

EVERYBODY

by Branden Jacobs-Jenkins
directed by Nataki Garrett

**2018 SEASON
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Barbara Bream, joined in 2011

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Encore Arts Programs and Encore Stages are published monthly by Encore Media Group to serve musical and theatrical events in the Puget Sound and San Francisco Bay Areas. All rights reserved. ©2018 Encore Media Group. Reproduction without written permission is prohibited.



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Chevron, Night at the Bruns; photo by Jay Yamada.



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Photo by Jay Yamada.

One Sunday when I was 12, I went to my mother and said—very solemnly—“I want to know God.” My mother, who as far as I knew hadn’t been in a church since her wedding, took this in stride and offered to drop me off. To her surprise, I’d spend the next several months taking her up on that offer, attending services all across Morgantown, WV. I met the Methodists, and the Baptists, and the Southern Baptists; went to temple and attended Quaker

meetings (for quite a few weeks actually—I liked the Quakers); listened to the Unitarians and the Presbyterians and the Episcopalians; I sang, I prayed. That Christmas Eve, I attended a midnight mass at St. Mary’s; and I remember at one point, everyone’s heads were bowed and I suddenly had the urge to look up. Because: wasn’t that where God was? I never went back after that night. To any church. And all those days in the car with my mom, we never spoke of it, and truth be told, we haven’t spoken of it since.

There are things we don’t talk about in polite company. For some it’s Politics, or perhaps Money. Disease. Or Religion. Sex. They’re subjects seemingly forbidden not just by some unspoken agreement of time and civil society, but because they often reveal the hairline fractures in our veneer of agreeableness. They repulse us like rare-earth magnets, exhaust us with the knowledge of their presence and the Herculean efforts we sometimes make to avoid them. It’s almost comical at times, the lengths we’ll go, the interminably awkward silences we’ll endure to avoid the discomfort of the truth. And yet, it’s often in confronting our discomfort that we divine some semblance of understanding.

In *Everybody*, the forbidden subject seems at first to be death. It is after all the journey that *Everybody* takes. But there is also a question that lingers deep in the play, just as it did in its Medieval precursor *The Somonyng of Everyman*; and that is the question of morality. It wears this question on its sleeve in the form of an allegory, which feels so alien in this jaded time we live in. And yet. And yet... As I’ve watched this production come into focus in the remarkable hands of director Nataki Garrett and an ensemble of the bravest actors in town, it’s grown clear to me that the most discomforting act may well be an act of compassion.

Welcome to *Everybody*—as the playwright might say: an unrehearsable play not unlike our unrehearsable life, where *Everybody* dies—a glorious bit of “anti-theater” from the mind of Branden Jacobs-Jenkins.

Eric Ting

As a math nerd with a penchant for the stage, you can imagine my delight when I first discovered that there were jobs where you could use math in service of art! The summer after I graduated from college, I stumbled upon a job working in the box office of a summer theater festival in the Berkshires, which led to a 25 years and counting career in arts management.



Photo by Kevin Berne.

There are so many reasons to fall for Branden Jacobs-Jenkins' *Everybody*, which was shortlisted for the Pulitzer Prize earlier this year. But for me, it's the math. With five of the nine actors assigned their roles randomly each night, there are 120 possible casting combinations. How would these actors learn all these parts? How would Nataki Garrett, our director, approach rehearsals with less than four weeks to mount the show? How would Naomi Arnst, our costume director and designer for the show, costume them? My math brain was and still is intrigued.

For a creative field, there's a surprising amount of math involved in operating Cal Shakes. Right now, we're in the midst of the planning process for next season, which involves calculations about the number of performances we'll offer and how many audience members we can accommodate, the number of actor contracts we can afford to extend, the percentage of subscribers who will renew, and the price point at which we should offer tickets.

Of course, there's a lot about Cal Shakes that can't be predicted through mathematical equations. While we knew when we set our season opening production of *Quixote Nuevo* in a Texas-Mexico border town that we were trying to create an adaptation that spoke to our cultural moment, we didn't anticipate the humanitarian crisis that has emerged in the last few weeks, with children and babies being separated from their parents at the borders. Last week, we set aside our usual "Pay It Forward" campaign for two nights during *Quixote Nuevo* to allow our artists and audience to come together in a profound act of compassion, raising \$7,124 for RAICES (The Refugee and Immigrant Center for Education and Legal Services), an organization promoting justice by providing free and low-cost legal services to underserved immigrant children, families, and refugees in Central and South Texas. In these challenging times, we hope that our work offers not only entertainment, but catharsis and solace. And, also some math.

Thank you for joining us for *Everybody*. Powerful theater plus engaged audience members equals one powerful equation.


Susie Falk



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Spanish/English translator SILVIA BRANDON-PÉREZ helped Cal Shakes with our first ever bilingual Engagement programs: the *Quixote Nuevo* story circle and the Community Night prior to first preview, where she was joined by folks from Latina Theatre Lab, Allen Temple Arms, and more. To explore Cal Shakes' community partnerships, visit calshakes.org/engage.

"Community night is a wonderful concept... this Quijote nuevo is about the daily struggles of working-class immigrants and people of color and the elderly, who are forgotten and abused in a system of selfishness and greed. To share the play with people with whom I share the daily work of social justice was a joy and an inspiration.

The importance of bringing our communities to the theater and having all participants live in their bodies and their lives even for just an hour was an incredible and powerful experience that I will always treasure."



Quixote Nuevo Community Night; photo by den.



Nataki Garrett; photo by den.

NATAKI **GARRETT**, Director:

"What I'm seeking is compassion: the action that comes from empathy. We're all going to head down the same path, no matter what. Whatever you believe on the other side is up to you, but the way to get to that other side is the same for everybody.

What are we accounting for as we get there? If I were to leave this world tomorrow and I had to account for my days here, I'd like to say that for at least 15 seconds of my life, for just one moment, that my body was filled with complete and total compassion."



BRANDEN JACOBS-JENKINS, Playwright, on the actor lottery:

“Who is Everyman? Part of the journey of the play is moving beyond the confines of the body...I wanted the idea of releasing that choice. What if every single night it was a completely different person? When I thought about putting one person in Everyman, the minute I put someone else in the Friendship role, suddenly there was a story there that I couldn’t control. Even though these are abstractions, you’re going to start projecting—our instinct is to put reality onto abstractions.

The thing we all can relate to is the chaos, the different ways that life takes its forms and yet still has the same path.”

Read the whole interview with Branden Jacobs-Jenkins in conversation with Eric Ting at calshakes.org/blog.

