

MAY 2019

MAY 22 - JUN 16  
by William Shakespeare  
directed by Tyne Rafaeli

# A MIDSUMMER NIGHT'S DREAM

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## Encore Spotlight: Your backstage pass to each performance.

[encorespotlight.com](http://encorespotlight.com)

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Dear friends,

When I was about to start kindergarten, my parents—both immigrants from China—decided the best way for me to learn English was to stop speaking to me in Chinese, full stop. I suspect that was a rough transition for the three of us. It meant I'd come to associate language with thirst and tantrum and need and hunger. I grew voracious

for words and their capacity to make sense of the world. Comics, novels, newspapers, encyclopedias; the mystery of an unrecognized word was like some Schrödinger's Cat or puzzle to be untangled. I think of Elizabethan audiences hearing Shakespeare's plays for the very first time, hearing that language, those words (sometimes for the very first time), and it's not hard to recognize the addictive thrum that must have enthralled them.

At Cal Shakes, we see old stories as something to be discovered anew. And director Tyne Rafaeli represents the best of us. In her hands and the hands of this extraordinary cast and creative team, this story of four young lovers venturing forth into the smoke-filled shadows of a natural world gone mad becomes bracingly, urgently new. And whether you're hearing these words for the first or the tenth time, I hope you'll hear them as you never have before. It's how we come to see ourselves again and again, no matter where we've come from, no matter who we are, in such timeless narratives.

*A Midsummer Night's Dream* was my very first introduction to Shakespeare. It was an amateur company, more rude mechanical than accomplished thespian; but the memory of that production in a park under a tree, a valley unfolding just beyond, saffron tulle and face paint and colored hair and wooden sword and papier-mâché donkey's head and the intoxicating smell of pine—it turned that language into something electric, indelible, like a punch to the gut, like the very first kiss.

At Cal Shakes, we see old stories as something to be discovered anew...and whether you're hearing these words for the first or the tenth time, I hope you'll hear them as you never have before.

Enjoy the show!

Eric Ting



Hello friends!

I've been a Cal Shakes board member since 2008, and just stepped into the role of Board President a few months ago. What a wonderful time to be a part of this company.



We're thinking a lot about what it means "To Be Cal Shakes" around here.

Different things resonate with different people, of course—some of you simply love coming to see plays here at the Bruns. Many people I've spoken to have been really excited by the New Classics Initiative, which over time will expand what we think of as "classic" (by the way, see page 25 to learn about the continuing lives of Marcus Gardley's *black odyssey* and Octavio Solis' *Quixote Nuevo*!) I often hear from people who are inspired by our work with local students, residencies, camps, and matinees that make a huge difference in kids' lives—including those of my own.

Here are two "little things" that I'm most proud of that I think also illustrate what it means To Be Cal Shakes. One is that our scene shop operates year-round, so we can keep more of our employees after the summer is over. And we've worked hard to replace low-stipend internships with entry-level positions that pay \$15 an hour so that more people can apply for the jobs. That's not easy for us to do, because we don't have a lot of extra resources, but we make it work because it opens our opportunities up to a broader community. In the future, I'm excited about our plans to grow into sustainability and to expand our programming. We'll have much more to share about that in the coming years, as we work our way to our 50th anniversary.

For me, To Be Cal Shakes is to be part of a community, from the much smaller Cal Shakes family of staff, board, and artists that branches out into the larger community... and to you. Welcome to the family reunion.

Have a great time,

Kate Stechschulte

P.S. Very soon we will be welcoming the newest member of the Cal Shakes community—our incoming Managing Director!



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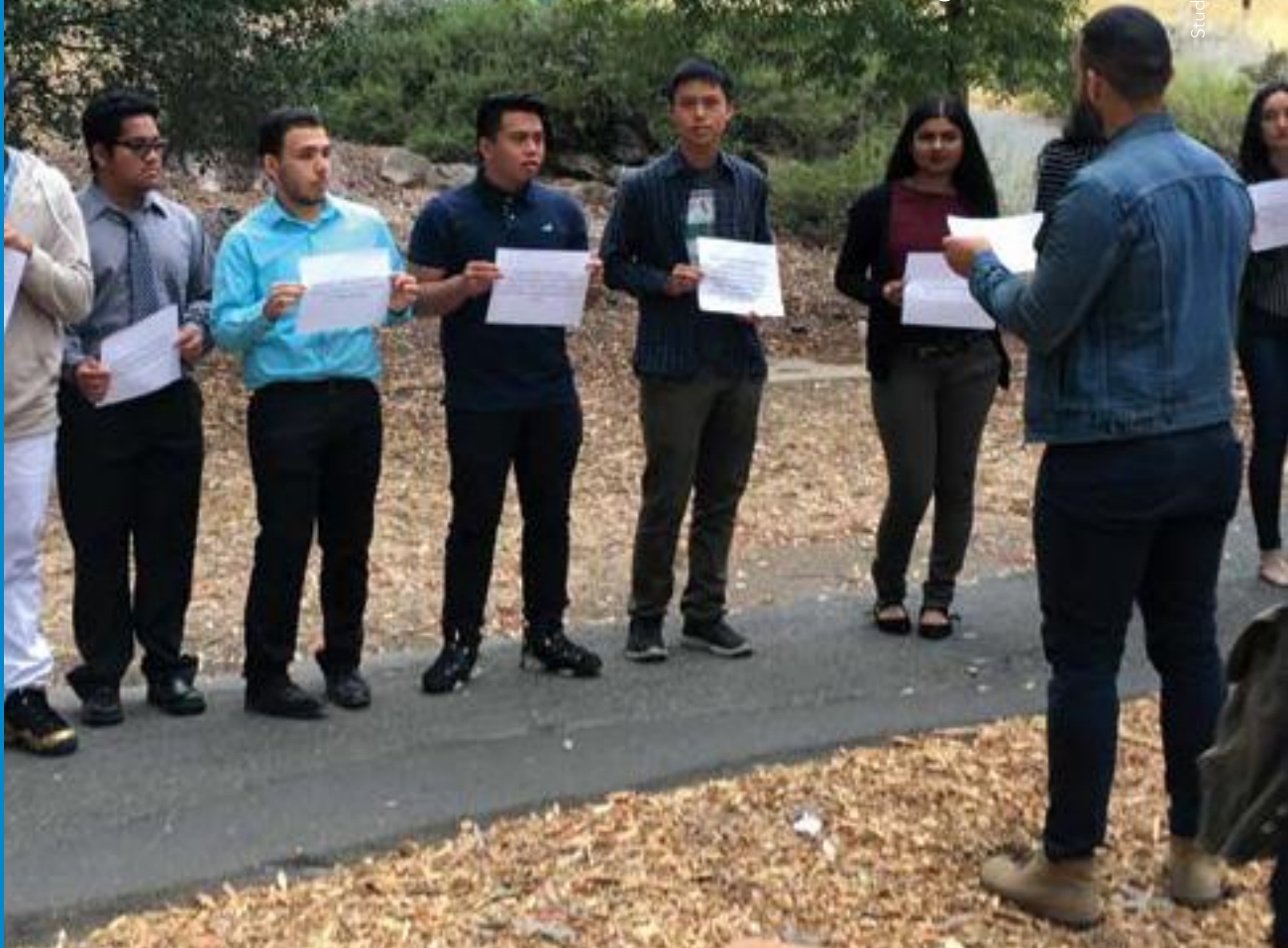
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# POSTSCRIPT: BLACK ODYSSEY TEACHING SUMMIT

**“We had a blast. Most importantly, *black odyssey* was the catalyst for one of my class productions. Students created their own show incorporating dialogue and music while addressing current social issues.”**

—Asedo Wilson, Richmond High School



Students at a *black odyssey* matinee; photo by Jay Yamada.

