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# QUIXOTE NUEVO

2018 SEASON

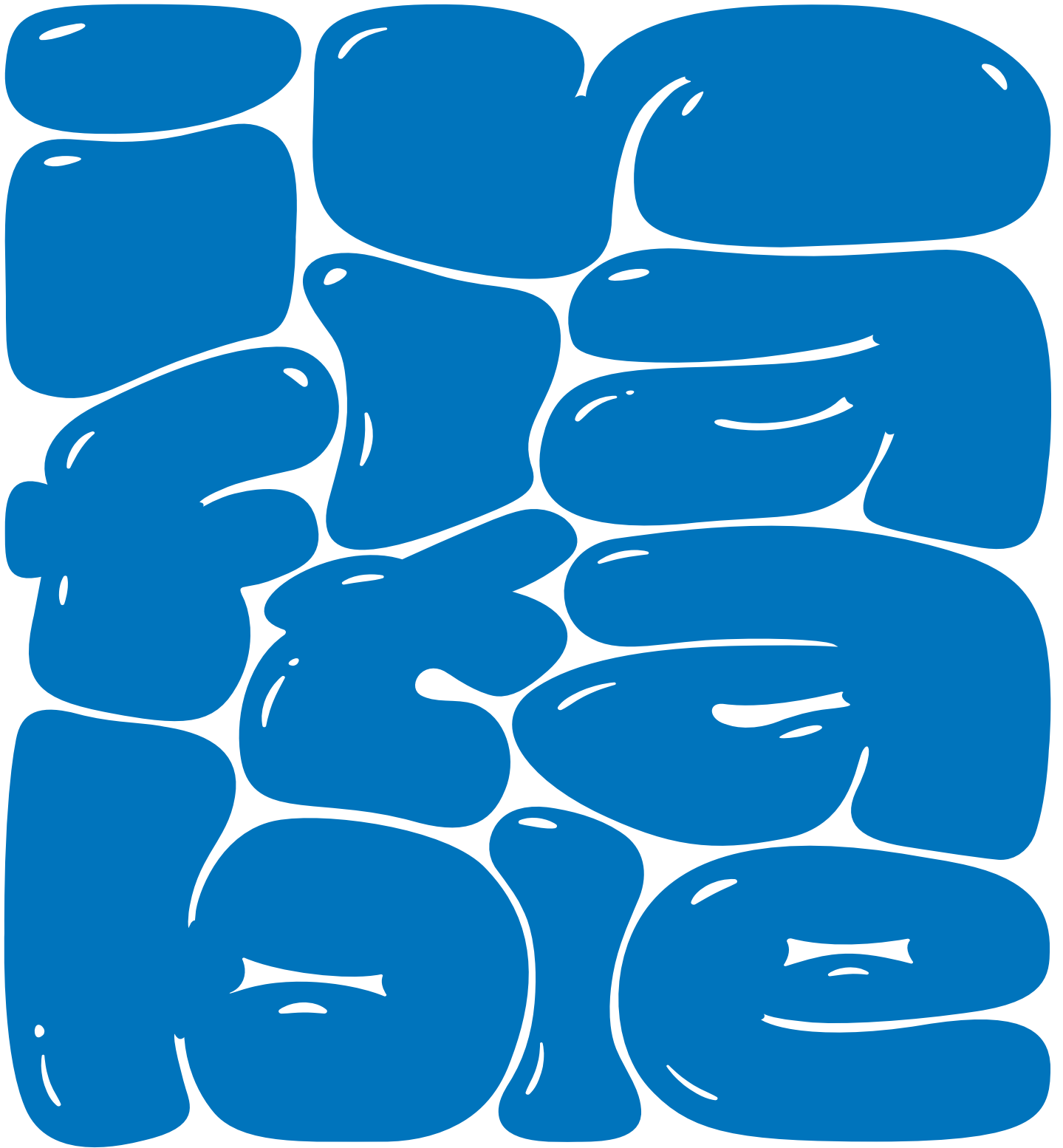
QUIXOTE NUEVO  
by Octavio Solis | directed by KJ Sanchez  
adapted from *Don Quixote* by Miguel de Cervantes

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Quixote Nuevo set model by Annie Smart.

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Photo by Jay Yamada.

My grandmother was a giant. As a young woman, she swam with her little brother from Mainland China to join relatives in British Hong Kong. She studied medicine in Berlin, finishing just as the Second World War broke out. She met a Mormon missionary upon her return and convinced the church to sponsor her and her family to come to America. In Philadelphia she worked in a psychiatric hospital as a mental health technician, running

an acupuncture clinic on the side and studying late into the nights until she secured a license to practice psychiatry. After retirement, she focused on writing her memoirs; and finally, she came to live with her daughter (my mother) for the remaining years of her life. Mixed into these moments are more personal memories of mine: how she bit our arms whenever my sister and I visited as children; and had us pick ginkgo on the grounds of the hospital, never quite able to expel the pungent odor of its fruit from our clothes; how she psychoanalyzed my drawings; and slept in separate beds from my grandfather for as long as I knew them; and how, in those final years, she talked of her childhood friend living on the second floor of my childhood home, and often mistook me for my uncle—her youngest son—who had died much too early.

How can we ever know the fullness of another person? How can we understand the longing that draws a person across oceans, across borders, towards foreign lands—for hope? For opportunity? For sanctuary? For love? How can we know their victories, their losses, their revelations, their aches, their pleasures? These were the questions that ran through my mind that night I spent with my grandmother after she'd fallen in her house and it became clear she couldn't live alone any longer. That night when nurses restrained her because in her fog she kept pulling the IV from her arm. I held her hand so very, very tightly.

The extraordinary thing about Octavio Solis' *Quixote Nuevo* is how much the play grounds Don Quixote, not just in Octavio's America, but in a situation that so many of us will encounter at some point in our lives, either as patient, or caregiver; dreamer, or pragmatist. No doubt, we'll find occasion to be a bit of each. But director KJ Sanchez's glorious production invites us to meet fatigue with fantasy; apathy with song; death with dance. And if we're lucky, when we are ourselves consumed by the years, we'll recognize the gift of such illusions, reminding us of that time when we, too, were giants.