EVERYBODY: **IN PROCESS**

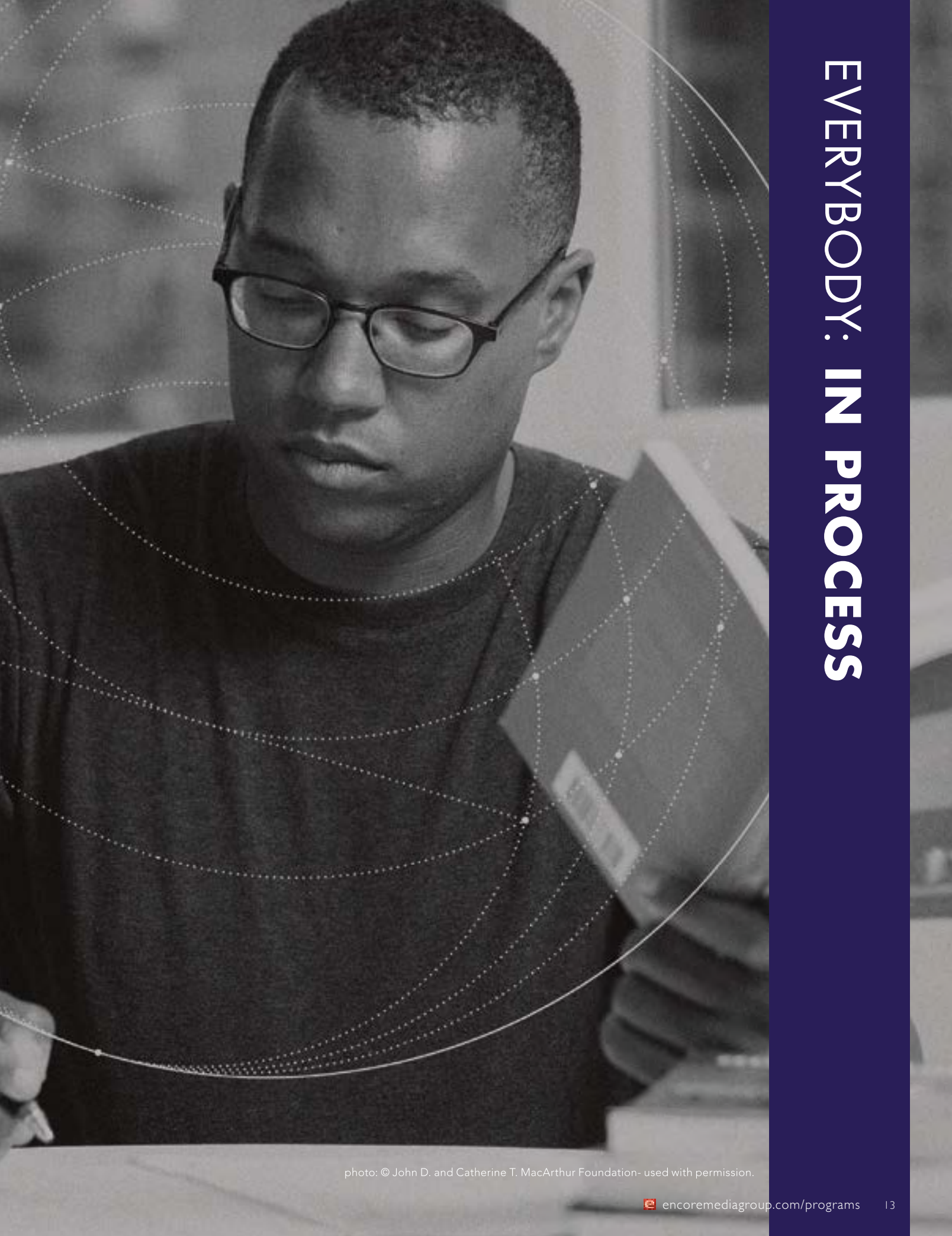



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EVERYMAN: THE MEDIEVAL INSPIRATION FOR A VERY CONTEMPORARY PLAY

by PHILIPPA KELLY, Resident Dramaturg

"The idea of death, the fear of it, haunts the human animal like nothing else; it is the mainspring of human activity—activity designed largely to avoid the fatality of death, to overcome it by denying in some way that it is the final destiny..." says anthropologist Ernest Becker. Why we must die, what happens when we die, and what ignites and extinguishes the living spirit, seems to be (so far as we understand it) a consideration peculiar to human creatures. Whether we shrink or scream in the sight of death, do battle with diseases that presage it, briefly escape its clutches, resign ourselves to it, or even freeze ourselves in the hope of its future defeat—it is human beings who learn to live with the thought that death awaits our lives; that death will separate us from all that we know. And of course, to billions over the millennia, thoughts of an afterlife have brought comfort, bewilderment, terror: comfort that we will not end with our last breath on earth, bewilderment at the thought of that place from "whose bourn no traveler returns;" and terror about the reckoning that may be meted out by God.

As a Renaissance scholar I have spent many years reading diaries written by people who lived in the 16th and 17th centuries, all of them concerned with what makes the sum of a human life in the face of death. French philosopher Michel de Montaigne touches on the very

"The concept of Death renders our brief time on this earth *more* meaningful, not less."

humanness of death as a conceptual entity: "The end of our race is death; 'tis the necessary object of our aim, which, if it fright us, how is it possible to advance a step without a fit of ague? The remedy the vulgar use is not to think on't; but from what brutish stupidity can they derive so gross a blindness? ...Young and old die upon the same terms; no one departs out of life otherwise than if he had but just before entered into it." Montaigne's words capture the particular modernity of *Everyman*, written anonymously some seventy years previously. Scaffolded by Medieval allegory, *Everyman* reminds us that the concept of Death renders our brief time on this earth *more* meaningful, not less.

Everyman was one of three genres of Medieval theater. There was the "miracle" play, presenting the lives and miracles of the saints, or episodes of divine intervention in human affairs; the "mystery" play, which dramatized the fall and redemption of Christianity in a historical timeframe; and the "morality" play—called at that time the "Paternoster" play, meaning "an act of worship"—which dramatized the conflict between good and evil forces within a single human soul. The morality play used allegorical, personified traits such as Vice, Beauty, Kindred, Gluttony, Strength, Mercy, or Decay as the soul's theatrical characters. It existed in two shapes, a longer kind performed in public theaters, and the shorter ones, like *Everyman* (coming in at 918 lines) performed in the inner courts of public houses.

Everyman begins with the character of God complaining that he suffered and died for the good of humankind ("to get them life I suffered to be dead"), and that his sacrifice has not been respected. God, in a temper, calls upon Death to summon Everyman, who is sauntering along, thinking of his own worldly pleasures. Death demands "that he bring with him a sure reckoning/Without delay or any tarrying."

Thus begins this play composed entirely of rhyme, much of it rhyming couplets (which were easier for actors, most likely semi-professional, to recall at short notice). The play dramatizes Everyman's terror of uncompromising Death, the one experience that will claim him in its own

(continued on page 24)

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EVERYBODY

by BRANDEN **JACOBS-JENKINS**

directed by NATAKI **GARRETT**

Nina Ball
Scenic Designer

Naomi Arnst
Costume Designer

Xavier Pierce
Lighting Designer

Jake Rodriguez
Sound Designer

**Janni
Younge**
Puppet
Designer

Dave Maier
Fight
Director

Rami Margron*
Movement
Choreographer

Laxmi Kumaran*
Stage Manager

Cheryle Honerlah*
Assistant
Stage Manager

Video and photos of this performance are prohibited. You are welcome to take photos of the stage before the show or during intermission. If you post images of the scenery, costumes, lights, or puppetry online, please credit the appropriate designers, above.

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Sarita Ocón*
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Avi Roque
Love



Stacy Ross*
Somebody



Jomar Tagatac*
Somebody



Victor Talmadge*
Death



**Alexandra
Van De Poel**
Girl/Time

*member, Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

SETTING

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SYNOPSIS

A modern riff on the 15th Century morality play *Everyman*, meet Everybody (chosen from amongst the cast by lottery at each performance) as they travel down a road toward life's greatest mystery, seeking companionship, and failing that, some meaning to life.

Summer Shakespeare Conservatory

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COORDINATOR SPOTLIGHT

This summer we are partnering with Saint Mary's College for an intensive 4-week Shakespeare Conservatory. Aimed at rising 6th through 12th graders, the Conservatory at St. Mary's College offers an immersive theater experience rooted in passion for artistic exploration and excellence, as well as providing training opportunities for young teaching artists attending Saint Mary's classes.

To learn more about our conservatory, visit calshakes.org/learn.



Coordinator SOLOGNE ANGELIQUE VICTORIA **PATTERSON** is a member of the Theater Faculty at Oakland School for the Arts where she teaches 6th-12th grade acting, playwriting, stage makeup, decolonizing Shakespeare, Latinx Theatre and text and voice. She holds an M.A. in Theater from UC Santa Cruz and was recently a presenter at the Voice and Speech Trainers Association conference in Singapore. Sologne has worked with Cal Shakes for the past two summers and has loved helping students grow as actors and helping to create a fun-filled educational experience that many students return to year after year. She is incredibly excited to return to Cal Shakes and to lead the conservatory this summer!



Assistant Coordinator APRIL HELEN **BALLESTEROS** is a graduate of the California State University, East Bay Theater Program. She has been involved in theater since 3rd grade, when she was cast as the Fairy Godmother in her school's production of *Cinderella*. She concentrated more on dance until her junior year of high school when she was cast in *Titanic: A New Musical*, and has since been consistently involved in theater as a stage manager, director/assistant director, costume/makeup/hair designer, or actress. After taking on these different roles, she has found that she enjoys directing and acting the most. She has studied ballet, hip hop, jazz and bachata, was a choreographer for her high school's dance team, and has choreographed several *Quinceañeras*. She hopes to give the campers a great theater experience that they will carry with them throughout their lives.

COMPANY BIOGRAPHIES

ACTING COMPANY

BRITNEY FRAZIER

(*God, Understanding*) Brit Frazier (she/hers) is a Bay Area actor, director, playwright, and teaching artist. She's had the blessing of acting with Campo Santo, Cutting Ball Theater, Shotgun Players, Brava: Theater for Women, Ubuntu Theater Project, Marin Theatre Company, The San Francisco International Arts Festival, Berkeley Repertory Theatre, San Francisco Playhouse, and A.C.T.'s The Strand. Recent credits include Hedda in *Hedda Gabler* at Cutting Ball and Woman #2 in *Home* by Samm-Art Williams at the Lorraine Hansberry Theater. As a playwright, she has birthed three original plays: *Obeah*, *Dysphoria*, and *Pressure High*. She has been commissioned by TheatreFirst to write *Laveau*, a solo ritual performance tribute to Marie Laveau; and just returned from workshoping her adaptation of Strindberg's *Pariah* in Stockholm, Sweden at the Strindberg Theatre. She most recently collaborated as a writer and performer with Roger Guinevere Smith on *Casa de Spirits* with Campo Santo and Yerba Buena Center for the Arts.

LANCE GARDNER

(*Somebody*) Lance (he/his) has previously appeared at Cal Shakes in *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Fences*, *You Never Can Tell*, and *Othello*. His podcast, *The Empty Space*, about all things theater, is available wherever you get your podcasts.