As we worked to re-mount our production of Marcus Gardley's *black odyssey* last season, our Artistic Learning and Artistic Engagement departments collaborated to convene a summit of nine Black teaching artists, actors, and activists. The Summit worked to design and implement a special curriculum for local middle and high school students to further explore the themes in this remarkable piece of theater, and create their own work in response to what resonated the most for them.

Visit our **freshly updated website at [calshakes.org](http://calshakes.org)** to learn more about our Artistic Learning and Engagement programs. To support work like this, text SHAKES to 71777!



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Director Tyne Rafaeli, photo by Zhanara Baisalova.

“Everyone is represented in this play: the working person, princes and princesses, the gods. What happens when that power structure is inverted? That inversion, that blowing apart of hierarchy, of binary ideas—be it men and women, be it rich or poor, be they powerful and powerless, god and human, and perhaps most acutely right now, the natural world versus the made world—those ideas are **explored and blown apart and muddied in a way that is deeply liberating.**”

— TYNE RAFAELI, Director





CAL SHAKES  
**SLAM**



# MID SUM MER



This May, we held our first-ever Digital Poetry Slam, hosted by Claudia Alick, producer of Calling Up!, a social justice Transmedia company, national theater leader, and local poet. You can check out the winning poets at [calshakes.org/SLAM](http://calshakes.org/SLAM).

“The Bay Area has one of the most active, talented, and prolific poetry communities in our country—addressing the ever-present issues of life, love, grief, jealousy, magic, and mystery that Shakespeare’s poetic voice also addresses so well. What better way to engage our community than with our production of *A Midsummer Night’s Dream*?”

— CLAUDIA **ALICK**, Midsummer SLAM Emcee

To learn more, visit [calshakes.org/SLAM](http://calshakes.org/SLAM).



“The Fairies remind me of stories my mother used to tell me of the Icelandic Huldufólk (‘hidden ones’).

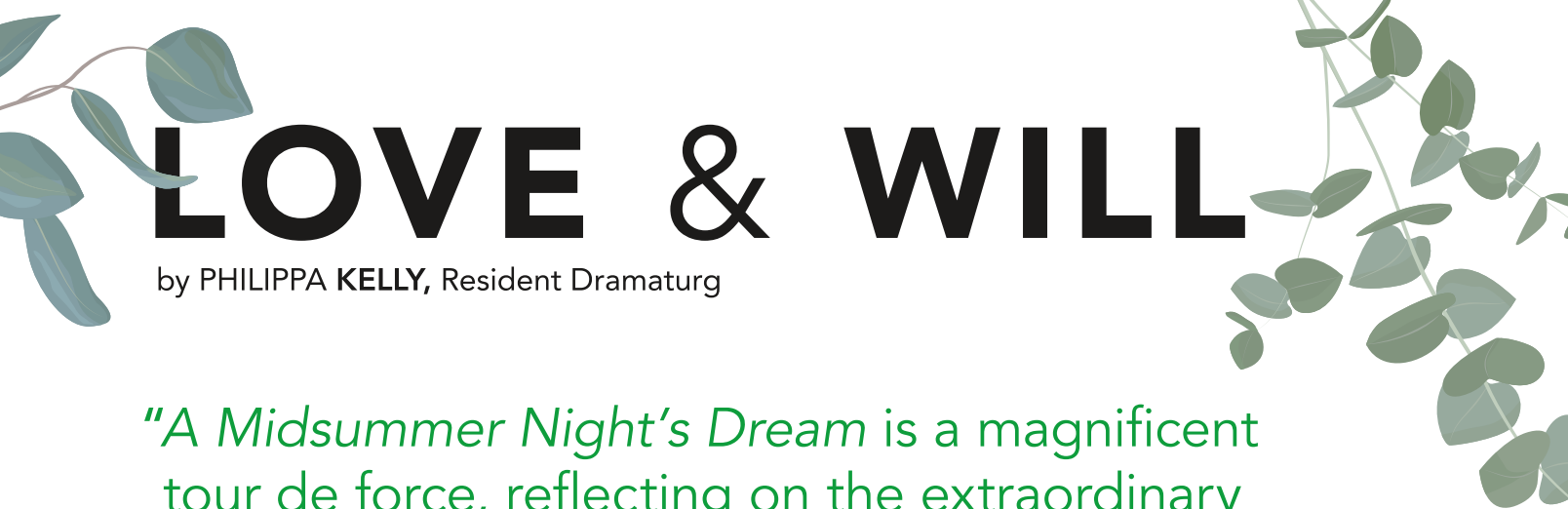
**They are the aspect of ourselves we keep hidden from the world; the impulses, joy, and desire that we feel incapable accessing as “normal” human beings.**



We wanted to imagine the fairies as if they had aged for thousands of years far away from civilization’s norms of behavior, gender, and sexuality. Drawing on the French clowning tradition of bouffon inspired us to find forms that could express the adult humor of physical pleasure in a way that was safe to share with children.”


— ÁSTA HOSTETTER, Costume Designer

See Ásta’s Huldufólk tale and more about Bouffon at [calshakes.org/blog](http://calshakes.org/blog).



# LOVE & WILL


by PHILIPPA KELLY, Resident Dramaturg



*"A Midsummer Night's Dream* is a magnificent tour de force, reflecting on the extraordinary ways in which women struggle with social constraints. **Do women need a dose of magic in order to help overcome the shortcomings of fathers and lovers?"**

At about the age of 26 or 27, as he began writing *A Midsummer Night's Dream*, Shakespeare was already a father of three. Hamnet, a twin, would die in 1596 of a fever, and Shakespeare, left with two daughters, would for the rest of his life favor Susannah, his first-born. Judith, the remaining twin, like many a lesser-loved daughter, would continue to displease her father, marrying late and unsuitably, and suffering the hardship and ignominy of being partially disinherited at her father's death.

This life-long paternal inequity might seem surprising considering that *Midsummer* was written so early in Shakespeare's career as both father and dramatist. The play displays a keen sense of the injustices doled out by gender bias: as it opens you'll see young Hermia faced not just with opposition from her father, Egeus, as to her choice of suitor, but with his stunning call for punishment: not content with contemporary customs deployed by fathers to curtail their daughter's disobedience (disinheritance and dowry-deprivation, public shaming), Egeus requests the revival of an "ancient law" that aligns him with some of the world's most repressively patriarchal regimes.





Shakespeare would go on to write many plays that hinge on a father's perversely severe reaction to a daughter's disobedience: it's clear that this theme preoccupied the playwright, as repeatedly (even obsessively) throughout his 20-year writing career, he explored the trauma arising from a father's unreasonable preference, or from a father's unwillingness to let go. It made for thematically arresting drama, since in this era a girl was paternal property until her marriage, and the laws of both church and state gave her father the right to choose her husband. A father's selection of bridegroom was in effect the most far-reaching choice he'd ever make on his daughter's behalf. Yet given how profoundly Shakespeare delved into the flaws and follies of paternal control, it is remarkable that he himself exercised gendered willfulness right up until his death—his final will exemplifies the lengths to which he was willing to go to prefer one daughter above the other and to deny his wife an inheritance, leaving her only with his "second best bed."