A stylized, handwritten signature in black ink, consisting of several overlapping, sweeping lines that form the name 'Eric Ting'.

Eric Ting

Welcome to the Cal Shakes 2018 season!

We're so thrilled to welcome playwright Octavio Solis back to the Bruns. So much has changed since he last worked with us on another adaptation, John Steinbeck's *The Pastures of Heaven*, back in 2010. That production was the first in our then newly renovated home at the Bruns. The meadow outside the amphitheater was just freshly-sown seeds. And other, more metaphorical seeds had just been planted as well. *Pastures* was commissioned through our New Works/New Communities program and was our first foray into producing new plays at the Bruns, and also one of our early efforts developing work with communities. Some of you may remember the mural we displayed during the run of that play, which had been created by young artists from the Salinas area.



Photo by Kevin Berne.



Students at the *Pastures of Heaven* mural; photo by Jay Yamada.

Now, we're deepening our commitment to both new plays and community-engaged work with the launch of our New Classics Initiative (NCI), exploring what it means to be a classical theater in the 21st century. Thanks to lead funding from the Mellon Foundation, the NCI will allow us to commission contemporary playwrights to reimagine classic Western drama—like Marcus Gardley did with last season's *black odyssey*—and to introduce works from different cultures and traditions into our canon.

As we begin to enjoy the fruits of the seeds we began planting years ago, we're so glad you are here tonight and hope you'll join us for the rest of the season and beyond.

*Susie*  
Susie Falk



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My life here

Barbara Bream, joined in 2011

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## POSTSCRIPT: MEASURE IN CLASSROOMS

Teaching artist and actor **TRISTAN CUNNINGHAM** worked with Richmond High School last fall for a 30-hour residency across three classes. The residency culminated in student-led productions of original one-act plays. Tristan's work in classrooms and dedication to educating through theater earned her our 2018 Luminary: LEARN Award, presented at our 2018 Guiding Stars Gala.

"I think often with young people, we don't hold space for their voices to be heard, and that's essential to me. They are often told 'Sit down. Be quiet. You're not old enough. You don't know yet. Let me teach you. Let me show you.' **Theater is a tool for their voices to be heard.**"

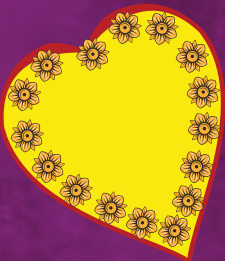
To learn more about our classroom residencies, visit [calshakes.org/learn](http://calshakes.org/learn).



KJ **SANCHEZ**, Director:

"I have an affinity for the Southwest and all the towns that the Rio Grande flows through. Recently I drove from Austin to Marfa to El Paso, so I got to see the whole valley...there's a real sense of generations past that blow through the wind.

**You feel the ghosts; they're palpable everywhere."**



# QUIXOTE NUEVO: **IN PROCESS**



# A NEW QUIXOTE STORY CIRCLE:

Exploring Aging, Loss, & Intergenerational Support in Latinx Communities

Early in the process for *Quixote Nuevo*, Cal Shakes partnered with **Causa Justa :: Just Cause** and **Dolores Street Community Services** to hold a Story Circle with dozens of Latinx community members and much of the *Quixote Nuevo* creative team, including playwright Octavio Solis. We explored the role of community in caring for our elders as they undergo the journey of later life—intergenerational connections, changing ideas of identity and belonging, confronting death, care-planning, unexpected surprises, and the joys of late-life love. The conversation and connections in the space both informed the narrative of the script in development and added to the ever-growing spirit of community around this play.

To learn more about our Artistic Engagement programs, visit [calshakes.org/engage](http://calshakes.org/engage).



*Quixote Nuevo* Story Circle participants; photo by L. Herrada-Rios.

DAVID R MOLINA,  
Composer/Music Director & Sound Designer:



“There’s constant music and sound throughout the play, and different moods: I’m trying to mix different styles of border music and Mexican music, but filtering it through this surreal supernatural world. You hear the traditional styles but they’re all twisted.

I’m trying to go for a very larger-than-life composition.”

## QUIXOTE NUEVO: IN PROCESS



# OCTAVIO'S CHOICE

Interview by SONIA FERNANDEZ, Production Dramaturg

Sonia Fernandez: Can you talk about where *Quixote Nuevo* came from in your journey of adapting Cervantes' *Don Quixote*?

**OCTAVIO SOLIS:** Well, the journey actually started way before I was commissioned for this. It was in the late 80s that my wife and I went to Spain—to La Mancha specifically. I was getting some taste of Quixote's landscape, of Cervantes' world, through this trip, but I never picked it up myself. I never read it! And then in 2007, I got commissioned by Oregon Shakespeare Festival to do an adaptation.

So THEN I read the novel. It gave me a sense that, boy, people have this novel wrong! It's a comic novel, very funny, very sharp in its observations of society, of the changing society of Spain. I tried to be very faithful to the novel. Then Shakespeare Dallas called and they said "we wonder if you would adapt it to Texas, and if you would make it contemporary, and make it more Latino." It was the next big step.

"The border became kind of a symbol... between the past and the present."

It wasn't until I came here and I spoke with Eric and he just said, "I really want to interrogate your choices, all the way through even if they were Cervantes' choices, they're yours now." He really wished I'd make it mine. But we had to find the right way in. The idea

Octavio Solis; photo by L. Herrada-Rios.

of *calacas* is something that I've been working on for a long, long time. An early work of mine called *Man of the Flesh* is about the lothario Don Juan set during Day of the Dead. It was rollicking in all the right ways. I thought, maybe I can revisit that and let that be the framework—that death is following Quixote all through the play to provide a bridge between the past and present, between one world and another world, between memory and fantasy, and experience through this idea of the presence of death: of Papa Calaca. And it made sense. Once I did that, then the play really opened up. And essentially, I wrote a completely different play. When they told me I could have a full Latino cast here, and a Latino director—I feel like I can really get in that world, and I can use the language in a really bilingual way and it's very liberating to do that.

SF: The other lens that you're adding in this version is that of elders experiencing the decline in cognitive abilities—dementia.

