

JULY 2019

JUL 3 - JUL 21
directed by Eric Ting

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

the GOOD PERSON of SZECHMAN

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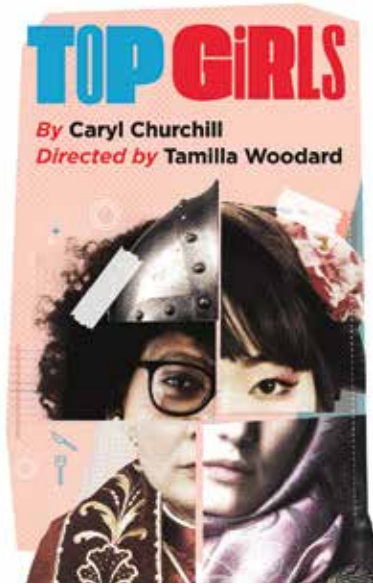


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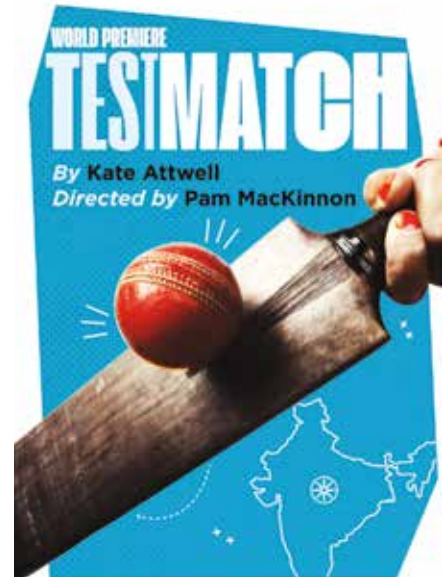
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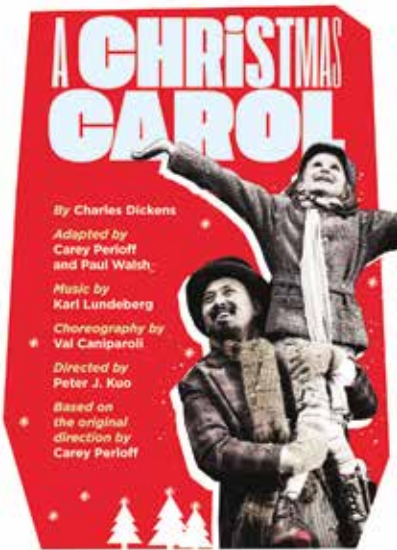
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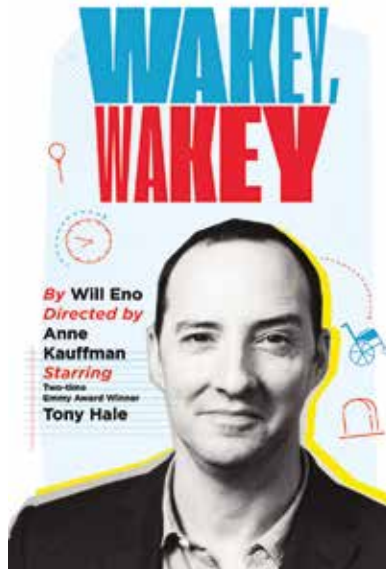
SEP 19 - OCT 13 | GEARY THEATER