JENNY NELSON

(*Somebody*) Jenny (she/hers) is thrilled to be making her Cal Shakes debut. She received her B.A. in Theatre from Cal Poly State University, San Luis Obispo and is a recent graduate of PCPA Pacific Conservatory Theatre's two year acting program as well as Chicago's The Second City Comedy Studies Program. Jenny just finished acting with The Ground Floor at Berkeley Rep and Best of Playground 22 Theatre Festival. She is also the recipient of the 2018 Killing My Lobster Acting Fellowship. Recent regional theater credits include: *Office Hour* (Gina U/S) at Berkeley Rep; *Sense and Sensibility* (Anne Steele) and *The Glass Menagerie* (Laura Wingfield U/S) at PCPA. Check her out at JennyAnNelson.com.

SARITA OCÓN

(*Somebody*) Sarita Ocón (she/hers) is a professional actor, producing artist, and community activist based in Oakland. Theatrical credits include performances with Arizona Theatre Company, Berkeley Repertory Theatre, BRAVA Theater Center, California Shakespeare Theater, CASA 0101, Gala Hispanic Theatre, Golden Thread Productions, Los Angeles Theatre Center, MACLA, PlayMakers Repertory Company, Puerto Rican Traveling Theater,

San Francisco International Arts Festival, San Francisco Playhouse, ShadowLight Productions, South Coast Repertory, Su Teatro, Teatro Visión, Ubuntu Theater Project, and many others. Awards: TCG Fox Foundation Resident Actor Fellowship for Exceptional Merit, RHE Charitable Foundation Artistic Fellowship, California Arts Council Local Impact Award, Investing in Artists Award from the Center for Cultural Innovation, Beloved Community Fund from the Akonadi Foundation. Education/ Other: BA in Comparative Studies in Race and Ethnicity from Stanford University. Sarita is a company member of the Ubuntu Theater Project and HERO Theatre. She is the producing artistic director of Las Hociconas Lab Residency.

AVI ROQUE

(*Love*) Avi Roque (they/them) a San Francisco native, received their B.A. in Theatre from California State University, Fullerton and currently resides in Chicago. Avi is a multi-disciplinary artist and a Latinx Trans/Non-Binary individual who is constantly exploring transformation and discovery of self through devising new works whilst also breathing life into the words of others. Avi's background in theater has allowed them to work with Chicago theaters such as: Steppenwolf (*The Crucible*), Goodman (*Mother Road*), & American Theater Company (*Men On Boats*, *We're Gonna Be Okay*). Avi has also worked closely with a few Chicago storefront theaters, such as First Floor Theater, Pride Films, and Plays & Collaboration, where they also happen to be a company member. TV/Film/Webseries credits include: *Chicago Fire*, *Landline*, *Brujos* & *Chapstick*. They are represented by Gray Talent Group. You can learn more about them & their whereabouts at aviroque.com

STACY ROSS

(*Somebody*) Stacy (she/hers) lives and works in the Bay Area. She was last seen at Cal Shakes as Benedick in *Much Ado About Nothing* (2016). Since then she's played Leni Riefenstahl in Aurora Theatre's *Leni and Queen Elizabeth* in Marin Theatre Company's *Shakespeare in Love*, among others. Prior to that, at Cal Shakes she played Malvolio in *Twelfth Night*, Mrs. Erlynne in *Lady Windermere's Fan*, Tamora in *Titus Andronicus*, Lady Macbeth in *Macbeth*, and Mrs. Warren in *Mrs. Warren's Profession*. Other recent roles include Audrey in *Between Riverside and Crazy* at American Conservatory Theater, Annie in *In the Next Room, or the Vibrator Play* at Berkeley Rep, and A (*Terminus*) and Jackie (*Any Given Day*) at the Magic Theatre, as well as Hilla Rebay in the world premiere of Lauren Gunderson's *Bauer* at SF Playhouse and 59E59 (New York).

JOMAR TAGATAC

(*Somebody*) Jomar (he/his) is excited to be back at Cal Shakes where he was last seen as Jaques in 2017's *As You Like It* and as Clarin in *Life Is a Dream*. His most recent credits include Playwright/Bobby in *Vietgone* and Fortinbras in *Hamlet* at A.C.T.; Samurai in *Rashomon* at Ubuntu Theater Project; Smuggler/various roles in *You For Me For You* at Crowded Fire Theater; Perlita/General Ledesma in *Dogeaters* and Bao in *The Happy Ones* at Magic Theatre; Lin Bo in *Caught* at Shotgun Players; Chip in *Value Over Replacement* at Playground, and Fortunado/Mata in *Monstress* at A.C.T.'s The Strand. Jomar holds a B.A. in Theater from San Diego State University and an M.F.A. in Acting from American Conservatory Theater.

VICTOR TALMADGE

(*Death*) Victor (he/his) is making his Cal Shakes debut. He just completed work on *A Lesson From Aloes* at Z Below in SF. Other Bay Area venues include: Berkely Rep, A.C.T., Theater Works, Aurora Theatre, SF Playhouse, Magic Theatre, and Santa Cruz Shakespeare. He has worked extensively in New York and regional theaters and was on Broadway in the world premiere of David Mamet's *November*. He played The King in the Tony Award-winning production of the Broadway National tour of *The King and I*, for which he received the Bay Area Theater Critics Circle Award, and was seen as Scar in the Los Angeles production of *The Lion King*. Victor boasts extensive film and television credits, as well. Most recently he was a recurring character on the TV series *Manhattan*. As a playwright, his play *The Gate Of Heaven* was awarded The Nakashima Peace Prize. It was the first live theater to be produced at The U.S. Holocaust Memorial and has been subsequently performed at The Old Globe Theater, Fords Theater, and The Annenberg Center, as well as various venues around the country. He is currently Professor and Director of Theater Studies, Mills College.

ALEXANDRA VAN DE POEL

(*Girl, Time*) Allie (she/hers) is thrilled to make her Cal Shakes debut. She also has appeared in the Theatreworks Silicon Valley world premiere of the *Prince of Egypt* as Young Miriam. In addition, she has enjoyed appearing several times in American Conservatory Theater's production of *A Christmas Carol*. Allie has also appeared in many local community theater productions including: 2018 and 2017 Peter Pan Foundation's production of *Wish Upon a Star* as Michael, Campolindo High School's production of *Les Misérables* as Young Cosette. Van De Poel was a solo singing finalist in Lamorinda Idol in 2015 and 2016. When she is not performing, her favorite pastimes are dancing, reading, skiing and hanging out with her friends. She thanks her family for their love and support.

ARTISTIC ENGAGEMENT SPOTLIGHT

by TIERRA ALLEN, Artistic Engagement Manager

Open your heart, show them your scars, your heart, and your beauty... This song filled the chapel at the Federal Correctional Institute in Dublin, California as women in khaki jumpsuits filed in and took their seats. The night's performance would feature original music, poetry, movement, and interactive sketches, each exploring forgiveness and self-love: themes selected by the ensemble of incarcerated women set to take the stage. These women, as Cal Shakes Artist-Investigator Tatiana Chaterji explained to the audience, were now part of a lineage of incarcerated artists speaking back to their experience, expressing grief and summoning perseverance, spreading words of dissent and of hope. After they took their bows one artist shared "the two hours we spent each week" creating theater together "were really amazing. In those two hours we spent, I forgot I was in prison."

When Cal Shakes visited FCI Dublin with our 2015 and 2016 community tours of *The Tempest* and *Othello*, women there told us they wanted an opportunity to move from audience member to theatermaker. Since then, Chaterji has facilitated a series of workshops at FCI Dublin integrating dramatic expression with restorative justice: circles for reflection and personal change that emphasize repairing harm. Her "Healing Through Our Stories" workshops invite women to reflect on social power, societal structures, personal agency, and accountability and investigate theater as a vehicle for expression, freedom, and healing within and beyond prison walls.

Cal Shakes' work within FCI Dublin challenges us to dream of how theater can forge community even with those confined behind bars, far away from the hills, fog, and starry nights of our Bruns Amphitheater. With the support

of the California Arts Council's Artists Activating Communities grant, a 6-week pilot residency in 2017 expanded to more than a year of theater-based healing programming, impacting hundreds of incarcerated women. With another workshop cycle set for the fall, we are grateful for Chaterji's commitment, artistry, and leadership.

I see myself as a bridge—one of many bridges—between my community on the outside, my family, friends, the children I teach—and those who have been discarded, on whom society has given up, the disposable ones. As the prisoners transfer knowledge to me, my duty is to carry the message further, into ripples and waves that extend beyond myself.

In this process, I have received innumerable gifts: being truly seen and heard, the universality of dehumanization-guilt-shame, spiritual logics of confronting violence head-on. I give credit to the collective wisdom among us, the ancestors looking down and pushing us forward, and our intrinsic capacity to love.