OS: That to me is the hallmark of this production. It's honestly a revelation to me about the novel because it never occurred to me. It's always been a question whether Don Quixote was crazy, or crazy like a fox. Whether he always knew that he was wearing this mask, and wouldn't let it slip, or whether he was in a kind of madness. It never occurred to me that it wasn't just mental illness but that it was a form of dementia brought on by his age—by the advanced age that he's in. Knowing that that might be another avenue to take in understanding what Quixote's going through has opened the play up for me in a more personal way than ever before.

SF: So, you lived in San Francisco for a couple decades, but your original home is El Paso, Texas. Yesterday you were talking about the border as your constant, as your anchor.

OS: It's the backdrop on which I can play out all kinds of stories, all of them somehow connected to the border, *la frontera*, all of them in some respect having to do with identity, and with cultural politics, and status; but they are inevitably plays that deal with the verities of life—like death, courage, love, betrayal, all those things, which at heart are most important to me. Something that I feel very strongly about El Paso, about where we are there on that border, is those issues are never going to go away. Issues around immigration, what it means to become an American, are so heightened there. And they've always existed, and they change in some respect, but they are always going to be part of that landscape—part of our cultural pedigree and legacy. So I keep going back there for that reason.

(continued on page 24)

See page 24 for English translations of some of the Spanish terms in the play.

CALIFORNIA SHAKESPEARE THEATER

ERIC TING Artistic Director

SUSIE FALK Managing Director

JUN 13 - JUL 1

QUIXOTE  
NUEVO

adapted from *Don Quixote* by Miguel de Cervantes

by OCTAVIO SOLIS directed by KJ SANCHEZ

**Annie Smart**  
Scenic Designer

**Ulises Alcalá**  
Costume Designer

**Wen-Ling Liao**  
Lighting Designer

**David R Molina**  
Composer/Music  
Director & Sound Designer

**Ed Robledo**  
Composer/Music Director

**Dave Maier**  
Fight Director

**Sonia Fernandez**  
Dramaturg

**Dena Martinez**  
Casting Consultant

**Cheryle Honerlah\***  
Stage Manager

**Sara Sparks\***  
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, or lights online, please credit the appropriate designers, above.

A first adaptation of DON QUIXOTE was commissioned by and received its world premiere in 2009 at Oregon Shakespeare Festival Bill Rauch, Artistic Director | Paul Nicholson, Executive Director

QUIXOTE NUEVO is produced by special arrangement with Mark Orsini, BRET ADAMS, LTD., 448 West 44th Street, New York, NY 10036 www.bretadamsltd.net

**PRESENTERS:** Ellen & Joffa Dale, Jean Simpson, Sharon Simpson, Jay Yamada

**EXECUTIVE PRODUCERS:** Cristina, Marc & Gabriella Bensadoun, Maureen & Cal Knight, Ray Lifchez, Shelly Osborne & Steve Tirrell, Michele & John Ruskin

**PRODUCERS:** Joe Di Prisco & Patti James

**ASSOCIATE PRODUCERS:** Walter Moos & Susan Miller, Janis Turner

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**Carlos Aguirre**  
Bruno, ensemble



**Juan Amador**  
Sancho, ensemble



**Hugo E Carbajal\***  
Papa Calacas,  
ensemble



**Sol Castillo\***  
Padre Perez,  
ensemble



**Emilio Delgado\***  
Quixote



**Gianna DiGregorio Rivera**  
Antonia, ensemble



**Michele Aprña Leavy\***  
Magdalena, ensemble



**Amy Lizardo\***  
Juana, ensemble



**Sarita Ocón\***  
Dulcinea, ensemble

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

## SETTING

La Plancha, Texas. Today.

## SYNOPSIS

Quijano's family worries as he loses his grip on reality, reliving memories of his past. He begins to believe that he is Don Quixote, a knight-errant from a bygone era, and conscripts the town *paletero* as his hapless sidekick, Sancho. Haunted by visions of playful *calacas*, Quixote and Sancho adventure through their border-town community, fighting giants, righting wrongs, and searching for his lost love, Dulcinea.

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# COMPANY BIOGRAPHIES

## ACTING COMPANY

### **CARLOS AGUIRRE** (*Bruno, ensemble*)

Carlos is pleased to be making his Cal Shakes debut. He has most recently appeared in Cherrie Moraga's *The Mathematics of Love*, Ignacio Zulueta's *Kano + Abe* and the world premiere of Sarah Shourd's *The Box*. He has also appeared in The Magic Theatre's 2012 world premiere of Luis Alfaro's *Bruja*, as well as their 2011 production of Taylor Mac's *Lily's Revenge* and their 2010 world premiere of Luis Alfaro's *Oedipus El Rey*. He has also performed regularly with world-renowned theatre company Campo Santo. Carlos shares his experience by teaching at various schools and at-risk environments throughout the Bay Area.

**JUAN AMADOR** (*Sancho, ensemble*) Juan is a GRAMMY nominated song writer and vocalist, DJ, radio host, actor, and core member of San Francisco's Campo Santo collective. Acting credits include: *Casa de Spirits* (Yerba Buena Center for the Arts), *To The Bone* (Ubuntu Theater Project), *DJ Latinidad's Latino Dance Party* (MACLA San Jose), *Nogales* (Magic Theatre SF/ Borderlands Theater Tuscon, AZ), *Babylon Is Burning* (Z Space), *A Lie of the Mind* (Magic Theatre), *Superheroes* (Cutting Ball Theater), *Holy Crime* (ACT Costume Shop), *Daylighting* (Shotgun Players), and *Tree City Legends* (Intersection for the Arts). Juan is excited and honored to be working with Cal Shakes for the first time on such an outstanding project with this amazing cast and crew.