This paradox renders Shakespeare himself as much of a puzzle as the characters he created—and why should we be surprised at the artist's use of his playwrighting vehicle to plumb the depths and contraries of human nature, including his own? You'll note that *Midsummer* begins with a female warrior, Hippolyta, captured by Theseus, and brought to Athens as a prize for his wedding bed. But Hippolyta is not the only warrior in this play: the two young women, Hermia and Helena, put up a ferocious battle with the customs and mores that constrain them, both of them braving different kinds of death to do so. Because this is a comedy, nobody dies, of course, and the play will end with a multiple-wedding celebration. But the courage, creativity and resourcefulness that these young women show—in marked contrast to their lovers, both of whom require an artificial "juicing up" via a fairy-given magic potion in order to make any change at all—suggests Shakespeare's admiration for these fabulously intelligent and witty young women, whose disobedience he would never have tolerated quietly in his own household.

(continued on page 19)

CALIFORNIA **SHAKESPEARE** THEATER

ERIC TING Artistic Director

TIRZAH TYLER Interim Managing Director

May 22 - June 16

Written by WILLIAM SHAKESPEARE

Directed by TYNE RAFAELI

# A MIDSUMMER NIGHT'S DREAM

**Nina Ball**  
Scenic Designer

**Ásta Bennie Hostetter**  
Costume Designer

**Jiyoun Chang**  
Lighting Designer

**T. Carlis Roberts**  
Sound Designer

**Philippa Kelly**  
Resident Dramaturg

**Dave Maier**  
Fight Director

**Rami Margron**  
Movement  
Choreographer

**Jessica Berman**  
Vocal/Text Coach

**Cheryle Honerlah\***  
Stage Manager

**Mark Seward\***  
Assistant Stage Manager

PRESENTERS

Ellen & Joffa Dale, Jean Simpson, Sharon Simpson, Kate Stechschulte & David Cost Jr., Jay Yamada

EXECUTIVE PRODUCERS

Cristina, Marc & Gabriella Bensadoun, Tish & Steve Harwood, Ray Lifchez, Shelly Osborne & Steve Tirrell

PRESENTING PARTNERS



SEASON PARTNERS



SEASON UNDERWRITERS







**Anthony Fusco\***  
Egeus, Quince,  
ensemble



**Jerrie Johnson\***  
Titania, Hippolyta,  
ensemble



**Kevin Kemp\***  
Demetrius, ensemble



**Robyn Kerr\***  
Puck, ensemble



**Dean Linnard\***  
Lysander, Flute,  
ensemble



**Rami Margron\***  
Oberon, Theseus,  
ensemble



**Jenny Nelson\***  
Hermia, Starveling,  
ensemble



**Amber Chardae  
Robinson\***  
Snout, ensemble



**Marcel Spears\***  
Bottom, ensemble



**Annie Worden\***  
Helena, Snug, ensemble

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

## SETTING

The city and court of Athens; the nearby forest and court of Fairies.

## SYNOPSIS

Hermia, who wants to marry Lysander, responds to her father's demand that she instead marry Demetrius by escaping into the forest with Lysander. Hermia's friend Helena is in love with Demetrius, who wants nothing to do with her. After telling him about the lovers' escape, Hermia follows Demetrius and the other pair into the woods.

Meanwhile, a troupe of Mechanicals gather in the forest to rehearse a play while Oberon, king of the fairies, and his queen, Titania, are at odds with each other. Oberon calls upon the sprite Puck to aid him by finding a flower whose juice, placed in the eyes, causes the person to fall in love with the first person they see upon waking. Puck's wayward use of the flower-juice creates chaos and blurs the lines of fantasy, reality, consent, and boundaries between the fairy queen, the leader of the mechanicals, and the lovers.

# COMPANY BIOGRAPHIES

## TYNE RAFAELI

(*Director*) Tyne Rafaeli is a British-American Director based in New York. She directs classics, new plays, and musicals in London and the US. Recent productions include *Measure for Measure* (Cal Shakes / Santa Cruz Shakespeare); *Usual Girls* by Ming Peiffer at Roundabout Theatre Company and *I Was Most Alive With You* by Craig Lucas at Playwright's Horizons. Her work has also been seen at: The Geffen Playhouse, Playwright's Realm, Classic Stage Company, The Atlantic Theatre, Williamstown Theatre Festival, New York Stage & Film, Two River, PlayMakers Rep, Goodspeed, Juilliard, Great Lakes Shakespeare, American Players Theater, Idaho Shakespeare Festival and the O'Neill Playwright's Conference among others. Tyne is a 2016-18 Time Warner Directing Fellow at the Women's Project Theatre and received the 2014 SDC Sir John Gielgud Fellowship for Classic Direction. She trained at the Guildhall School of Music and Drama in London and Columbia University.

## ACTING COMPANY

### ANTHONY FUSCO

(*Egeus, Quince, ensemble*) Anthony Fusco has performed at Cal Shakes in *You Never Can Tell*, *Much Ado About Nothing*, *Pygmalion*, *Blithe Spirit*, *Candida*, *King Lear*, *The Importance of Being Earnest*, *The Tempest*, and *Arms and the Man*, among others. He's an Associate Artist with A.C.T. in San Francisco, appearing in more than 40 productions there. Favorites include *Ah, Wilderness*, *Love & Information*, *Dead Metaphor*, *The Homecoming*, and his annual performance as Ebenezer Scrooge. Bay Area audiences may have seen Anthony's work at SF Playhouse (*The Christians*, *Born Yesterday*), Marin Theatre Company (*Marjorie Prime*), Berkeley Repertory Theatre (*Vanya and Sonia and Masha and Spike* and *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*) and the Magic Theater (*Sister Play*). [www.anthonnyfusco.actor](http://www.anthonnyfusco.actor)

### JERRIE JOHNSON

(*Titania, Hippolyta, ensemble*) Jerrie Johnson (she/they) is an actor, poet, and arts activist from Philadelphia, Pennsylvania. She is excited to be making her Cal Shakes debut in *A Midsummer Night's Dream*. Johnson is a recent graduate of the American Conservatory Theater's MFA program's class of 2019, where she has been seen as Olga in *Three Sisters* at the Strand, The Slave Leader in *The Bacchae* of Euripides, Olivia in A.C.T.'s *Will on Wheels* production of *Twelfth Night*, and many more. Her other regional credits include *A Christmas Carol*/Belle (A.C.T.); *Airness*/The Nina and *As You Like It*/Phoebe and Celia (Chautauqua Theater Company). Johnson has also written a one-woman show called *The Crooked Room*, which is being produced by BATCO, and will premiere during the 2019 National Queer Arts Festival. Showings will take place at the AAACC, June 28th and 29th. Follow her journey on Instagram: @thejerriejohnson

### KEVIN KEMP

(*Demetrius, ensemble*) Kevin (he/him) is delighted to be performing with California Shakespeare Theatre. He has a deep love for the classics, and his past credits include: *Much Ado About Nothing*, *Twelfth Night*, *Macbeth*, *Hamlet*, *Romeo and Juliet*, *Everyman*, and *Oedipus*. Kevin has been fortunate to work in theatre and screen across Europe, India, the UK, and the US. His last appearances in the Bay Area were at Aurora Theatre, as Jeff in *Dry Powder* and as Pastor Jay in *Luna Gale*. Kevin's film work includes *Surrender Heaven*, which was selected for Cannes 2018, and *Roomates*, which won him Best Supporting Actor at the 2019 LA International Film Festival. When not acting, Kevin choreographs stage combat and has studied swordplay at Shakespeare's Globe in London. [www.kevinkemp.co.uk](http://www.kevinkemp.co.uk)

### ROBYN KERR

(*Puck, ensemble*) Robyn Kerr (she/her) is a Jamaican Scottish actress now living and working in the US. Theater includes: *Pride and Prejudice* (Syracuse Stage), *The Heart of Robin Hood & Rip Van Winkle* (Hudson Valley Shakespeare Festival), *The Curious Incident of the Dog in the Night-Time* (National Theatre, Broadway National Tour), *Knives in Hens* (The Shop, 59E59 Theater), *Love's Labour's Lost* (Great Lakes Theater), *Dark Vanilla Jungle* (The Shop, Here Arts). Television: "Murphy's Law" (ITV), "Casualty" (BBC), "MI5" (BBC). Film: *Stud Life*, *Scoop*, *Hank* and *Asha*. Training: Royal Scottish Academy of Music and Drama. Robyn is thrilled to be joining this wonderful cast, creative team, crew and community at Cal Shakes for the first time! "Thank you Djordje for supporting and following me all across America."