—Tatiana Chaterji
2018 Luminary: ENGAGE

The culminating presentation of Chaterji's residency was one of the most deeply moving performances I have ever witnessed. The inmates were clearly inspired by the techniques of Theater of the Oppressed and gave full voice to their pain, hopes, strength, and courage to effect positive change in their lives. It was awe-inspiring!

—Valerie Barth, Cal Shakes Board





Open your
heart, show
them your
scars, your
heart, and
your beauty...



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CREATIVE TEAM

BRANDEN JACOBS-JENKINS

(Playwright) Branden Jacobs-Jenkins's plays include *Everybody* (Signature Theatre; Pulitzer Prize-finalist), *War* (LCT3/Lincoln Center Theater), *Gloria* (Vineyard Theatre; Pulitzer Prize-finalist), *Appropriate* (Signature Theatre; Obie Award), *An Octoroon* (Soho Rep; Obie Award) and *Neighbors* (The Public Theater). A Residency Five playwright at Signature Theatre, his most recent honors include the Charles Wintour Award for Most Promising Playwright from the London Evening Standard, a London Critics Circle Award for Most Promising Playwriting, a MacArthur fellowship, the Windham-Campbell Prize for Drama, the Benjamin Danks Award from the American Academy of Arts and Letters, the PEN/Laura Pels International Foundation Theatre Award, the Steinberg Playwriting Award, and the inaugural Tennessee Williams Award. He sits on the board of Soho Rep and, with Annie Baker, he is an associate co-director of the Hunter College MFA program in playwriting.

NATAKI GARRETT

(Director) Featured in the November 2016 edition of American Theatre Magazine's "One to Watch", Nataki Garrett (she/hers) is the former Associate Artistic Director of Denver Center for the Performing Arts—Acting as Artistic Director during their leadership transition. She is the former Associate Artistic Director of CalArts Center for New Performance. She is a Company Member at Woolly Mammoth Theatre Company and she is on the Advisory Board for Mixed Blood Theatre Company. Garrett is a recipient of the NEA/TCG Career Development Program for Directors, a NAACP Award nominee and a member of SDC. Upcoming regional projects include *Is God Is* at Mixed Blood Theater; *Fetch Clay/Make Man* at Dallas Theater Center; *How to Catch Creation* at Oregon Shakespeare Theater; *Sweat* at DCPA Theater Company. Recent regional project include *BLKS* at Steppenwolf Theater Company; *Jefferson's Garden* at Ford's Theatre; *Carolyn Bryant* at CalArts Center for New Performance; *Smart People* at DCPA Theatre Company; *An Octoroon* at Woolly Mammoth and Mixed Blood Theater; *Pussy Valley* at Mixed Blood Theater; *Neighbors* at The Matrix Theater and Mixed Blood. www.natakigarrett.com

NINA BALL

(Scenic Designer) Nina's (she/hers) designs have been seen here at Cal Shakes (*As You Like It*, *Othello*, *Twelfth Night*, *A Comedy of Errors*, *A Midsummer Night's Dream*), as well as American Conservatory Theater, Shotgun Players, SF Playhouse, San Jose Repertory Theatre, Aurora Theatre Company, Center REP, Z Space, and Santa Cruz Shakespeare among many others. Recent honors include a TBA Award for *The Nether*, a SFBATCC awards for *My Fair Lady* at SF Playhouse and *Metamorphosis* at Aurora Theatre; and a Broadway World San Francisco Award for *Care of Trees* at Shotgun Players. She is also a company member of Shotgun Players. In

addition to theater, Nina also works as a production designer in film and television. Current and upcoming projects include *Men On Boats* at ACT, *My Fair Lady* at SF Playhouse, *Hairspray* at Oregon Shakespeare Festival, and *The War of the Roses* here at Cal Shakes.

NAOMI ARNST

(Costume Designer) Naomi is once again excited to design for Cal Shakes after designing the All The Bay's A Stage *The Tempest* tour in 2015 and the all-women *12th Night* tour in 2014. Naomi has been Cal Shakes' Costume Director for ten years. She loves doing this work because she loves the art of telling a good story. She also loves a beautiful dress, a strong uniform, the exploration of far-off lands, a good relationship, and time that is long past. Naomi also does double duty as one of the Costume Design Professors for her alma mater at Santa Clara University, most recently designing *Legally Blonde*, *the Musical*. Other productions include *The Foreigner* (2017), *Arcadia* (2016), *Chicago* (2016), *What Would Crazy Horse Do?* (2016), *The Good Doctor* (2016), and dance design for *Images Dance Concerts*.

XAVIER PIERCE

(Lighting Designer) Theater credits include *Othello*, *Shakespeare in Love* (Oregon Shakespeare Festival); *Native Gardens*, *Harvey*, *Blithe Spirit* (The Guthrie); *Smart People*, *Native Gardens* (Arena Stage); *The Roomate* (Steppenwolf); *Yours Unfaithfully*, *A Day by the Sea* (Mint Theatre NYC); *Fences* (Long Wharf and the McCarter); *Peter and the Starcatcher*, *4000 Miles*, *The Mountaintop*, *Detroit '67* (PlayMakers Rep); *Two Trains Running* (Arden Theatre); *Outside Mulingar* (Arizona Theatre Company); *The Piano Lesson* (Olney Theatre Center); *Fly* (Florida Studio Theatre); *Common Enemy*, *Red* (Triad Stage); *A Raisin in the Sun* (Westport Country Playhouse); *Two Trains Running* (Two River Theater Company); *The Glass Menagerie*, *black odyssey*, *Fences* (California Shakespeare Theatre); *Hamlet*, *Pippin* (Arkansas Shakespeare Theatre).

JAKE RODRIGUEZ

(Sound Designer) Jake Rodriguez (he/his) is a sound designer and composer based out of the San Francisco Bay Area. His recent credits include *Angels in America* (Berkeley Rep); *we*, *the invisibles* (Actors Theatre of Louisville); *Vietgone* (American Conservatory Theater); *An Octoroon* (Berkeley Repertory Theatre); *The Events* (Shotgun Players); *A Thousand Splendid Suns* (A.C.T., Theatre Calgary, Grand Theatre); *The Christians* (Playwrights Horizons, Mark Taper Forum); *Girlfriend* (Kirk Douglas Theatre); and *Mr. Burns*, a *post-electric play* (A.C.T., Guthrie Theater). Jake is the recipient of a 2004 Princess Grace Award.

JANNI YOUNGE

(Puppet Designer) Janni Younge (she/hers) is an award-winning director and producer of multimedia, theatrical and visual performance works, with an emphasis on puppetry arts. Janni's work has been performed widely internationally in North and South America,

Africa, Europe, India, and the East. A director of Handspring Puppet Company for 4 years, she currently runs Janni Younge Productions and directs UNIMA SA (SA Puppetry). Janni's works include the creation and direction of *Ouroboros*, *The Firebird*, and *Take Flight*. With Handspring, Janni also directed revivals of William Kentridge's *Woyzeck on the Highveld* and *Ubu and the Truth Commission* and worked on *War Horse* and on the Bristol Old Vic's *Midsummer Night's Dream*. She created and directed puppetry for the Royal Shakespeare Company's *Tempest*. Janni is a graduate of the French national school of puppet theatre, has a B.A. in Fine Art and an M.A. in Theatre.

DAVE MAIER

(Resident Fight Director) 2018 marks Dave's 12th season as the resident fight director with Cal Shakes. He is also the resident fight director at SF Opera and his work has been seen at many Bay Area theaters including A.C.T., Berkeley Rep, Aurora Theatre, SF Playhouse, Berkeley Playhouse, Center Rep, Marin Theatre Company and Shotgun Players, where he is a proud company member. He has won several awards including the 2017 Theatre Bay Area award for outstanding fight choreography for his work on *Fool For Love* at the Magic Theatre. Dave is recognized as a Senior Instructor and Fight Director with Dueling Arts International and he teaches combat related courses at St. Mary's College of California and Berkeley Rep School of Theatre.

LAXMI KUMARAN

(Stage Manager) Laxmi (she/hers) is enjoying her eighth season at Cal Shakes. Before moving to the Bay Area, Laxmi stage managed in Chicago for a variety of theaters, including the Goodman Theatre and the Court Theatre. Some of the directors with whom she has had the pleasure of working include Eric Ting, Patricia McGregor, Liesl Tommy, Joel Sass, Jonathan Moscone, Christopher Liam Moore, Timothy Near, Amy Glazer, Kirsten Brandt, Barbara Damashek, Michael Butler, Robert Falls, Mary Zimmerman, David Ira Goldstein, JoAnne Akalaitis, Robert Woodruff, Karin Coonrod, Gary Griffin, and David Cromer. Laxmi has taught stage management classes at UC Santa Cruz; San José State; and Northern Illinois Universities; and currently teaches at UC Berkeley and Stanford University.