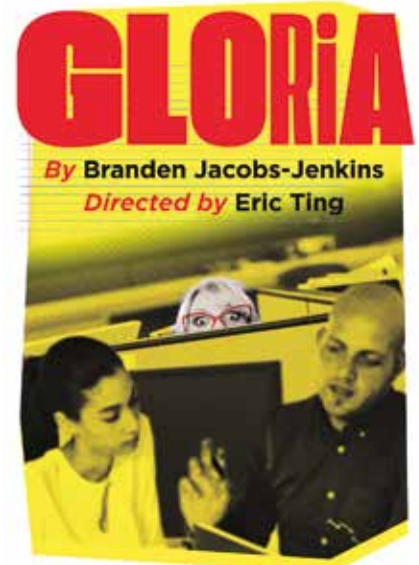
OCT 24 - DEC 8 | STRAND THEATER



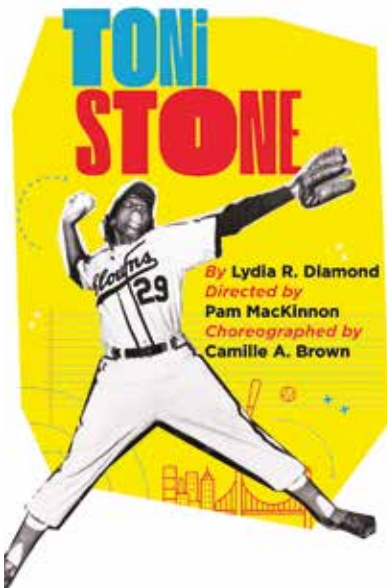
NOV 29 - DEC 29 | GEARY THEATER



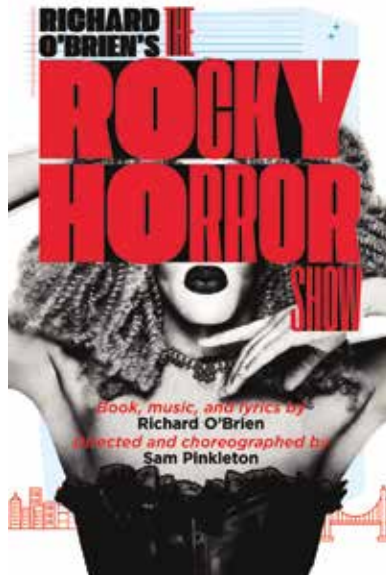
JAN 23 - FEB 16 | GEARY THEATER



FEB 13 - APR 12 | STRAND THEATER



MAR 5 - 29 | GEARY THEATER



APR 23 - MAY 17 | GEARY THEATER



JUN 4 - 28 | GEARY THEATER

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Dear friends,

Growing up, I worked several jobs at my mom's restaurant, the Chinese Gourmet. It had two names actually, the other written in Chinese characters on the sign, loosely translated as 'beautiful garden.' But to most of Morgantown, WV, it was the Chinese Gourmet. "People need to know what you do," she'd say. The restaurant (purchased from previous

owners) radiated an early-70s American Chinese Restaurant-vibe, orange vinyl chairs, faded golden wallpaper, speckled grey tables, dark red carpet, swinging door to a kitchen steeped in the aroma of deep-fry grease and cast iron woks. On the menu, classics like General Tsao Chicken, Peking Duck, Chow (and Lo) Mein, Egg Foo Young—names that sounded foreign to me whenever a customer ordered them.

I remember the day she first opened the doors, the mix of anticipation and anxiety she held unsure if anyone would come. It was the American Dream. And yet, it would mean late nights bent over bills and accounting books, managing angry patrons with a smile and an apology, worrying over payroll during slow summers, spending less time with her children. Certainly she couldn't have anticipated her husband passing, having to see two kids through college on her own, or the seven other Chinese restaurants that would spring up in a town of 30,000 (many run by former employees she sponsored to come here). But you can't really know at the beginning of a thing.

Life surprises. And while few of us will ever find ourselves in the extraordinary circumstances of the *Good Shen Te* of Szechwan, we wrestle everyday with the choices we make, with what it means to be good, to be decent, to be responsible to another and to each other. We wear different faces in the company of strangers, of colleagues, of friends and family. We live everyday in the tension of the selfish and the selfless. Brecht's *Good Person* explores what happens when we live too long fully in one, unmoored by the other; it challenges us to accept that we must be both if we are to endure.

We wrestle everyday with the choices we make, with what it means to be good, to be decent, to be responsible to another and to each other.

Thanks for joining us,

Eric Ting

Greetings!

When I joined this incredible company, I was flabbergasted by how many people didn't know of Cal Shakes. "What's that," some (very smart and sophisticated people, mind you) asked, "an earthquake insurance company?"



Aie yi yi. Oy yoy yoy.

So, let me start by congratulating you for knowing who we are. (If you're new to us, welcome! Thank you for the gift of your time. We think you're gonna like it here!) Thanks also, to those who've been here nearly our whole 45 years (wow!) And hugs and huzzahs to anyone who falls somewhere in between. Because: if a play drops in the middle of a forest and no one sees it did it ever exist?

So, we celebrate you who: take the effort, get the ticket (add a donation! ♥) and gather together in our beautiful groves to experience the wonder, challenge, celebration, mystery, delight of a 21st century classical theater trying to make an artistic and societal difference in these damning days.

More than enjoying (we hope "enjoying"—take our quick post-show survey; your voice matters!) a show in the open-air company of others, you, by participating in our joyful experiments, are part of collective societal change-making.

Stay with me a minute. There is a large body of evidence, as well as a trove of heartwarming anecdotes, demonstrating theater's power beyond art for art's sake (which we love; don't get me wrong! We all crave creativity in our life!) But coming together, as we do, to share story ignites a virtuous cycle of: more awareness → more empathy → more engagement → stronger individual will → more agape/philos/love of each other → healthier communities → fairer systems → better world. There actually is throughline from a good story to a saved planet, with happier, more thriving, more harmonious, GOOD PEOPLE flowering the path!


So, newcomer, old pal, thanks for your support of what we do on stage through our performances, and off—through our pedagogy, our partnerships, and our practices. Reach out if you want to know more!

To those friends who asked: yeah, Cal Shakes is an "insurance" agency. Our premium is your time and support. The dividend is the story and its resonance. The beneficiaries are all of us. And the term is eternity.

Enjoy your time at the Bruns!

A handwritten signature in black ink, appearing to read 'Rozie Kennedy'.