### DEAN LINNARD

(*Lysander, Flute, ensemble*) Dean Linnard (he/him) is a bicoastal actor and teaching artist. Bay Area credits include: *Twelfth Night*, *The Three Musketeers*, *Love's Labour's Lost* (Marin Shakespeare Company); *Hand to God*, *Sex with Strangers*, *Bad Jews* (Left Edge Theatre), for which he won a Theatre Bay Area Award. Regional credits: *The Tempest*, *The Winter's Tale*, *Romeo and Juliet*, *The Taming of the Shrew* (Vermont Shakespeare Festival); *A Midsummer Night's Dream* (Shakespeare Theatre of New Jersey); the National Tour of *The Lightning Thief*. New York credits: *Museum Hack* (Metropolitan Museum of Art), *Time Temple* (Guggenheim Museum). Dean returns to Cal Shakes later this season in *The Good Person of Szechwan*. Training: BFA from NYU Tisch, Stella Adler Studio, RADA. [DeanLinnard.com](http://DeanLinnard.com). "This one is for Mom, Dad, and Travis."

### RAMI MARGRON

(*Oberon, Theseus, ensemble*) Rami Margron (they/them) is delighted to be back at the Bruns after relocating to NYC 2½ years ago. At Cal Shakes: *Much Ado About Nothing* (Borachio, Margaret, Friar), *Twelfth Night* (Orsino), *Lady Windermere's Fan* (Plimdale, Agatha, Rosalie),

*Restoration Comedy* (Ensemble). Recent appearances include *Angels in America* (Actors Theatre of Louisville), *The Tempest* (Pittsburgh Public Theater), *Love's Labour's Lost* (Shake and Bake, NYC), *Angry Young Man* (Urban Stages in NYC and Guild Hall in East Hampton), *Macbeth* (Berkeley Rep), *Antigonick* (Shotgun Players.) Film: *AI B. and the Concrete Jungle*, *Burn County*, *Messina High*, *Love AnyWay*. T.V.: "FBI", "Bull". Margron has studied over 20 styles of dance and movement in the U.S. and abroad. They perform with African-Diaspora dance companies on both coasts.

### JENNY NELSON

(*Hermia, Starveling, ensemble*) Jenny (she/her) is thrilled to return to the Bruns after making her Cal Shakes debut last season in *Everybody*. This past year she has worked with *Killing My Lobster*, *The Ground Floor*, *Young Writers of Color Collective*, and *Playground SF*. Regional theatre credits include: *Everybody/Somebody* (Cal Shakes); *Office Hour/Gina U/S* and *Metamorphoses/Myrrha U/S* (Berkeley Rep); *Sense and Sensibility*/Anne Steele (PCPA). She holds a B.A. in Theatre from Cal Poly State University, San Luis Obispo and is a graduate of PCPA Pacific Conservatory Theatre's two-year acting program as well as Chicago's The Second City Comedy Studies Program. In the fall, she will be joining the Brown/Trinity Rep MFA Acting class of 2022. [JennyAnNelson.com](http://JennyAnNelson.com)

### AMBER CHARDAE ROBINSON

(*Snout, ensemble*) Amber Chardae Robinson was born and raised in Port Arthur, Texas. Amber is proud graduate of Prairie View A&M University (B.A. Theatre 2012) and Columbia University (M.F.A. Acting 2015). Recent Film credits include: *STUBER* (20th Century Fox), *Always A Bridesmaid, Hell On Wheels*, *If Not Now, When?* Theatre credits Include: *Comedy Of Errors*, *A Midsummer Night's Dream*, *Light, Fen* (Classic Stage Company). Amber dedicates this performance in honor of her mother Chere Lynette Sanders.

### MARCEL SPEARS

(*Bottom, ensemble*) Marcel (he/him) is an LA-based actor and writer from New Orleans. He was awarded Classic Stage Company's Rosemarie Tichler Fund Grant in 2015 for his role as 'Bottom' in The Young Company's Production of *A Midsummer Night's Dream* directed by Tyne Rafaeli. His most recent theater credits include *Ironbound* (Geffen), *Othello* (Classic Stage Company), *Judy*, written by Max Posner, and *Ma Rainey's Black Bottom*, directed by Ruben Santiago-Hudson. Marcel also stars in CBS' new comedy "The Neighborhood". He holds an MFA in Acting from Columbia University.

### ANNIE WORDEN

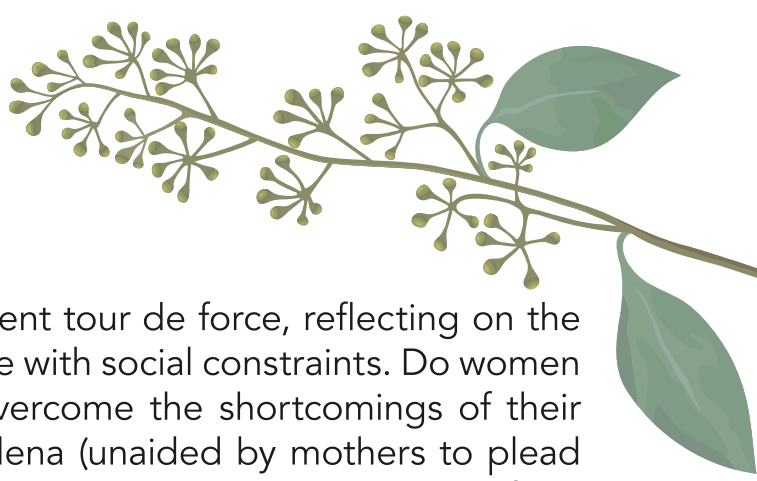
(*Helena, Snug, ensemble*) Annie Worden (she/her) Off Broadway: *House of Gold* (Rattlestick Playwrights Theater), *The Vagina Monologues* (Cherry Lane) Regional: *Ironbound* (Geffen Playhouse), *Measure For Measure* (California





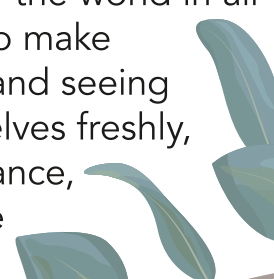
# LOVE & WILL (continued)

by Resident Dramaturg Philippa Kelly



*A Midsummer Night's Dream* is a magnificent tour de force, reflecting on the extraordinary ways in which women struggle with social constraints. Do women need a dose of magic in order to help overcome the shortcomings of their fathers and lovers? Would Hermia and Helena (unaided by mothers to plead their cause) be able to set their worlds to rights without the intervention of the fairies' magic potion? One might well ask a similar question today, as in 2019 we reflect on our political world and the extraordinary power displayed by women in the face of a public media eager to prove them too old or inauthentic or unprepared. Perhaps we need a national love juice to reveal our strong women in their true light? What if everyone could go to sleep and awaken—as do the mortals in *Midsummer*—to see the world's women anew, to recognize their power, and to give them their due?