CALIFORNIA SHAKESPEARE THEATER

Cal Shakes, under the leadership of Artistic Director Eric Ting and Managing Director Susie Falk, is now in its 44th season as a nationally-recognized leader in drawing on the power of authentic, inclusive storytelling to create more vibrant communities. Serving more than 40,000 people annually, Cal Shakes invites people from all walks of life to make deeply-felt connections with our shared humanity through its work onstage, in schools, and with people in non-traditional settings throughout the Bay Area who have little or no access to theater. In 2016 Cal Shakes celebrated the 25th anniversary of its artistic home, the magnificent Bruns Amphitheater, named "one of the most beautiful outdoor performing spaces in America" by the Wall Street Journal.

EVERYBODY ADDITIONAL CREDITS

CAMILLE HAYES *(Assistant Director)*
JULIA FORMANEK *(Production Assistant)*
NATALIE BARSHOW
(Costume Design Assistant)
PATRICK MAHONEY
(Assistant Lighting Designer)
GEOFFREY COLTON, LONDON HILL,
GRACE NG *(Understudies)*

CAL SHAKES STAFF

ERIC TING

(Artistic Director) Eric (he/his) is an Obie Award-winning director and was appointed Artistic Director of California Shakespeare Theater in November of 2015. Deeply committed throughout his career to the development of new and diverse voices for the theater, Eric has directed plays (many of them world premieres) by Lauren Yee, Sam Hunter, Aditi Kapil, Kimber Lee, Jackie Sibblies Drury, Branden Jacobs-Jenkins, Frances Ya-Chu Cowhig, Laura Jacqmin, Kenneth Lin, Kristoffer Diaz, Anna Deavere Smith, Toshi Reagon and many others. He has also been recognized for his co-adaptation of Hemingway's *Old Man & the Sea* and his controversial interpretation of Shakespeare's *Macbeth* set during the Vietnam War. His work has been seen at Manhattan Theatre Club, Soho Rep, the Public Theater, Berkeley Rep, ACT, Goodman Theatre, Victory Gardens, Denver Center, Seattle Rep, Williamstown Theatre Festival, A.R.T., Shakespeare Santa Cruz, Hartford Stage, BAM Next Wave, Cincinnati Playhouse, and the Alliance Theatre; as well as internationally, including Singapore, France, Canada, Romania, the Czech Republic, Hungary, Holland, UAE, and Bali. He's proud to call the Bay Area his home with his wife, director and producer Meiyin Wang, and their daughter Frankie.

SUSIE FALK

(Managing Director) Susie (she/hers) caught the theater bug at age ten playing Nana in *Peter Pan* on the stage of the Julia Morgan Theater in Berkeley and has never looked back. She has worked in Bay Area theaters supporting theater-makers and theater-making for more than two decades. She has served as Cal Shakes' Managing Director since 2009, and prior to that, served as Marketing Director for five years. She previously worked at Berkeley Repertory Theatre, American Conservatory Theater, Seattle Repertory Theatre, and the Berkshire Theatre Festival. She served for seven years on the board (four as vice president) of Theatre Bay Area, the local service organization for theater companies and theater workers. She is a graduate of Vassar College and completed course work in organizational psychology at JFK University in Pleasant Hill. She lives in Berkeley with her husband, lighting designer York Kennedy, and their daughter Pippa.

SK KERASTAS

(Artistic Producer) SK (they/them) is a theater artist, facilitator, organizer, and the current Artistic Producer at Cal Shakes. They are a co-founder of #BreakingtheBinary, a series of arts programming and EDI Workshops for arts organizations with the goal of creating and supporting sustainable practices for trans inclusion and accessibility. They were a Visiting Artistic Associate at Berkeley Repertory Theatre through Theatre Communication Group's Leadership U: One-on-One Grant, Round 2. Prior to that, SK served as the Education Director at About Face Theatre in Chicago where they directed and managed the queer and trans youth theater program and all outreach programs with an emphasis on intersectional identity politics. They are an Executive Co-Chair of the Pride Youth Theatre Alliance and a member of the inaugural artEquity cohort.

CLIVE WORSLEY

(Director of Artistic Learning) Clive (he/his) assumed the leadership of California Shakespeare Theater's Educational programs in 2013, having been one of its premier Teaching Artists since 2002. He was instrumental in the development of their Classroom Residency programs, has taught and directed at its Summer Shakespeare Conservatories and is the moderator of the popular Student Discovery Matinee program. He was formerly the Artistic Director of the Town Hall Theatre (2008-13), a company member at Shotgun Players (2000-05), TheatreFirst (2008-15), Aqueduct Theater Company (1994-98) and a founding member of Armitage Shanks sketch comedy troupe (1992-95). As an award-winning actor he has appeared on many Bay Area stages including Cal Shakes, Berkeley Rep, TheatreWorks, Marin Theatre Company, Magic Theatre, Center REP, Shotgun Players, TheatreFirst, and many others.

LISA A. SALOMON

(Director of Philanthropy) Lisa (she/hers) joined the Cal Shakes leadership team last season, after working as a consultant and Interim Director of Development in 2016. She launched her development career in New York, where she worked for several theater companies, including Manhattan Theatre Club, prior to moving to the Bay Area to serve as Director of Development for Berkeley Repertory Theatre. During her eight-year tenure there, Lisa led the campaign to build the Roda Theatre. She has since worked as a consultant, specializing in working with small and midsized arts organizations and other nonprofits, including engagements with San Francisco Shakespeare Festival, Santa Cruz Shakespeare, Ballet San Jose, TheatreWorks, and Oakland East Bay Symphony, among many others.

PHILIPPA KELLY

(Resident Dramaturg) Dr. Kelly's (she/hers) work has been supported by many foundations and organizations, including the Fulbright, Rockefeller, and Walter and Eliza Hall Foundations, the Commonwealth Awards, the Centre for Human Emotions, the Walter and Elise Haas Foundation, the California Arts Council, and the Bly Awards for the Literary Managers and

Dramaturgs of the Americas. The best known of her several books is *The King and I*, critically acclaimed as dramaturging King Lear as a text for contemporary social justice. With Amrita Ramanan (Director of Literary Development and Dramaturgy, Oregon Shakespeare Festival), Dr. Kelly is editing a field-wide volume of case studies, *Diversity, Inclusion, and Representation in Contemporary Dramaturgy: Case Studies from the Field*, to be published by Routledge in the Fall of 2018.

PRODUCERS

ELLEN & JOFFA DALE

(Presenters) Long-time subscribers and donors, Ellen and Joffa Dale live in Orinda. Ellen is serving her second stint on Cal Shakes' Board of Directors as chair of the Advancement Committee; she was also on the board in 1991 when the Bruns Amphitheater first opened. While Ellen and Joffa thoroughly enjoy picnics and performances at the Bruns, the primary focus of their donations is Artistic Learning. They believe that the lives of children reached by Cal Shakes' education programs are enormously enriched and that these children are the artists and audiences of the future. Ellen and Joffa also helped establish the Moscone Permanent Endowment and are charter members of the Cal Shakes Legacy Circle.

SHELLY OSBORNE & STEVE TIRRELL

(Executive Producers) Shelly and Steve have been subscribers and donors to Cal Shakes for many years. They were long-time residents of Lafayette and now live in Rossmore. They have donated to the Moscone Permanent Endowment for Artistic Learning and to the Cal Shakes Legacy Circle. Shelly spent many years teaching and using literature in a performance setting as students learned tolerance, cooperation, and understanding of characters and themselves. Her main Board of Directors focus is Artistic Learning: school residencies, after-school residencies, providing for students to attend matinee performances, and professional development for teachers.

MICHELE & JOHN RUSKIN

(Executive Producers) Michele and John are long-time subscribers and supporters of Cal Shakes, and John has served on the Cal Shakes board since 2008. Both come from theatrical families. Michele's father helped found The Centaur Theatre in Montreal and is on the board of The National School of Theatre in Canada. John's father produced theater on Broadway and at the Jones Beach Theatre. With theater in their blood, Michele and John passionately believe theater and the arts play a key role in creating more connected, aware, and caring individuals and societies and must be nurtured, promoted, and never lost.

WAI & GLENDA CHANG

(Producers) have long known about Cal Shakes but hadn't been until friends brought them several years ago. They so enjoyed

their experience at the Bruns that they have become subscribers and donors, as well as Gala attendees and auction donors. Wai and Glenda especially enjoy picnicking and visiting with friends before the plays and say that being able to party before the plays is what makes Cal Shakes so unique.

BUSINESS PARTNERS

BART

(Presenting Partner) If you rode BART to the Bruns, then you're already in the know. You know that BART is more than the train that takes you to and from work. You know there is a great, big Bay Area out there, and you can ride BART to thousands of destinations, like Cal Shakes. Or that trendy restaurant that just opened downtown. There are so many fun places to visit by BART, we created an entire website around it. Visit bart.gov/bartable for weekly contests, discounts, events, stories and more. While you're there, sign up for our entertainment newsletter, BARTable This Week, for exclusive deals and contests.