### **HUGO E CARBAJAL**

(*Papa Calacas, ensemble*) This is Hugo's first show at Cal Shakes. Hugo is a collective member of the San Francisco Mime Troupe, and has performed with Bay Area companies including TeatroVision, Shotgun Players, Alter Theater Ensemble, and Marin Theatre Company. Hugo has also performed with Arizona Theatre Company in Tucson, and Su Teatro in Denver. He is currently residing in Los Angeles, further developing his TV/Film acting experience. Television credits include *Goliath*, *Chance*, and *Scandal*. He is the recipient of the XicanIndie Film Festival award for best performance for his work in the short film, *Lifeline*, by Afterwork Films. Follow @hugocarbajal

### **SOL CASTILLO**

(*Padre Perez, ensemble*) Sol is proud to make his Cal Shakes debut. Last seen as Lord Chaac Ha in *The Realm of the Maya* at Plaza de La Raza. Credits include: Denver Center debut of *Sunsets and Margaritas*; *Of Mice and Men* at Pasadena Playhouse; and *The Night Fairy*, *The Hollow Lands*, *Charlotte's Web*, and *Sideway Stories from Wayside School* at South Coast Repertory. He is proud of his 8-season run as Refugio/Buzzard in Octavio Solis' *La Posada Magica*, as well as playing Medal of Honor recipient Eugene A. Obregon for the national tour of *Veteranos: A Legacy of Valor*. He

appeared in the San Diego Repertory production of *Zoot Suit*, 20 years after his father starred in the Los Angeles production. He is working hard to be in *Jersey Boys* and breaking in to the voiceover business. He dedicates his performance to his amazing family. Follow him at Instagram/Twitter at @elsolcastillo.

### **EMILIO DELGADO**

(*Quixote*) This year Emilio celebrates 50 years in show business! A native Californian, he studied theater at CalArts prior to being cast on *Sesame Street* in New York. He can claim the longest running role for a Mexican American for his 44 years as 'Luis' on *Sesame Street*. As a singer he has performed in folk groups, Mexican trios, and with Pink Martini at the Hollywood Bowl and Carnegie Hall. He continues working in film, television, theater, voiceover and commercials. Theater credits include *How the Garcia Girls Lost Their Accents*, *Night Over Taos* and *Hamlet Prince of Cuba*. Film and TV credits include *Law and Order*, *Jimmy Fallon*, *House of Cards*, *The Get Down*, *A Case of You* and the soon to be released *iGilbert* and *Luz Marina*. And for a blast from the past you can catch him on re-runs of *Lou Grant*, *Hawaii 5-0* and *Quincy*.

### **GIANNA DIGREGORIO RIVERA**

(*Antonia, ensemble*) Gianna DiGregorio Rivera is a Bay Area actor and musician. She holds a B.A. in Theater Arts from UC Santa Cruz, where she had the opportunity to perform in *Zoot Suit*, as El Pachuco, under the direction of Kinan Valdez. Her recent favorite stage credits include *Ageless* (Quantum Dragon Theatre), *How I Learned to Drive* (Custom Made Theatre), *Dream Play* (UCSC Experimental Theater), *Water by the Spoonful* (Barnstorm), and *Lydia* (Napa Valley College Theater). Gianna is deeply grateful for her supportive friends, family, teachers, and the inspiring community of artists around her.

### **MICHELE APRÍÑA LEAVY**

(*Magdalena, ensemble*) An Oakland native, Michele is delighted to be making her Cal Shakes debut with *Quixote Nuevo*. Selected Bay Area performance credits include: American Conservatory Theater, Berkeley Repertory Theatre, BRAVA Theater Center, Center Repertory Company, and California Conservatory Theater. Other collaborators also include: Marin Theatre Company, Bay Area Playwrights Festival, San Francisco Playhouse and Theatreworks. Farther afield, she has appeared with Theatre Key West (Florida), The Elephant Theatre Company (Los Angeles), and Theatre 167 (New York City). Michele is a long-time Resident Artist with Crowded Fire Theater where she developed and premiered many roles. She is also a proud core member of BALTAN—the Bay Area Latino Theater Artists Network. *Dedicado a mi Mamá, que siempre me decía: "Nunca te rindes!"*

### **AMY LIZARDO**

(*Juana, ensemble*) Amy Lizaro is a Bay Area actor, singer and teaching artist. Amy was most recently seen in *Romeo and Juliet* with Oregon Shakespeare Festival's School Visit Program, *Loves Labours Lost* with Marin Shakespeare Company, *The Rules* with San Francisco Playhouse, *The Unfortunates* with American Conservatory Theater, *The Tempest* with California Shakespeare Theater, *Dogfight* with San Francisco Playhouse, *Hedwig and the Angry Inch* with Boxcar Theatre, *Party People* with Berkeley Repertory Theatre, *Taming of the Shrew* with San Francisco Shakespeare Theatre, *Hundred Days* with Z Space and many more! Amy has taught theater throughout the Bay Area and beyond with California Shakespeare Theater, Marin Shakespeare Company, San Francisco Shakespeare Festival and Oregon Shakespeare Festival. Amy is a Resident Artist with San Francisco Shakespeare Festival and received her Masters from San Jose State University in 2010.

### **SARITA OCÓN**

(*Dulcinea, ensemble*) Sarita Ocón 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.

## CREATIVE TEAM

### **MIGUEL DE CERVANTES**

Miguel de Cervantes Saavedra (–September 1547–April 23, 1616) was a Spanish writer who is widely regarded as the greatest writer in the Spanish language and one of the world's pre-eminent novelists. His masterpiece *The Ingenious Nobleman Sir Quixote of La Mancha* (*El Ingenioso Hidalgo Don Quijote de la Mancha*) has been translated into more languages than any other book except the Bible.

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—San Francisco Chronicle

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# Berkeley Rep



## OCTAVIO SOLIS

(*Playwright*) Octavio Solis is a playwright and director. His adaptation of John Steinbeck's *The Pastures of Heaven* was seen at Cal Shakes in 2010. Other works include *Alicia's Miracle*, *Ghosts of the River*, *Quixote*, *Lydia*, *June in a Box*, *Lethe*, *Marfa Lights*, *Gibraltar*, *The Ballad of Pancho and Lucy*, *The 7 Visions of Encarnación*, *Bethlehem*, *Dreamlandia*, *El Otro*, *Man of the Flesh*, *Prospect*, *El Paso Blue*, *Santos & Santos*, and *La Posada Mágica*. His plays have been produced at the Oregon Shakespeare Festival, Denver Center for the Performing Arts, South Coast Repertory Theatre, the San Jose Rep, the Magic Theatre, Intersection for the Arts, Tides Theatre in collaboration with the Center for Investigative Reporting, Shadowlight Productions, Thick Description, and Campo Santo, among others. He is a Thornton Wilder Fellow for the MacDowell Colony, New Dramatists alum and member of the Dramatists Guild. His forthcoming book, *Retablos: Stories from a Life Lived Along the Border*, will be released in October by City Lights Publishing.