While Shakespeare might provoke us to think about injustices in his world and ours, this play, at every step, honors the power of imagination, itself a kind of magic capable of transcending the barriers imposed by those who would wish to constrain and exclude. If *Midsummer* is about constraint, it's also about the flights made possible through art that can outlive the limits of patriarchy and even of mortality itself. And the theme of imagination also invites us to reflect on the mad inconsistencies that keep human beings at odds or even at war with each other: the battles between the Greeks and the Amazons that form the backstory to the play are echoed in the battle between a father and his daughter, the war between a fairy king and queen, between two young women whom society has set at odds with their dreams of the future and their dreams of who (as "twinned cherries on a single stalk") they "were" together in their past. And in the hilarious play-within-a-play staged by a group of woodsmen, at which the upper-class characters sit before a wedding feast, their tolerant laughter could turn to chagrin if they were to recognize (as we may do!) in the "heavy-handed" rendition of *Pyramus and Thisbe* the yearning, rage, regret and mourning that they have just themselves indulged in. Such primal emotions are the very same ones that people have wrestled with all over the world in all times and places. The power of the imagination is the power to make leaps of recognition, alighting on the circumstances of others and seeing that we, too, might easily belong there—and to embody ourselves freshly, to create for ourselves a stage, each one of us, on which we dance, strut, fret, and yes, sing, in glorious musical accord, for a space of three hours that, in its own way, also lasts a lifetime.



Shakespeare Theater), *The Taming of the Shrew* (Shakespeare Festival of St. Louis), *Twelfth Night, Cabaret* (Trinity Rep), *Family Butchers* (Magic Theatre), *The Princess and the Pea* (Shakespeare Santa Cruz). Film: *Infected* (with Michael Madsen and William Forsythe). MFA Brown/Trinity. Founder of the arts-based non profit, Stories 4 Strength ([www.stories4strength.org](http://www.stories4strength.org))

## CREATIVE TEAM

### NINA BALL

*(Scenic Designer)* Nina's (she/her) designs have been seen here at Cal Shakes (*The War of the Roses, As You Like It, Othello, Twelfth Night, A Comedy of Errors, A Midsummer Night's Dream*) Her work has also been seen at the Oregon Shakespeare Festival, American Conservatory Theater, Aurora Theatre Company, Shotgun Players, San Francisco Playhouse, The Cutting Ball Theater, Z Space, Center Repertory Company, Marin Theatre Company, San Jose Repertory Theatre, and Santa Cruz Shakespeare, among others. Recent honors include TBA Awards for *The Nether* (SF Playhouse) and *Blasted* (Shotgun Players), SFBATCC Awards for *An Entomologist's Love Story, My Fair Lady* (SF Playhouse) and *Metamorphosis* (Aurora) among others. Nina is a company member at Shotgun Players. She also works as a production designer in film and television. Current and upcoming productions include *Hairspray* (Oregon Shakespeare Festival), *Vinegar Tom* (Shotgun), *Top Girls* (A.C.T). [ninaball.com](http://ninaball.com)

### ÁSTA BENNIE HOSTETTER

*(Costume Designer)* NYC: *Mrs. Murrays Menagerie* (Mad Ones), *Usual Girls* (Roundabout Underground), *Dance Nation* (Playwrights Horizon), *Bobbie Clearly* (Roundabout Underground), *The Lucky Ones* (Ars Nova). *Miles for Mary* (Playwrights Horizon), *Porto* (WP Theater), *The Wolves* (Lincoln Center), *The Rape of The Sabine Women....* (Playwrights Realm), *Fulfillment Center* (MTC), *John* (Signature), *Men on Boats* (Playwrights Horizons), *The Terrifying* (Abrons Arts Center), *10 out of 12, Generations* (Soho Rep) *Regional: Curious Incident of the Dog in the Night* (KCrep), *El Coqui Espectacular* (Two River), *The Mystery of Love and Sex* (Signature Theatre) Member of minor theater, Target Margin Theater, The Mad Ones

### JIYOUN CHANG

*(Lighting Designer)* Jiyouon's (she/her) work was last seen at Cal Shakes in *The War of the Roses*. She collaborated with Eric Ting on *An Octoroon* at Berkeley Rep. New York credits: *Marys Seacole, Plot Points in Our Sexual Development, brownsville song* (LCT3), *Slave Play, Sojourners, Her Portmanteau* (NYTW), *Something Clean, Too Heavy For Your Pocket, Ugly Lies The Bone* (Roundabout), *Our Country* (Under the Radar), *Relevant* (MCC), *Sleep, Goldberg's Variation* (BAM Next Wave), *The Dance and the Railroad* (Signature), *T.1912, Peter and the Wolf* (Guggenheim). Other credits: Berkeley Rep, Guthrie, The Old Globe, OSF. TBA Nomination. OBIE Award. Yale School of Drama. [Jiyouchang.com](http://Jiyouchang.com)

### T. CARLIS ROBERTS

*(Sound Designer)* T. Carlis Roberts (they/them or he/him) is an artist and scholar based in Oakland. As a composer and designer, they have worked around the country at theaters including Steppenwolf Theatre Company, Woolly Mammoth Theatre Company, About Face Theatre, San Jose Rep, and American Theater Company. T leads the queer retro band The Singing Bois and has performed with other artists including Las Bomberas de la Bahía, Afia Walking Tree, The Crane and the Crow, Desde Cero, and the Spirituals Project Choir. They can be heard on multiple recordings as a songwriter, percussionist, and vocalist. T is currently Associate Professor of Music at UC Berkeley. [www.tcarlisroberts.com](http://www.tcarlisroberts.com).

### DAVE MAIER

*(Fight Director; he/him)* 2019 marks Dave's 14th 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 Co. and Shotgun Players. He has won several awards including the 2018 Theatre Bay Area award for outstanding fight choreography for his work on *Quixote Nuevo* at Cal Shakes. Dave is recognized as a Master Fight Director and Senior Instructor with Dueling Arts International and he teaches combat related courses at San Francisco Conservatory of Music, St. Mary's College of California and Berkeley Rep School of Theatre.

### JESSICA BERMAN

*(Vocal/Text Coach)* Jessica Berman (she/her) is a dialect, voice, and text coach. She returns to Cal Shakes after working on *The War of the Roses* last season, and *Fences* in 2016. Recent dialect and vocal coaching credits include: *Paradise Square: A New Musical, Angels in America*, and *What the Constitution Means to Me* (Berkeley Rep), *An American in Paris* (North American Tour), *In Old Age, The Eva Trilogy*, and *Sojourners* (Magic Theatre), and *Oslo, The Wickhams: Christmas at Pemberley*, and *Shakespeare in Love* (Marin Theatre Company). Jessica teaches at U.C. Berkeley, A.C.T. (STC and SF Semester), and Academy of Art University. She holds an M.A. from the Birmingham School of Acting, and an M.F.A. from the Royal Central School of Speech and Drama.

### CHERYLE HONERLAH

*(Stage Manager)* Cheryle (she/her) is extremely excited to join Cal Shakes for her seventh season, where she has stage managed *black odyssey, Quixote Nuevo*, and *The Glass Menagerie*. Previously, she worked as Production Assistant on several shows at the Bruns including *A Raisin in the Sun, Twelfth Night*, and *Othello*, and was a member of Cal Shakes' Internship program in 2013. She has had the pleasure of working with several theaters in the Bay Area, including A.C.T., TheatreWorks, Shotgun Players, Douglas Morrisrison Theatre, and African-American Shakespeare Company. Cheryle holds a B.A. in Technical Theatre from CSU East Bay, and is a proud member of Actors' Equity Association.