MEYER SOUND LABORATORIES

(Presenting Partner) Meyer Sound continually strives to elevate the overall dialogue about sound and bring greater awareness to the importance of how we hear and listen. A collaborative, results-focused approach to sound solutions drives a company philosophy where creative thinking, old-fashioned craftsmanship, and entrepreneurial technology are strongly intertwined. Tours for top-grossing artists and respected concert and entertainment venues rely on Meyer Sound, as do houses of worship, cinemas, restaurants, universities, corporate offices, and museums. Meyer Sound systems are installed in many top Bay Area institutions, including Davies Symphony Hall, SFMOMA, Berkeley Rep, California Memorial Stadium, Zellerbach Hall, BAMPFA, and the Exploratorium. All products are designed and manufactured at the company's Berkeley, California headquarters, allowing for rigorous quality control and testing. Scientific acoustical research and product development have earned Meyer Sound more than 60 US and international patents and numerous awards since its founding in 1979 by John and Helen Meyer.

CITY NATIONAL BANK

(Season Partner) Founded in California more than 60 years ago, City National Bank supports organizations that contribute to the economic and cultural vitality of the communities it serves. City National has grown to more than \$45 billion in assets, providing banking, investment and trust services through 72 offices, including 16 full-service regional centers in the San Francisco Bay Area, Southern California, Nevada, New York City, Nashville, Tennessee, and Atlanta, Georgia. The corporation and its wealth management affiliates oversee more than \$55 billion client investment assets, and has been listed by Barron's as one of the nation's top 40 wealth management firms for the past 15 years. City National Bank provides

entrepreneurs, professionals, their businesses, and their families with complete financial solutions on The way up®.

PEET'S COFFEE

(Season Partner) Peet's Coffee is proud to be the exclusive coffee sponsor of the California Shakespeare Theater 2018 season and salutes Cal Shakes on another wonderful season of reimagining the classics and bringing new works to the stage. In 1966, Alfred Peet opened his first store on Vine and Walnut in Berkeley and Peet's has been committed to the Berkeley community ever since. As the pioneer of the craft coffee movement in America, Peet's is dedicated to small-batch roasting, superior quality beans, freshness and a darker roasting style that produces a rich, flavorful cup. Peet's is locally roasted in the first LEED® Gold certified roaster in the nation.

CLASSIC CATERING

(Production Partner) Classic Catering is located in Pleasant Hill, California, just twenty minutes from downtown San Francisco. We have over 15 years of culinary and event planning experience. Let us assist you in making your event a success! We are dedicated to bringing you, your family, friends, employees and business clients an exceptional party experience. www.classiccater.com

MCROSKEY MATTRESS COMPANY

(Production Partner) McRoskey Mattress Company's mission is to support the well-being of its customers through life-changing sleep. Founded in 1899, McRoskey Mattress Company designs and manufactures premium mattresses and box springs in San Francisco. With a dedication to quality, every McRoskey product is created by craftspeople using time-tested construction techniques and materials that matter: materials that breathe, support, embrace and last. Stop by the showrooms in Palo Alto, San Francisco or San Rafael to experience McRoskey comfort. www.McRoskey.com.

AFFILIATIONS

This Theater operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. The Directors and Choreographers are members of the Stage Directors and Choreographers Society, an independent national labor union. The Scenic, Costume, Lighting, and Sound designers are represented by United Scenic Artists, Local USA-829 of the IATSE. California Shakespeare Theater is an Equal Opportunity Employer.



time, not his: "O Death, thou comest when I had thee least in mind," says Everyman, going on to beg:

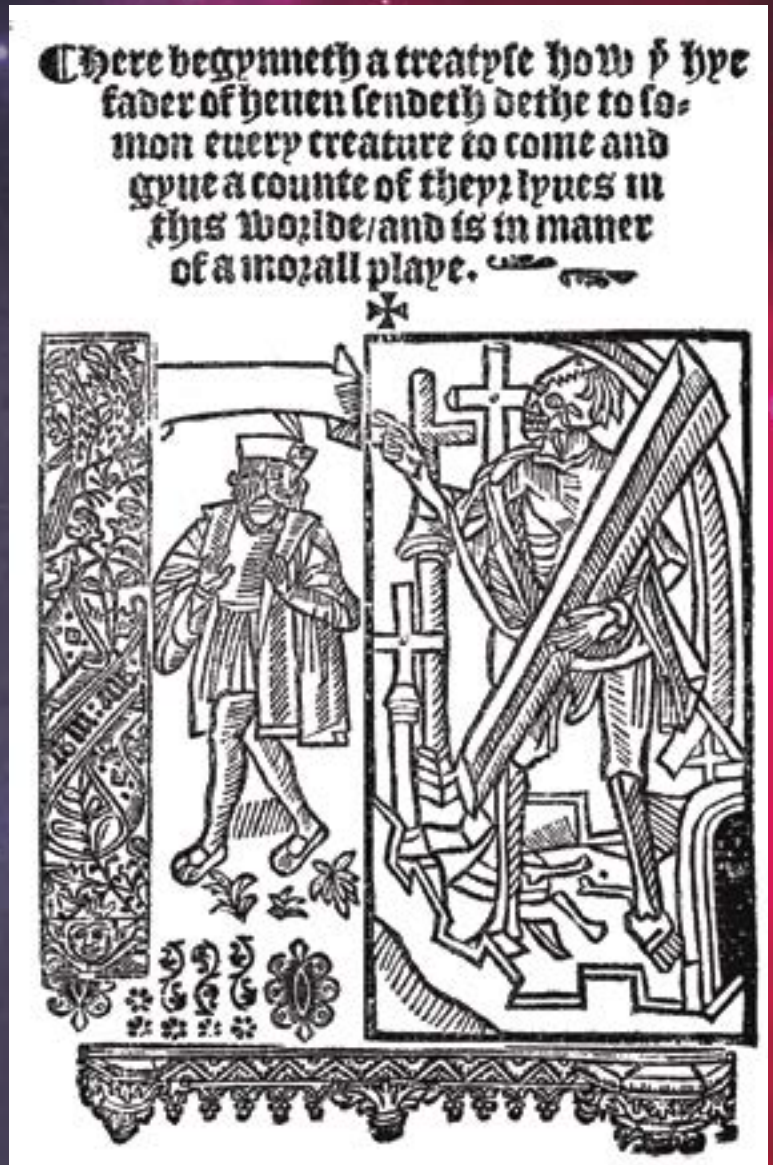
*'In thy power it lieth me to save,
Yet of my good will I give thee,
if ye will be kind,
Yea, a thousand pound shalt thou have,
And defer this matter till another day.'*

But Death will not be paid off. Using the word "accounts" 11 times and "reckoning" no less than 24, *Everyman* hammers home the idea that spiritual reckoning must be made, and that we can't rely on our earthly familiars to help us through it. *Everyman* asks Fellowship to accompany him, and then Kindred and Cousin, whom he hopes will vouch to Death for "How I have lived and my days spent...In my time, sith life was me lent." Fellowship, Kindred and Cousin all turn away from him, as does earthly Goods, Strength, Discretion, Beauty, and "Five Wits."

Everyman turns to Good Deeds, who regretfully says that he "cannot stand," since Everyman's "soul's heaviness" has trodden him underfoot. But, Good Deeds counters, he does have a sister, Knowledge, who might be able to help. It is eventually Knowledge and Good Deeds who remain beside him and bring him to enlightenment: the realization that we can take nothing from this life that we have been given, only what we have ourselves given. The lines of Knowledge have become legendary for humankind:

*Everyman, I will go with thee and be thy guide,
In thy most need to go by thy side*

Finally, then, the play reminds its audiences that they do have some capacity to control life after Death after all.



Frontispiece from edition of *Everyman* published by John Sklot c. 1530.

STAFF SPOTLIGHT NAOMI ARNST

Everybody Costume Designer
& Cal Shakes Costume Director:

"After seventeen years working here, so many of the shows have been my 'favorite'....

The best part is when the artists are proud of it. If everyone loves it, that's great."



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We are grateful for the generous investment of the following businesses, foundations, and government agencies, which support our 2018 artistic and educational programs. Multiyear grants are designated with an asterisk (*).

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Please inquire and let us know if they
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THANK YOU to the Andrew W. Mellon Foundation for supporting the New Classics Initiative, along with funding from the Walter & Elise Haas Fund and the MCJ Amelior Foundation.

The aim of the New Classics Initiative is to explore what it means to be a classical theater in the 21st century, and to allow living writers to expand our classical canon—and by extension, what we think of as universal.