## KJ SANCHEZ

(*Director*) KJ Sanchez is the founder and CEO of American Records, dedicated to making theater that chronicles our time. She has directed reimagined classics, new plays and her own documentary plays Off-Broadway and at many of the country's leading theaters such as The Goodman, The Humana Festival, Milwaukee Rep, Asolo Rep and the Cincinnati Playhouse in the Park. She is director, co-author and producer of *ReEntry*, which has toured extensively across the country and abroad. As a playwright, she has been produced at theaters such as Berkeley Rep, Playmakers Rep, Asolo Rep, Actors Theatre of Louisville, Two River, Baltimore's Center Stage, Frontera Rep, Round House, Cornerstone and Off-Broadway at Urban Stage and Here Arts. As an actor she performed at BAM, New York Theatre Workshop, Soho Rep, and other venues across the country and internationally. KJ also provided voices for many characters on *Dora the Explorer* and *Go Diego Go!*

## ANNIE SMART

(*Scenic Designer*) Annie is originally from London where she designed sets and costumes for productions with Joint Stock, the National Theatre, and the Royal Court among many others. In the US Annie has designed for The Public Theatre NY, Arena Stage, BAM, Steppenwolf, The Guthrie, La Jolla, Long Wharf, Magic Theater, Theatreworks, Actors Theatre of Louisville, etc. Local credits include: *Measure for Measure*, *The Glass Menagerie*, *Blithe Spirit*, *Candida*, *The Tempest*, Steinbeck's *The Pastures of Heaven*, *Pygmalion*, and others for Cal Shakes; *A Doll's House*, *Night and Day*, and *Threepenny Opera* for A.C.T.; *Concerning Strange Devices*, *In The Next Room* (also on Broadway), *Passing Strange*, *Rita Moreno: Life Without Make-Up*, *Tiny Kushner* (also at the Guthrie and the Tricycle Theatre, London), and

others for Berkeley Repertory Theatre. Recently awarded Best Set Design for *Guards at the Taj* at Marin Theater Co, Annie teaches Performance Design at UC Berkeley.

## ULISES ALCALA

(*Costume Designer*) Ulises Alcala has designed costumes for theater and opera at various companies in the Bay Area for the last 15 years. Upcoming productions include *White at Shotgun Players* and *The Abduction from the Serarlio* at Opera San Jose. Ulises is a professor of design at California State University, East Bay. Recent engagements include: *The Gangster of Love* at Magic Theatre; *The Merry Wives of Windsor* at The Oregon Shakespeare Festival; *The Elixir of Love*, *The Marriage of Figaro*, *Don Giovanni* and *La Finta Giardiniera* at San Francisco Opera Center; *Don Giovanni* at San Francisco Conservatory of Music; National tours of *Strega Nona* and *The Magic Schoolbus* for Bay Area Children's Theatre; *Tongues* at Kennedy Center American Theatre Festival, DC; and *Marisol* at Eureka Theatre.

## WEN-LING LIAO

(*Lighting Designer*) Wen-Ling Liao makes her Cal Shakes debut with *Quixote Nuevo*. Her selected credits include *Vietgone* with A.C.T., *Reel to Reel* with Magic Theater, *Barbecue* with San Francisco Playhouse, *The Boy Who Danced on Air* with Abingdon Theater Company, *Chill* with Merrimack Repertory Theater, *Milk Like Sugar* with Huntington Theatre Company, *Sense and Sensibility* with Dallas Theater Center, *Precious Little*, *Marjorie Prime* and *Grounded* with Nora Theater Company, *Mr. Burns, a post-electric play* with Lyric Stage company, *Appropriate* with SpeakEasy Stage Company, *Luna Gale* with Stoneham Theater, *A Nice Indian Boy* with East West Players and *I and You* with Marin Theatre Company. Her selected international credits include *Scarlet Stone* at Tirgan Festival in Toronto, *BodyParts/In Spite of It* at TANZINOLTENF Festival in Switzerland and *Riz Flambe* and *Riz Souffle* at Avignon Off-Festival in France. She earned her MFA from the University of California, San Diego and BA from National Taiwan University. Website: wenlingliao.com

## DAVID R MOLINA

(*Composer/Music Director & Sound Designer*) David is a multi-instrumentalist, sound artist, music producer, recording engineer, and instrument inventor. He has created music and sound for all the performing arts, film, radio, and multimedia installations, nationally and internationally, for the past 22 years. His work leans towards social justice. Awards include: LA Ovation sound design for *Lydia*, at Mark Taper Forum (2009), Creative Capital Grant (2009) and Wattis Fund (2011) with *Secos Y Mojados*, and InterMusic SF MGP (2016). Collaborators include Cause Collective, Hank Willis Thomas, Violeta Luna, Rhodessa Jones, Roberto G. Varea, NAKA Dance Theater, Naomi Rincon Gallardo, and Juliette Carrillo. Molina's

instruments and multimedia collaborations were displayed at SFMOMA, The Broad (LA), Oakland Museum of California, McLoughlin Gallery, and SOMArts. Bands he collaborates with: Idris Ackamoor & The Pyramids, TAU (Berlin), Emanative (UK), El Paso (Peru), and his projects: *Impuritan*, *Ghosts and Strings*, and *Transient*. [www.drmsound.com](http://www.drmsound.com)

## 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 theatres 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.

## SONIA FERNANDEZ

(*Production Dramaturg*) Sonia Fernandez is a dramaturg, scholar, and translator, specializing in new work. She is pleased to be back at Cal Shakes where she last dramaturged *Life is a Dream*. Recent production dramaturgy projects include the world premieres of *The Eva Trilogy* by Barbara Hammond, *Reel to Reel* by John Kolvenbach, and *Grandeur* by Han Ong at Magic Theatre, where she is the Associate Artistic Director. At Magic, she manages casting and the literary department and produces Magic's annual Virgin Play Festival featuring workshops and readings of a dozen new plays in development every December. Upcoming projects include *Church* by Young Jean Lee at Crowded Fire Theatre, where she is a long-time Resident Artist. A PhD candidate at UC San Diego, Sonia's research focuses on audience experience of racial humor. She received an AB from Princeton and Master's from San Francisco State University.