### MARK SEWARD

*(Assistant Stage Manager)* Mark Seward (he/him) is glad to be on the stage management team for his first show with Cal Shakes. Last summer, he stage managed three shows at Woodminster Amphitheater and has stage managed in Chicago with the Organic and Goodman theater companies. Mark has been a facility management executive with the Alaska Center for the Performing Arts, Toronto's North York Performing Arts Center and the Frazee Pavilion in Dayton. More recently, he was VP of Marketing with several internet security companies in the Bay Area.

### CALIFORNIA SHAKESPEARE THEATER

Cal Shakes, under the leadership of Artistic Director Eric Ting, is now in its 45th season as a nationally-recognized leader in drawing on the power of authentic, inclusive storytelling to create more vibrant communities. 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*.

## CAL SHAKES STAFF

### ERIC TING

*(Artistic Director)* Eric (he/him) 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 the 1491s, 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. His work has been seen at Oregon Shakespeare Festival, 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.

### TIRZAH TYLER

*(Interim Managing Director)* Tirzah (she/her) has worked in a variety of positions at Cal Shakes over the past eight years, including three years as the company's General Manager, overseeing Finance, Administration, Human Resources, and Operations, and serving on the Equity, Diversity, and Inclusion workgroup; and five years as the company's Director of Production and Operations. Prior to her time at Cal Shakes, she worked for theater companies across the Bay Area, including Center Rep and Magic Theatre.

### 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/him) 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.

### ROZELLA KENNEDY

*(Director of Marketing & Development; she/her)* A New York native, Rozie first worked in media in Paris and Bristol, UK; in New York with Time Inc., the ACLU, and Oxygen.com, and then a decade in New Mexico, helping establish the New Mexico Centennial, Creative Santa Fe, and the award-winning Santa Fe New Music. With her consulting arm, Santa Fe Accompli, she served concerns across the nonprofit spectrum, from human service (NM Hunger Coalition), to arts (Santa Fe Desert Chorale and the Santa Fe Arts Institute). Since relocating to the Bay Area in 2012, she's worked for a variety of nonprofits in executive and front-line fundraising capacities. A graduate of NYC's Brearley School, Tufts, and L'Universite de Paris, she's also a published essayist and ghost writer. She lives in the East Bay with her husband, the composer/conductor John Kennedy, with whom she has two college-age daughters.

### JAMILA COBHAM

*(Production Manager)* Jamila (she/her) is a production, stage, and event manager with over 13 years of experience working in the United States and the Caribbean. She is currently in her sixth season at Cal Shakes, four of which she's served as the Production Manager. Previously, she was the Interim Production Manager for Magic Theatre; Event Planner for Barbados' National Cultural Foundation, and Interim Theater Manager for The Errol Barrow Center for Creative Imagination (EBCCI). Jamila has been a panelist for various panels at the Theatre Bay Area's annual

conference and the United States Institute of Theater Technology (USITT) conference. She has also participated in USITT's Gateway Mentorship Program as a professional mentor during the 2017 conference and is happy to be returning as a mentor for the 2019 program. She holds an MFA in Production, Technology, and Management from Carnegie Mellon University.

### PHILIPPA KELLY

*(Resident Dramaturg)* Dr. Kelly's (she/her) 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 for framing *King Lear* through an Australian lens for 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 summer of 2019.

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### 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](http://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.

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*(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. 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. 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.

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*(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

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### PEET'S COFFEE

*(Season Partner)* Peet's Coffee is proud to be the exclusive coffee sponsor of the California Shakespeare Theater 2019 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.

## MIDSUMMER ADDITIONAL CREDITS

**NINA FAY** *(Assistant Director)*  
**CANELLE IRMAS** *(Production Assistant)*  
**MIKA RUBINFELD AND KAYLEE PEREYRA**  
*(Costume Design Assistants)*  
**PATRICK MAHONEY** *(Assistant Lighting Designer)*  
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## SPECIAL THANKS BENCH SCULPTURES BY COLIN SELIG

*(colinselig.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, Fight 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.





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# ECHOES

ECHOES AT THE BRUNS AMPHITHEATER

**JUN 22** 2019  
7PM DOORS 5:30



**THAO**  
& THE GET DOWN  
STAY DOWN

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beer garden, food trucks, specialty cocktails, art, nature, music

ALL AGES!

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(continued on p. 25)



# NEW CLASSICS? New Supporters!

Announcing our “1001 Gifts” Campaign: a special effort to welcome 1001 new, first-time donors at any level to support Cal Shakes’ New Classics Initiative.

The New Classics Initiative commissions playwrights who, while diverse in perspective and experience, share Shakespeare’s vision of the power of story. Past productions like *black odyssey* and *Quixote Nuevo* will join this season’s premiere of Madhuri Shekar’s *House of Joy* and bring two more new commissions in the next two years!

New Classics reimagine timeless dramas from across cultures, expanding our classical canon and, by extension, broadening our understanding of who we are.

In 2020—*1001 Nights: A Retelling*, a play examining how the stories we tell and how we tell them connect and shape us as individuals, communities, and a nation—using the incomparable heroine Shahrazad as our inspiration and guide.

In 2021—Marcus Gardley returns with *A Thousand Ships*, an adaptation of *Twelfth Night* based on true stories of his grandmothers, who left New Orleans during WWII to work at the Richmond Shipyards.

**All new donors who contribute to New Classics at any level will have their gift doubled, up to a \$30,000 match. To donate, text 1001CLASSICS to 91999.**





# Where are they now?

## The continuing lives of Cal Shakes New Classics

Local audiences loved them, and now more people across the nation will, too!

*Quixote Nuevo* will be co-produced in the 2019/20 season by Hartford Stage in Connecticut (where it will launch their season), Boston's Huntington Theater Company, and the Alley Theatre in Houston, with KJ Sanchez (who directed our production) directing and Emilio Delgado reprising his starring role.

Marcus Gardley's *black odyssey* was recently announced as part of Oregon Shakespeare Festival's 2020 season and this year has already enjoyed successful runs at Trinity Rep in Providence and at The Front Porch Arts Collective and Underground Railway Theater at Central Square Theater in Boston.



*“This was a dream project; everyone will leave with lasting fond memories of the work we did. I have a feeling this will change people’s careers and trajectories in life. And Cal Shakes has become a hothouse of invention and gleeful experimentation.”*

—Octavio Solis,  
*Quixote Nuevo* playwright



Opposite, from top: Juan Amador and Amy Lizardo in *Quixote Nuevo*, Jenny Nelson and Jomar Tagatac in *Everybody*; Michael Gene Sullivan, Lamont Thompson, Aldo Billingslea, and Michael Curry in the 2017 production of *black odyssey*; photos by Kevin Berne. This page, from top: Brandon G. Green and Johnny Lee Davenport in the Central Square production of *black odyssey boston*; photo by Maggie Hall; Octavio Solis and Emilio Delgado; photo by Octavio Solis.

