland Ballet's Career Track. He has also trained at programs with Limon, Hubbard Street Dance Chicago, Jacob's Pillow, and Springboard Danse Montreal. In 2021 he graduated with a BFA in Contemporary Dance from Boston Conservatory. While living in Brooklyn, NY he began working with Reggie Wilson/Fist and Heel Performance Group, and John Passafiume & Kristin Vining Collaborative, among others. Currently he lives in Oakland, California, working as a performer, choreographer, and dance teacher, and he hopes to continue building a sustainable and enjoyable career in the arts.

Kevin Wong is a Queer Asian-American experimental artist from San Francisco, California, with a background in contemporary-modern, hip-hop, and Chinese dance techniques. His work researches ideas of intimacy, desire, and memory through improvisation scores, experimental choreographic approaches, and heartfelt conversations. His goal is to develop an analytical and bodily practice that cultivates a brave space for generating a deeper understanding of the self. Some of his explorations include a deep questioning of decision-making within improvisational collaborations between musicians and dancers, an object-based study with his childhood protector Bulbasaur, and technological play with cameras and projections. Holding a BA in Dance and an MFA in Experimental Choreography from UC Riverside, Kevin has worked with multiple dance companies such as Collective Faction, Project M, and counterpoint/shift. Currently, he is a dancer for Push Up Something Hidden, STEAMROLLER, and Str8jacket and serves as the artistic director of the Flying Angels Chinese Dance Company. He is also actively creating new work with his childhood best friend, Matthew Wong. These worlds and practices reveal the multiple ways Kevin negotiates himself, his wants, his needs, and all his collaborators, their desires, and their choices. All this said, he is still constantly questioning why intimacy is such a strong desire for him. Why and how do we experience intimacy?