## DENA MARTINEZ (Casting Consultant)

Dena Martinez is a Talent Agent with Cast Images Talent Agency. She was a Casting Director for the Bay Area Playwrights Foundation for 15 years. She has also been the Casting Director for The Speakeasy SF, SF Playhouse, The Jewish Theater of SF and Shotgun Players. Dena has 30 years of national professional acting experience to her credits, and was last seen at Cal Shakes in *American Night*. She has worked both on camera and on stage and has voice over experience with such names as Pixar and Zoetrope/Coppola Studios. She has toured nationally, with The San Francisco Mime Troupe and with the acclaimed El Teatro Campesino. Her theater credits include: leading roles at Arizona Theater Co. Denver Center Theater Company, St Louis Rep, Marin Theater Company,

San Jose Rep., San Jose Stage, Capital Stage, Magic Theater, Theaterworks, Pacific Rep and Shotgun Players.

## CHERYLE HONERLAH

*(Stage Manager)* Cheryle is extremely excited to join Cal Shakes for her sixth season. She was Stage Manager on *The Glass Menagerie* last season, worked as a Production Assistant on several shows previously including *A Raisin in the Sun*, *Twelfth Night*, and *Othello*, and was a member of Cal Shakes' Professional Immersion Program in 2013. She has had the pleasure of working with several theaters in the Bay Area, including TheatreWorks, Marin Theatre Company, Shotgun Players, Douglas Morrisson 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.

## QUIXOTE NUEVO ADDITIONAL CREDITS

**PAT MORAN** *(Assistant Director)*

**JUSTINE LAW** *(Assistant Scenic Designer)*

**NATALIE BARSHOW**

*(Costume Design Assistant)*

**PATRICK MAHONEY**

*(Assistant Lighting Designer)*

## SPECIAL THANKS SAMANTHA OMARI

## 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.

## CAL SHAKES STAFF

### ERIC TING

*(Artistic Director)* Eric 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 Sibbles 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 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 theatre 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 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 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 theatre 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 mid-sized 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 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, 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.

## JOE DI PRISCO & PATTI JAMES

*(Executive Producers)* Patti James and Joseph Di Prisco have been Cal Shakes subscribers and donors for a couple of decades. Patti is a photographer and a devoted Will's Weeder. Joe was a longtime member of Cal Shakes' Board of Directors. He is the founding chair of the Simpson Family Literary Project, a collaboration of UC Berkeley and the Lafayette Library and Learning Center. The Project promotes literacy and literature, writing and writers across generations. [www.simpsonliteraryproject.org](http://www.simpsonliteraryproject.org). He is the author of 14 books of fiction, memoir, poetry, and non-fiction.

## 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 Rossmoor. 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 theatre 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.

## 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](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. 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.

## 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.



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To learn more, contact  
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## OCTAVIO'S CHOICE

Interview with Sonia Fernandez (continued from page 15)

**SF:** *In Quixote Nuevo*, the border also serves as a metaphor for the tenuous boundary between life and death, between reality and fiction, between the person we wished we were and who we actually are.

**OS:** I feel that growing up where I did, the border was really right there, and we used to hang out at it all the time, it was just a levy. But because it was so present and because we went over to Mexico all the time, we understood as very, very young kids the difference between one country and another. We could see the differences so starkly. Mexico is a very textured country. It's more colorful, it's more vibrant, yeah there's more garbage around everywhere, and unfinished buildings everywhere. It has a rhythm and the colors and the energy of life's abundance. And in El Paso it's not like that. There are some aspects of El Paso that feel like, this could be Mexico, but it feels so starkly different it feels antiseptic to me, compared to the crazy wildness, energy, vibrancy, color, and the textures.

So for me the border became kind of a symbol between first world and third world but also between the past and the present. Because my dad and my mom came to El Paso to make their new lives and we are their future. Our kids are now the next future. But the river's also...I feel that river, I feel that border coming right down my center. It really feels like something that's kind of partitioned me. And there's no denying that it just centers a little more here now, because of my American-ness, because now I no longer dream in Spanish, my language is English and I'm an American.

**SF:** What's it like to be back in the Bay Area?

**OS:** You know, this was my home for a long time, for 25 years, and to come back and do my first play since I left feels like a real homecoming.

First rehearsal; photo by den.

## GLOSSARY OF TERMS

**CALACA:** a skeleton or skull used in Día de los Muertos celebrations

**CORAZÓN RANCHERO:** *ranchero* is literally someone who works on a ranch, also a genre of music; and *corazon* means heart. A literal translation would be cowboy heart.

### HELMET OF MAMBRINO:

Mambrino was a fictional Moorish king celebrated in chivalric romances. Mambrino's helmet was made of pure gold and rendered its wearer invulnerable.

**HIDALGO:** member of the Spanish lower nobility

**INFANTA:** princess

**LA MIGRA:** a slang term for U.S. Immigrations and Customs Enforcement (ICE)

**MALDICIÓN:** curse

**PALETA:** a popsicle. A *palatero* is a street-vendor of popsicles and ice-cream; a *paleta-cicleta* is a popsicle-cycle.

**PAYASO:** clown

**PISCADOR:** harvester

**SOBRINA:** niece



SPOTLIGHT  
KIRSTEN ROYSTON, Props Master:

“Working in a prop shop has been one of the best learning experiences of my life! It’s such an interesting job, with new skills and challenges every day. It’s really all about problem solving and creative thinking, and I love that. At Cal Shakes, building props is very much a team sport—I love the people I work with, they are all so creative and skilled and it’s great to bounce ideas off of my fellow prop & scenic team.”