# THANKS FOR YOUR SUPPORT!

(continued from p. 22)

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Juanita & Alan Kizor  
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Leah & James Lane  
Stephanie Lipow  
Dorothy Lloyd  
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Bunny Martin & David Kurtzman  
John McGehee  
Kimberly Medlin  
John Menzies & Jessica Moshofsky  
Joseph & Elena Metz  
Leilani Miller  
Elaine Moal  
Kathy Morris  
Blue Mudbhary  
Brenda Nirenstein  
Rebecca O'Brien  
Marie & James O'Brient  
Kirk Patterson  
Sean Perlmutter  
Ms. Regina Phelps  
Toni Raymus & Andrew Sephos  
Douglas Regalia  
Noralee & Tom Rockwell  
Anne Rosenthal  
Ted Russell  
Diana Sanson & Ben Compton  
Rick Sasner  
Therese & Richard Schoofs  
Debbra Schwartz  
Heidi Shale & Earl Cohen  
Ali Shamsi & Andrea Leszek  
Dr. Brenda B. Shank  
Janelle Sheets  
Candace Simms  
Jean & John Simutis  
Corinne Sklar  
Martha & Bill Slavin  
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James Sutton  
Ragesh Tangri & Daralyn Durie  
Gregory Tiede & Lori Leigh  
Gielegem  
Delinda & Thomas Trowbridge  
Gerald Vurek-Martyn  
Elizabeth Werter & Henry Trevor  
Martha Truett & David White  
Muriel Fitzgerald Wilson  
John & Bobbie Wilson  
George & Kathleen Wolf  
Dr. Marie-Anne Woolley  
Monique Young  
Mark Zitter & Jessica Nutik Zitter

## ENSEMBLE (gifts of \$150-299)

Anonymous (3)  
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Ann & Russ Albano  
Faris & Laurence Anderson  
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Jane Barrett  
L. Karin & Bob Benning  
Janet Berckefeldt  
Keith Berry  
Dwight & Mina Bissell  
Todd Blaettler  
Darby Brennan  
Alexander Brennen & Wendy Niles  
Barbara Brenner Buder  
Lewis Brentano  
Ray & Barbara Breslau  
Tracy Brog  
Kimberly Budil  
Maureen Burchert  
John & Valarie Burgess  
Katharine Byrne  
Charles Cammack  
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Elizabeth Chosak  
Victoria Chrys  
Darrell & Lisa Claridge  
Angus Cochran  
John Collins  
Edith Copenhaver  
Kevin Coppersmith  
Rebecca & Al Courchesne  
Kathleen Courts  
Alicia & Kevin Cragholm  
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Marc David  
Pam Davison  
Allan Defraga  
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Claudia Falconer  
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Sally & Michael Fitzhugh  
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Roger Guy-Bray  
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Helen Hashimoto  
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Henry S. Nigro  
Marjorie Holmes  
Karen & Robert Holtermann  
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Barbara & Thomas Job  
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Pamela Kendall  
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Thomas King  
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Adam Lerner  
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Larson  
Chris Laszcz-Davis & Stephen  
Davis  
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Cory Lusher  
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Gina McKuen  
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Harriett & John Michael  
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Thomas C. Moore  
Geraldine & Gary Morrison  
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Danuta Zaroda & Mark Whatley

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Shelly Osborne  
James & Nita Roethe  
Laura & Robert Sehr  
Barclay & Sharon Simpson  
Valerie Sopher  
Kate Stechschulte & David Cost,  
In Memory of Margaret Cost  
M.J. Stephens & Bernard Tagholm  
Janis Turner  
Carol Jackson Upshaw  
Jamie and Gerry Valle  
Arthur Weil  
Jay Yamada  
Monique Young

## BUSINESS, FOUNDATION, AND GOVERNMENT SUPPORT

We are grateful for the generous investment of the following businesses, foundations, and government agencies, which support our 2019 artistic and educational programs. Multiyear grants are designated with an asterisk (\*).

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Don't see your company on this list? Let us know if they match employee giving!

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### Is Cal Shakes in your will?

For information about planned giving,  
contact Rozella Kennedy at 510.898.4922.



## 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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Jay Yamada

\* ex-officio



## 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](http://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](http://www.calshakes.org)

**Social Media:** @calshakes     

**Group Sales (10+):** 510.809.3290

**General:** 510.548.3422 or [info@calshakes.org](mailto:info@calshakes.org)

**Donations:** 510.548.3422 x107 or [donations@calshakes.org](mailto:donations@calshakes.org)

**Program Advertising:** Mike Hathaway, Encore Media Group, 800.308.2898 x105 or [mikeh@encoremediagroup.com](mailto:mikeh@encoremediagroup.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](http://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:** Accessible restrooms (one with urinals and stalls, and another with stalls only) are located just off the plaza in the Sharon Simpson Center. Additional private stalled restrooms can be found in the portables located 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 "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.

## 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 scentsitive:** 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.

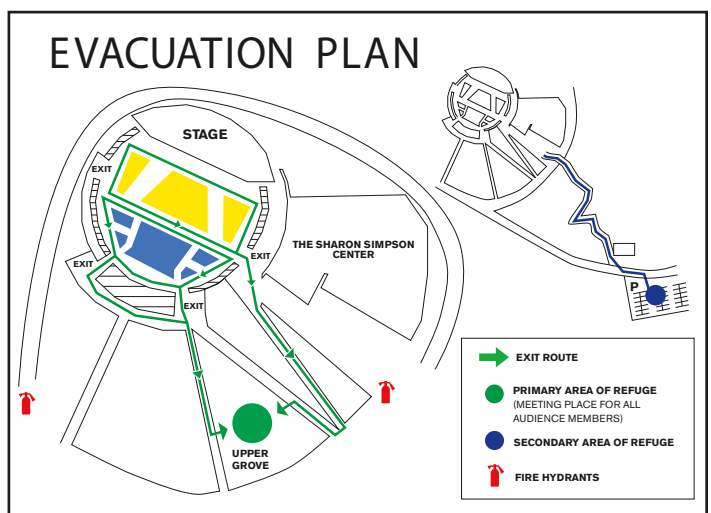
## ENVIRONMENTAL STEWARDSHIP

**The Land:** The land on which we gather is the ancestral home of the Chochochenyo-speaking Ohlone people. Currently, it is held by the East Bay Municipal Utility District. 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.



# 2019 COMPANY

Eric Ting ARTISTIC DIRECTOR

Tirzah Tyler INTERIM MANAGING DIRECTOR

## ARTISTIC COMPANY

Brendan Aanes, SOUND DESIGNER  
Rotimi Agbabiaka, ACTOR  
Ulises Alcala, COSTUME DESIGNER  
Rinabeth Apostal, ACTOR  
Nina Ball, SCENIC DESIGNER  
Beaver Bauer, COSTUME DESIGNER  
Jessica Berman, VOCAL/TEXT  
Oana Botez, COSTUME DESIGNER  
Russell Champa, LIGHTING DESIGNER  
Jiyoun Chang, LIGHTING DESIGNER  
Nina Fay, ASSISTANT DIRECTOR  
Anthony Fusco, ACTOR  
Arshan Gailus, SOUND DESIGNER  
Lance Gardner, ACTOR  
Margo Hall, ACTOR  
Ásta Hostetter, COSTUME DESIGNER  
J Jha, ACTOR  
Jerrie Johnson, ACTOR  
Phillippa Kelly, RESIDENT DRAMATURG  
Kevin Kemp, ACTOR  
Robyn Kerr, ACTOR  
Wen-Ling Liao, LIGHTING DESIGNER  
Dean Linnard, ACTOR  
Michael Locher, SCENIC DESIGNER  
Patrick Mahoney, ASSISTANT LIGHTING DESIGNER  
Dave Maier, FIGHT DIRECTOR  
Victor Malana Maog, DIRECTOR  
Rami Margron, ACTOR & MOVEMENT CHOREOGRAPHER  
Armando McClain, ACTOR  
Lawrence Moten, SCENIC DESIGNER  
Jenny Nelson, ACTOR  
Kaylee Pereyra, COSTUME DESIGN ASSISTANT  
Ruibo Quin, ACTOR  
Tyne Rafaeli, DIRECTOR  
Elizabeth Rhodes, SOUND DESIGNER  
Adam Rigg, SCENIC DESIGNER  
T. Carlis Roberts, SOUND DESIGNER  
Amber Chardae Robinson, ACTOR  
Mika Rubinfeld, COSTUME DESIGN ASSISTANT  
Megan Sandberg-Zakian, DIRECTOR  
Madhuri Shekar, PLAYWRIGHT  
Kimiya Shorki, ASSISTANT DIRECTOR  
Vidhu Singh, DRAMATURG  
Marcel Spears, ACTOR  
Sango Tajima, ACTOR  
Victor Talmadge, ACTOR  
Emma Van Lare, ACTOR  
Phil Wong, ACTOR  
Annie Worden, ACTOR  
Byron Au Yong, SOUND DESIGNER  
Shoresh Alaudini, Miriam Ani, Cristhian Ayvar, Rolanda Bell, Geoffrey Colton, Marisa Darabi, Laura Espino, Linda Girón, London Hill, Abdulrahim Harara, Justin Howard, Jeremy Howard, Anthone Jackson, Leon Jones, Clara Kamunde, Cameron Matthews, Michelle Navarrete, Grace Ng, Emma Onasch, Iris Stone, Thomas Times, Jennifer Vega, ENSEMBLE/UNDERSTUDIES