Like *Quixote Nuevo* and *Everybody*, future NCI productions will reimagine classic Western drama through a diversity of form and content, cultural and gender perspectives, and adaptation and reinvention.

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MISSION STATEMENT:

Cal Shakes redefines the classical theater for the 21st Century, making works of extraordinary artistry that engage with our contemporary moment so we might learn about ourselves and each other in the fullness of our world.



Photo by Jay Yamada.

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IN MEMORY

The Lt. G.H. Bruns III Memorial Amphitheater is named in memory of the late son of George and Sue Bruns of Lafayette. Lt. George Bruns was born in Hollis, NY, on December 14, 1942. He came to California with his family at the age of seven, and attended Pleasant Hill High School, where he played football and took the North Coast Championship in Greco-Roman wrestling. At the Air Force Academy, he became the AAU wrestling champion. He earned a Master's Degree in Mechanical Engineering from Ohio State University. George rode Brahma bulls and saddle broncs, and loved to ride horses through the Siesta Valley where the Amphitheater now sits. Lt. Bruns was killed in June 1967, in an automobile accident just before he was due to ship out for service in Vietnam.

In 2016, California Shakespeare Theater celebrated 25 years at the Bruns, honoring the memory of Lt. George H. Bruns III.

BRUNS AMPHITHEATER

Siesta Valley (the home of the Bruns Amphitheater) is one of the original land holdings of the East Bay Municipal Utility District (EBMUD). In agreeing to lease to the Theater, EBMUD seeks to serve the public with a community facility while preserving the watershed with minimal disruption to the pastoral surroundings. This land may be open to the public for performances and private events, but remains restricted private property at all other times.

We would like to acknowledge that the land on which we gather is the ancestral home of the Chochenyo-speaking Ohlone people. This land has a deep history and a community of people who have lived here for thousands of years. For those of us who are not Indigenous to this land, the Shuumi Land Tax is a way to acknowledge this history and the Ohlone community. sogoreate-landtrust.com/shuumi-land-tax



Photo by Jamie Buschbaum

IMPORTANT INFORMATION

CONTACT US

Box Office: 510.548.9666

(Mon–Fri, 10am–6pm; Sat, 10am–2pm; Sun 12–4)

Mailing & Box Office Address: 701 Heinz Ave, Berkeley, CA 94710

Website: www.calshakes.org

Social Media: @calshakes



Group Sales (10+): 510.809.3290

General: 510.548.3422 or info@calshakes.org

Donations: 510.548.3422 x107 or donations@calshakes.org

Program Advertising: Mike Hathaway, Encore Media Group,

800.308.2898 x105 or mikeh@encoremidiagroup.com

Facilities Rental: 510.548.3422 x123

Costume Rental: 510.548.3422 x111

TICKETS AND SEATING

Ticket Exchange & Replacement: Free exchanges for Subscribers up to 24 hours in advance of the time and date of their scheduled performance; single ticket holders may exchange for a \$10 fee. The Box Office can replace lost or misplaced tickets at no extra charge.

Information for Parents: We believe in opening young minds to the power and magic of live theater. However, we understand that not every production may be appropriate for every child or family. We are happy to speak with you further about the content of any of our productions to aid you in determining whether it is suitable for your children. Children under four are not permitted in the Amphitheater as a courtesy to our patrons and artists.

Discounts: For information on discounted tickets for military, age 30 and younger, and student/senior rush, visit calshakes.org/discounts.

20 for \$20 Policy: We've set aside 20 \$20 tickets for each performance this season, making it easier for more people to enjoy theater. Simply call the Box Office between noon and 2pm the day of the show and ask to purchase "20 for \$20" tickets. (Subject to availability.)

Seating: Chairs are pre-placed in all sections. Terrace seating has low-to-the-ground beach chairs, all other sections have plastic patio chairs. Please contact the box office for questions about accessibility.

BRUNS AMPHITHEATER

100 California Shakespeare Theater Way, Orinda, CA 94563

Hours: Box office and grounds open two hours before performance time.

Come prepared for the outdoors: Layers and comfortable shoes are encouraged; warm clothes for evening performances and sunscreen/hats recommended for matinees. Blankets are available to the right of the main Amphitheater entrance for a suggested \$2 donation. To keep yellow jackets at bay, keep food covered whenever possible and promptly dispose of trash and recyclables.

Take BART and our free shuttle: Cal Shakes provides free, wheelchair lift-equipped shuttle service between the Orinda BART station and the Theater. Beginning 2 hours prior to and at the end of each performance, the shuttle runs approximately every 20 minutes. The final shuttle leaves the Orinda BART station about 20 minutes before curtain.

SHARON SIMPSON CENTER AMENITIES

Café by Classic Catering: Offering a wide selection of gourmet meals, wine, beer, Peet's coffee, tea, hot cocoa, and desserts, the café opens two hours before the performance and at intermission. Catering is available for groups (10+) and special events; call 925.939.9224.

Bar: In addition to beer and wine at the café, we serve hand-crafted cocktails at our bar located next to the café.

Gender-inclusive restrooms: Located to the left of the café. All are welcome to use the restroom that best fits their identity or expression. Single-stall portable restrooms are available in the Upper Grove.

First Aid: For assistance, please go to the House Management Office, located inside to the left of the restrooms.

Emergency Phone: Since we ask all patrons to silence cell phones during performances, you may leave the House Office phone number (925.254.2395) as your contact number during a performance.

ACCESSIBILITY

Wheelchair Lift-equipped Shuttle: See info under "Take BART and our free shuttle."

Wheelchair seating: Available in sections A, C, Terrace Rear, and Boxes.

We can also book seats, adjacent to yours, for up to three companions. (Make sure to request this seating at time of purchase.)

Assistive Listening Devices: Available at no charge from the blanket kiosk on a first-come, first-served basis.

Open-captioned Performances: Open captioning utilizes an unobtrusive screen at the front of the theater to display dialogue spoken during a performance. No special equipment is required by patrons. Open-captioned performances for 2018 are June 20, July 20, and August 29.

FOR THE ENJOYMENT OF ALL

Be respectful: We aim to inspire and cultivate diverse and inclusive theater experiences. We reserve the right to ask patrons to leave.

Arrive on time: Latecomers will be seated at an appropriate interval at the House Manager's discretion.

Silence all electronic devices before the performance begins.

Recording: Do not take photos of the performance. The use of any type of camera, video or audio recorder in the amphitheater is strictly prohibited. Such devices may be confiscated at the House Manager's discretion.

Keep the aisles clear during the performance.

Observe all signage including directional signage on the grounds. It is posted for your safety.

Smoking/Vaping is restricted to the designated area on the plaza. Electronic cigarettes fall under California's comprehensive smoke-free laws and are now banned in all the same places as traditional cigarettes.

Be scent-sensitive: Perfumes or scented lotions may cause discomfort to other patrons and may attract yellow jackets.

Picnicking: Food and beverages is welcome during the performance, but please be courteous to others. Unwrap all items before the performance begins or at intermission.

ENVIRONMENTAL STEWARDSHIP

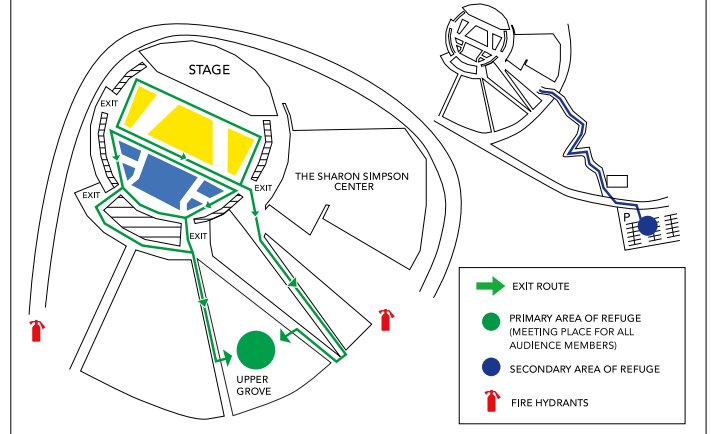
Our Land: The Bruns is located on the East Bay Municipal Utility District's watershed land. In agreeing to lease to the theater, EBMUD seeks to serve the public with a community facility while preserving the watershed with minimal disruption to the pastoral surroundings.

Recycling: Please use the labeled recycling bins to discard glass, aluminum, plastic, and paper; a portion of the proceeds from the value of our recycled materials is donated to area schools.

Solar: Cal Shakes is one of the largest solar-powered outdoor professional theaters in the country. The 144 260-watt panels and four 9000-watt inverters of our Turn Key 37.4 kilowatt DC solar electric system are designed to supply up to 98% of the power needs to the Bruns Amphitheater.

Living Roof: Like much of the Bruns Amphitheater grounds, the Sharon Simpson Center's living roof boasts native, drought-resistant plants.