**SUPPORT** our efforts to Make, Learn, and Engage through theater for generations to come by making a lasting gift in your will or estate plan.

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Diana & Ralph Davisson  
Edward & Denise Del Beccaro  
Linda Derivi & Steve Castellanos  
Pamela Dickson  
Lisa Downes  
Linda Dubins & David Baer  
Barbara Duff  
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Kristi & Arthur Haigh  
George Haley & Theresa Thomas  
Joyce Hawkins & John W. Sweitzer  
Chris & Marcia Hendricks  
John & Joan Hines  
Michael Huston & Marcia Cho  
Craig & Margaret Isaacs

Sharon Iversen  
Julie Jaeger  
Bill & Joey Judge  
Elizabeth Karplus  
John Kemp & Mary Brutocao  
Thomas Koegel & Anne LaFollette  
Jennifer Kuenster & George Miers  
Kathy & Anthony Laglia  
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Alison & Jerry Luff  
Alan Markle  
Bunny Martin & David Kurtzman  
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## BUSINESS, FOUNDATION, AND GOVERNMENT SUPPORT

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 (\*).

### \$100,000 and above

The Andrew W. Mellon Foundation\*  
BART  
Dean and Margaret Leshner Foundation\*  
Meyer Sound  
The James Irvine Foundation\*  
The William and Flora Hewlett Foundation\*

### \$50,000-\$99,999

The Shubert Foundation  
Walter & Elise Haas Fund\*

### \$25,000-\$49,999

City National Bank  
National Endowment for the Arts: Art Works  
Otter Cove Foundation  
Princess Grace Foundation  
Shakespeare in American Communities:  
National Endowment for the Arts in  
Partnership with Arts Midwest

### \$10,000-\$24,999

Baker Avenue Asset Management  
California Arts Council: Artists in Schools,  
Extension  
California Arts Council: Artists in Communities

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MCJ Amelior Foundation  
McRoskey Mattress Company  
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Pure Dana Fund  
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Sidney E. Frank Foundation  
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### \$5,000-\$9,999

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### Up to \$4,999

Ann & Gordon Getty Foundation  
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Don't see your company on this list?  
Please inquire and let us know if they  
match employee giving!

# NEW CLASSICS INITIATIVE

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

WALTER & ELISE HAAS FUND



The MCJ Amelior  
Foundation

## 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.

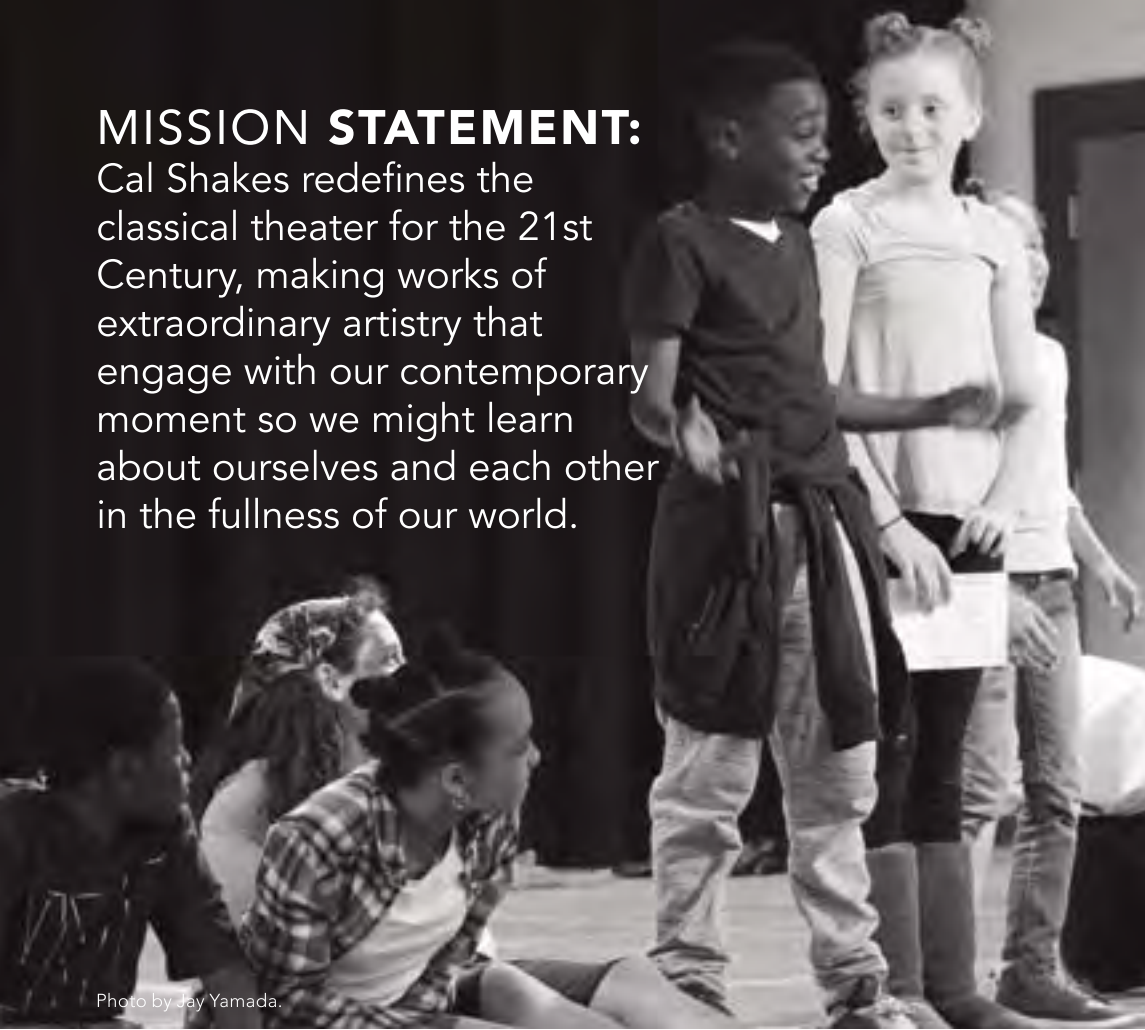


Photo by Jay Yamada.