## TEACHING ARTISTS

Rotimi Agbabiaka, Carlos Aguirre, Andy Alabran, Tierra Allen, Joseph Ayers, April Ballesteros, Michael Barr, Jessica Bates, Gabby Battista, Ed Berkeley, Ron Campbell, Nancy Carlin, Elizabeth Carter, Rebecca Castelli, Scott Coopwood, Tristan Cunningham, Michael Curry, Marissa Darabi, Jordan Don, Jacquie Duckworth, Jessa Dunlap, Justin DuPuis, Lisa Evans, Caitlin Evenson, Amber Flame, Stephanie Ann Foster, Britney Frazier, Susan-Jane Harrison, Clara Kamunde, Donald Lacy, Thessaly Lerner, Amy Lizardo, Rebecca Longworth, Dave Maier, Victor Malana Maog, Laura Marlin, Erin Merritt, Theresa Miller, Lillian Myers, Carla Pantoja, Sologne Patterson, Susan Pfeffer, Kunal Prasad, Emily Radosevich, Vanessa Ramos, Stacy Ross, Patrick Russell, Dan Saski, Lindsey Schmeltzer, Sydney Schwindt, Michael Shipley, Anna Smith, Lauren Spencer, Teddy Spencer, Jacinta Sutphin, Tina Taylor, Cat Thompson, Trish Tillman, Maryssa Wanlass, Joshua Waterstone, 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 MANAGER  
Phillippa 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  
April Ballesteros, ARTISTIC LEARNING ASSOCIATE

## PRODUCTION

Jamila Cobham, PRODUCTION MANAGER  
Haley Miller, ASSOCIATE PRODUCTION MANAGER  
Jossue Gallardo, PRODUCTION COORDINATOR

## STAGE MANAGEMENT

Laxmi Kumaran, PRODUCTION STAGE MANAGER  
Cheryle Honerlah, Laxmi Kumaran, Chris Waters, Leslie Radin, STAGE MANAGERS  
Chris Waters, Laxmi Kumaran, Mark Seward, Cheryle Honerlah, ASSISTANT STAGE MANAGERS  
Julia Formanek, Canelle Irmias, PRODUCTION ASSISTANTS  
Justin Hes, Kaitlin Weinstein, Eva Hu, Kerstin Heinrich, STAGE MANAGEMENT APPRENTICES

## SCENERY/SCENIC ART

Steven Schmidt, TECHNICAL DIRECTOR  
Heidi Voelker, ASSISTANT TECHNICAL DIRECTOR  
Charlotte Wheeler, SHOP SUPERVISOR  
Anya Kazimierski, SCENIC CHARGE  
Lassen Hines, SCENIC PAINTER  
Tenaya Raives, CARPENTER  
Baz Wenger, CARPENTER  
Laura DeVeber, CARPENTER  
Micaela Sinclair, CARPENTER  
Neaco Fox, SHOP ASSISTANT  
Win Wallace, Nicholas Mead, SCENIC OVERHIRE

## ELECTRICS

Miranda Waldron, MASTER ELECTRICIAN  
Desiree Alcocer, ASSISTANT MASTER ELECTRICIAN  
Richard Fong, LEAD ELECTRICIAN/BOARD OPERATOR  
Jacob "JJ" Joseph, SPOT OP  
Mitchell Jakubka, BOARD PROGRAMMER  
Camille Kelly, Maria Kosta, Stephanie Lapides, Edward Liptzin, Orly Raveh, Vivian Santana, Matt Sykes, Chloe Schweizer, OVERHIRE ELECTRICIANS

**SOUND**  
Michael Kelly, SOUND ENGINEER & MIXER  
Chris Lossius, MIXER  
Mari Nagao, A2

## COSTUMES & WARDROBE

Naomi Arnst, COSTUME DIRECTOR  
Jessa Dunlap, COSTUME ADMINISTRATOR  
Kaylee Pereyra, Mika Rubinfeld, COSTUME DESIGN ASSISTANTS  
Kitty Wilson, CUTTER/DRAPER  
Sophie Hood, FIRST HAND  
Linda Ely, Tasa Gleason, STITCHERS  
Suzanne Ryan, VOLUNTEER HAND STITCHING  
Jessica Carter, WIGS  
Kaylee Pereyra, WARDROBE LEAD  
Brianna Cavalla, DRESSER

## PROPERTIES

Kirsten Royston, PROPERTIES MASTER  
Katelyn Fitt, PROPERTIES ARTISAN  
Sofia Alvarez, SHOP ASSISTANT

## FACILITIES & IT

Donna Vennemeyer, FACILITIES MANAGER  
Louis Fisher, ASSISTANT FACILITIES MANAGER  
Issere Christopher, OPERATIONS COORDINATOR  
Eric Butler, Eli Castro, Max Fisher, Louis Tinei, FACILITIES AND EVENT SUPPORT  
Ryan Gray, IT SUPPORT (LINDE GROUP)

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Sam Argawal, FINANCE DIRECTOR  
Robyn Hockenull, FINANCE & PERSONNEL MANAGER  
Melissa Dimon, SENIOR ACCOUNTANT  
Neera Gunn, SR. HR CONSULTANT (PENDOLINO GROUP)

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Andrew Page, DIRECTOR OF GRANTS, STRATEGY & EVALUATION  
Den Legaspi, ART DIRECTOR  
Derik Cowan, ASSOCIATE DIRECTOR OF MARKETING & SALES  
Alicia Coombes, CREATIVE CONTENT MANAGER  
Shanti Peterson, DONOR RELATIONS MANAGER  
Chapin Cole, DEVELOPMENT SPECIALIST  
Isabel Siragusa, COMMUNICATIONS MANAGER  
April Ballasteros, GRANTS ASSISTANT  
Zhanara Baisalova, JUNIOR VISUAL DESIGNER

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Kimberlee Hicks, SALES MANAGER  
Lina Goggins-Rendon, Sara Sparks, Brandon Turner, SENIOR BOX OFFICE ASSOCIATES

## FRONT OF HOUSE

Adam Bergeron, HOUSE MANAGER  
Eli Castro, HOUSE STAFF

*All listings current as of May 1, 2019.*

## PRODUCTION PROGRAM

Volume 28, No. 1

Den Legaspi, ART DIRECTOR  
Alicia Coombes, EDITOR-IN-CHIEF  
Eric Ting & Rozella Kennedy, EDITORS



UP NEXT

JUL 3 - JUL 21  
directed by Eric Ting

by Bertolt Brecht  
translated by Wendy Arons | adapted by Tony Kushner

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