EVACUATION PLAN



2018 COMPANY

Eric Ting ARTISTIC DIRECTOR Susie Falk MANAGING DIRECTOR

ARTISTIC COMPANY

Brendan Aanes, SOUND DESIGNER
Carlos Aguirre, ACTOR
Ulises Alcalá, COSTUME DESIGNER
Juan Amador, ACTOR
Naomi Arnst, COSTUME DESIGNER
Dede M. Ayite, COSTUME DESIGNER
Nina Ball, SCENIC DESIGNER
Natalie Barshow, COSTUME DESIGN ASSISTANT
Jessica Berman, VOCAL/DIALECT COACH
Aldo Billingslea, ACTOR
Hugo E Carbajal, ACTOR
Sol Castillo, ACTOR
Aysan Celik, ACTOR
Jiyoun Chang, LIGHTING DESIGNER
Michael Curry, ACTOR
Emilio Delgado, ACTOR
Sonia Fernandez, DRAMATURG
Brit Frazier, ACTOR
Safiya Fredericks, ACTOR
Lance Gardner, ACTOR
Nataki Garrett, DIRECTOR
Margo Hall, ACTOR
Camille Hayes, ASSISTANT DIRECTOR
Molly Holm, VOCAL COMPOSER, VOCAL ENSEMBLE DIRECTOR
Omozé Idehenre, ACTOR
Justine Law, SCENIC DESIGN ASSISTANT
Michele Apríña Leavy, ACTOR
Wen-Ling Liao, LIGHTING DESIGNER
Amy Lizardo, ACTOR
Michael Locher, SCENIC DESIGNER
Catherine Luedtke, ACTOR
Patrick Mahoney, ASSISTANT LIGHTING DESIGNER
Dave Maier, RESIDENT FIGHT DIRECTOR
Dena Martinez, CASTING CONSULTANT
David R Molina, COMPOSER/MUSIC DIRECTOR & SOUND DESIGNER
Pat Moran, ASSISTANT DIRECTOR
Jenny Nelson, ACTOR
J. Alphonse Nicholson, ACTOR
Sarita Ocoñ, ACTOR
Anna Oliver, COSTUME DESIGNER
Xavier Pierce, LIGHTING DESIGNER
Josh Pollock, ACTOR
Gianna DiGregorio Rivera, ACTOR
T Carlis Roberts, SOUND DESIGNER
Eduardo Robledo, COMPOSER/MUSIC DIRECTOR
Jake Rodriguez, SOUND DESIGNER
Avi Roque, ACTOR
Stacy Ross, ACTOR
Lana Russell, ASSISTANT DIRECTOR
Marie Sadd, ACTOR
KJ Sanchez, DIRECTOR
Danny Scheie, ACTOR
Erika Chong Shuch, MOVEMENT CHOREOGRAPHER
Annie Smart, SCENIC DESIGNER
Octavio Solis, PLAYWRIGHT
Michael Gene Sullivan, ACTOR
Jomar Tagatac, ACTOR
Victor Talmadge, ACTOR
Lamont Thompson, ACTOR
Eric Ting, DIRECTOR
Linda Tillery, VOCAL COMPOSER, MUSIC DIRECTOR
Dawn L. Troupe, ACTOR
Alexandra Van De Poel, ACTOR

Cristhian Ayvar, Geoffrey Colton, Laura Espino, Linda Girón, London Hill, Clara Kamunde, Michelle Navarrete, Grace Ng, Jennifer Vega, UNDERSTUDIES

TEACHING ARTISTS

Heidi Abbott, Amelia Adams, Carlos Aguirre, Andy Alabran, Tierra Allen, April Ballesteros, Michael Barr, Jessica Bates, Gabby Battista, Amy Bobeda, Morgan Jade Booker, Ron Campbell, Nancy Carlin, Elizabeth Carter, Rebecca Castelli, Michael Cavanaugh, Naya Chang, Scott Coopwood, Tristan Cunningham, Michael Curry, Nara Dahlbacka, Kelsey Dickman, Jacquie Duckworth, Justin DuPuis, Lisa Evans, Caitlin Evenson, Amber Flame, Stephanie Ann Foster, Britney Frazier, Gary Grossman, Susan-Jane Harrison, Margaret Grace Hee, Mary Cait Hogan, Rei Jackler, Brett Jones, Donald Lacy, Thessaly Lerner, Amy Lizardo, Dave Maier, Laura Marlin, Nick Medina, Erin Merritt, Theresa Miller, Susan Morgan, Areyla Moss-Maquire, Lillian Myers, Carla Pantoja, Sologne Patterson, Susan Pfeffer, Emily Radosevich, Vanessa Ramos, Belgica Rodriguez, Stacy Ross, Patrick Russell, Dan Saski, Lindsey Schmeltzer, Anna Schneiderman, Sydney Schwindt, Michael Shipley, Anna Smith, Lauren Spencer, Teddy Spencer, Jacinta Sutphin, Tina Taylor, Cat Thompson, Trish Tillman, Simon Trumble, Maryssa Wanlass, Valerie Weak, Ginny Wehrmeister, Alison Whismore, Michael Ray Wisely, Wendy Wisely, Phil Wong, Elena Wright, Kat Zdan

ARTISTIC

SK Kerastas, ARTISTIC PRODUCER
LeeAnn Dowd, ARTISTIC ASSOCIATE & CASTING COORDINATOR
Camille Hayes, ARTISTIC ASSOCIATE
Philippa Kelly, RESIDENT DRAMATURG
Dave Maier, RESIDENT FIGHT DIRECTOR

ARTISTIC ENGAGEMENT

Tierra Allen, ARTISTIC ENGAGEMENT MANAGER
Ray Stubblefield-Tave, ARTISTIC ENGAGEMENT ASSOCIATE

ARTISTIC LEARNING

Clive Worsley, DIRECTOR OF ARTISTIC LEARNING
Emily Radosevich, ARTISTIC LEARNING ASSOCIATE
Sologne Patterson, CONSERVATORY COORDINATOR
April Ballesteros, ASSISTANT CONSERVATORY COORDINATOR

PRODUCTION

Jamila Cobham, PRODUCTION MANAGER
Camille Rohrich, ASSISTANT PRODUCTION MANAGER
Orly Raveh, Grace Ortega, PROMPTER/TECH SUPPORT

STAGE MANAGEMENT

Laxmi Kumaran, PRODUCTION STAGE MANAGER
Deirdre Rose Holland, Cheryle Honerlah, Laxmi Kumaran, Charles M. Turner III, STAGE MANAGERS
Sara Sparks, Megan McClintock, Cheryle Honerlah, ASSISTANT STAGE MANAGERS
Julia Formanek, Annette Koehn, PRODUCTION ASSISTANTS
Remy K. Lierz, Eliza Mascoll, Katherine Miller, Tyler Miller, Hitomi Shinohara, STAGE MANAGEMENT APPRENTICES

SCENERY/SCENIC ART

Steven Schmidt, TECHNICAL DIRECTOR
Heidi Voelker, ASSISTANT TECHNICAL DIRECTOR
Anya Kazimierski, SCENIC CHARGE ARTIST
Charlotte Wheeler, SHOP FOREMAN
Sam Sheldon, MASTER CARPENTER
Tenaya Raives, CARPENTER
McKenzie Perin, SHOP ASSISTANT
Ian Corcoran, Laura DeVeber, Timothy Goble, James Henderson, Dara Ly, Nikolas Mikkelsen, Heinz Strunk, Baz Wenger, SCENIC OVERHIRE
Lassen Hines, Chris Jee, Zoë Gopnik-McManus, Tatiana Ray, PAINT OVERHIRE

ELECTRICS

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Miranda Waldron, ASSISTANT MASTER ELECTRICIAN
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SOUND

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Chris Lossius, MIXER
Alexander Pieb, Mari Nagao, A2S

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Jessa Dunlap, COSTUME ADMINISTRATOR
Kitty Wilson, CUTTER/DRAPER
Tasa Gleason, FIRST HAND
Linda Ely, Kyo Yohena, STITCHERS
Suzanne Ryan, VOLUNTEER STITCHER
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Cozette Aviles, Kaz Valtchev, ASSISTANT HOUSE MANAGERS
Ethan Bartley, Tess Berger, Stephanie Hambright, Patricia Kelley, Carson King, Abigail Lee, Carol Marshall, Shantal Stratton, Evan Streshinsky, Sadie Tomlinson, HOUSE ASSOCIATES

All listings current as of June 25, 2018.

PRODUCTION PROGRAM

Volume 27, No. 2
Den Legaspi, ART DIRECTOR
Alicia Coombes, EDITOR-IN-CHIEF
Eric Ting, EDITOR
Susie Falk, EDITOR

THE WAR OF THE ROSES

from William Shakespeare's
HENRY VI TRILOGY & RICHARD III
directed by Eric Ting



AUG 23 - SEP 9

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Michael Tilson Thomas
Conductor, Educator and Composer

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