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Jim Roethe  
John Ruskin  
Sharon Simpson  
Betsy Streeter  
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\* 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.)

**Terrace Seating:** Chairs are pre-placed in all sections. If you're seated in our Terrace or Terrace Preferred sections, you have the options of bringing your own chair. If you choose to bring your own, it must be a low-backed beach chair with a seat no more than six inches off the ground and a backrest no taller than shoulder height.

## 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 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.

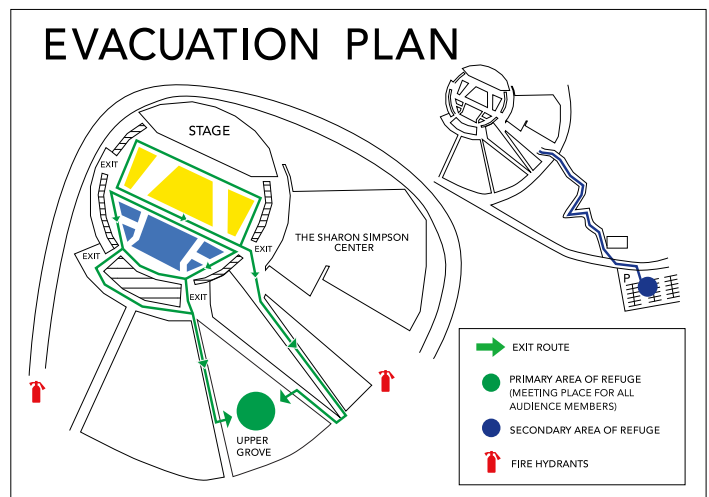
## ENVIRONMENTAL STEWARDSHIP

**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.



# 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  
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 Ocón, 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  
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  
Liam Vincent, ACTOR  
Cristhian Ayvar, Juan Berumen, Laura Espino, Clara Kamunde, London Hill, Michelle Navarette, 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 Sasaki, 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  
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

## PRODUCTION

Jamila Cobham, PRODUCTION MANAGER  
Camille Rohrich, ASSISTANT PRODUCTION MANAGER

## 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  
Laura DeVeber, James Henderson, Nikolas Mikkelsen, Heinz Strunk, Baz Wenger, SCENIC OVERHIRE  
Lassen Hines, Zoë Gopnik-McManus, PAINT OVERHIRE

## ELECTRICS

Ashley Taylor Frampton, MASTER ELECTRICIAN  
Miranda Waldron, ASSISTANT MASTER ELECTRICIAN  
Edward Liptzin, LEAD ELECTRICIAN/BOARD OPERATOR  
Jim Broff, LIGHT BOARD PROGRAMMER  
Desiree Alcocer, Kirsten Cunningham, FOLLOWSPOTS  
Karl Haller, Patrick Mahoney, Ericka Sokolower-Shain, Catalina Carter, Charles Clear, Seth Gorrin, OVERHIRE ELECTRICIANS

## SOUND

Michael Kelly, SOUND ENGINEER & MIXER  
Chris Lossius, MIXER  
Alexander Pieb, Mari Nagao, A2S

## COSTUMES & WARDROBE

Naomi Arnst, COSTUME DIRECTOR  
Jessa Dunlap, COSTUME ADMINISTRATOR  
Kitty Wilson, CUTTER/DRAPER  
Tasa Gleason, FIRST HAND  
Linda Ely, Kyo Yohena, STITCHERS  
Suzanne Ryan, VOLUNTEER STITCHER  
Marcy Frank, MILLINER OVERHIRE  
Jessica Carter, WIGS  
Cory Williams, COSTUME APPRENTICE  
Kaylee Pereyra, WARDROBE LEAD  
Mika Rubinfeld, Cory Williams, WARDROBE

## PROPERTIES

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

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James Henderson, MAINTENANCE TECHNICIAN  
Issere Christopher, OPERATIONS COORDINATOR  
Porscha Owens, REVA OWENS, SHUTTLE DRIVERS  
Gerard Weese, IT SUPPORT (LINDE GROUP)

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Noralee Rockwell, FINANCE DIRECTOR  
Robyn Hockenhull, FINANCE & PERSONNEL MANAGER  
Melissa Dimon, ACCOUNTING ASSISTANT  
Neera Gunn, SR. HR CONSULTANT (PENDOLINO GROUP)

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Andrew Page, DIRECTOR OF GRANTS, STRATEGY & EVALUATION  
Shanti Peterson, DONOR STEWARDSHIP & EVENTS ASSOCIATE  
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Alicia Coombes, PUBLICATIONS MANAGER

## BOX OFFICE

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Kimberlee Hicks, ASSISTANT BOX OFFICE MANAGER  
Jasmine Malone, SENIOR BOX OFFICE ASSOCIATE  
Tal Mazal Etedgi, Joseph Ayers, BOX OFFICE ASSOCIATES

*All listings current as of May 23, 2018.*

## PRODUCTION PROGRAM

Volume 27, No. 1  
Den Legaspi, ART DIRECTOR  
Alicia Coombes, EDITOR-IN-CHIEF  
Eric Ting, EDITOR  
Susie Falk, EDITOR

WEST COAST PREMIERE

# EVERYBODY

UP NEXT



JUL 18 - AUG 5  
by Branden Jacobs-Jenkins  
directed by Nataki Garrett

Branden Jacobs-Jenkins, hailed by the *New York Times* as “one of this country’s most original and illuminating writers” explores the most universal of truths: **you can’t take it with you, but everybody tries.**

When *Everybody* faces imminent death, which companion—Beauty, Friendship, Stuff, or Love—will make it to the final destination? The core company of actors—whose roles are randomly determined each night by lottery—let fate decide the journey as they play out this new riff on an ancient morality tale with surprising grace, humor, and heart.



“City National helps keep my financial life in tune.”

So much of my life is always shifting; a different city, a different piece of music, a different ensemble. I need people who I can count on to help keep my financial life on course so I can focus on creating and sharing the “adventures” of classical music. City National shares my passion and is instrumental in helping me bring classical music to audiences all over the world. They enjoy being a part of what I do and love. That is the essence of a successful relationship.

**Michael Tilson Thomas**

*Conductor, Educator and Composer*

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