Rozie Kennedy
Director of Marketing & Development



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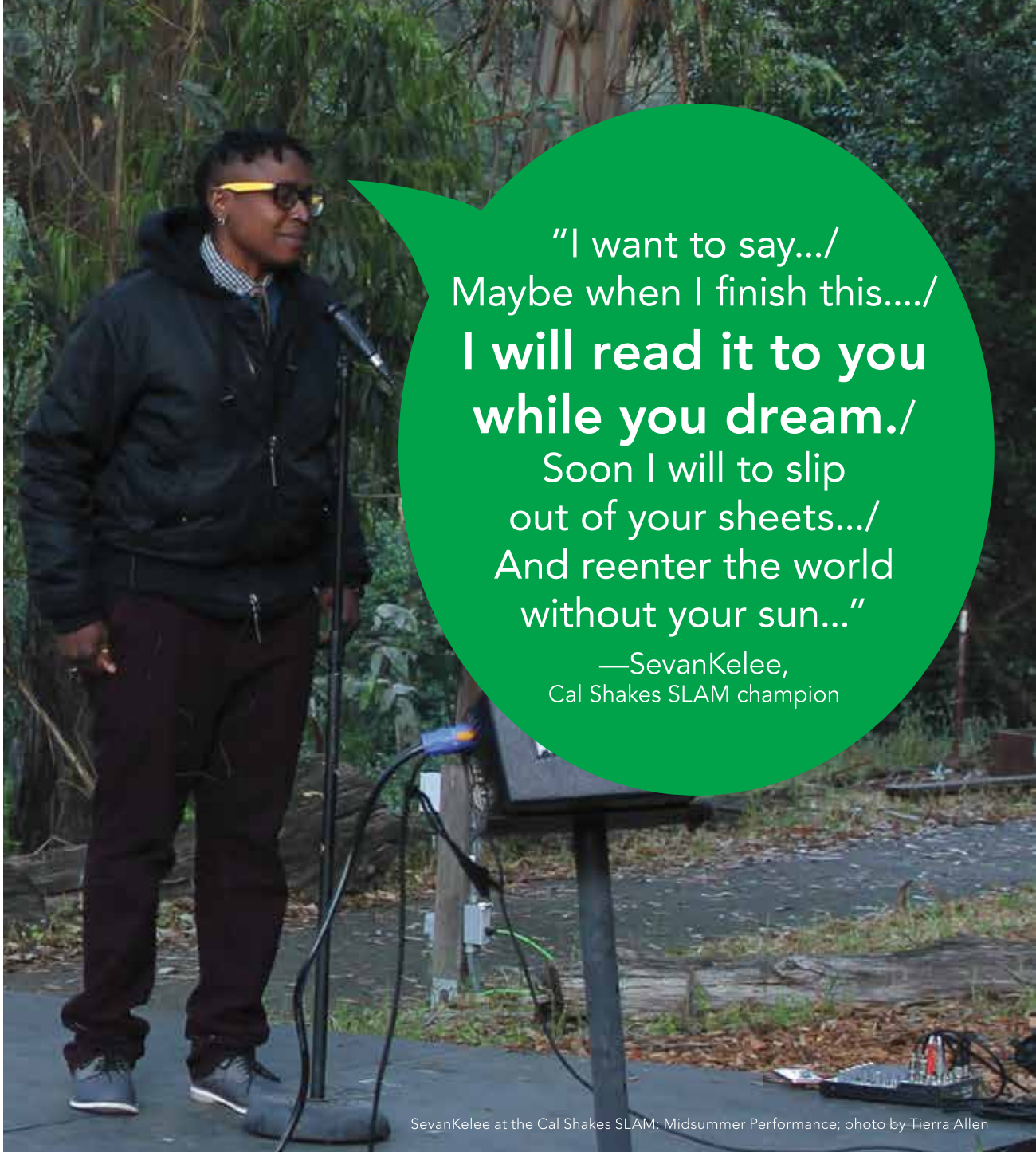
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POSTSCRIPT: MIDSUMMER SLAM



"I want to say.../
Maybe when I finish this.../
**I will read it to you
while you dream./**
Soon I will to slip
out of your sheets.../
And reenter the world
without your sun..."

—SevanKelee,
Cal Shakes SLAM champion

SevanKelee at the Cal Shakes SLAM: Midsummer Performance; photo by Tierra Allen

For our first-ever poetry slam, poems were submitted from across the Bay on themes from *A Midsummer Night's Dream*—consent, power, and how we can be in right balance (with each other and nature). MC Claudia Alick led us through the night as folks from Regina's Door, RichOak Alchemy Slam, Allen Temple Arms, Berkeley Rep School of Theater and other community groups gathered to share poetry and a meal, and vote for the Cal Shakes SLAM champion!

See all the finalists on our YouTube channel:
youtube.com/user/calshakes



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Director Eric Ting with Assistant Director Ben Chau-Chiu (left), and Stage Manager Laxmi Kumaran ; photo by Zhanara Baisalova.

A woman with curly hair and a headband is looking at a screen on the left. A man with glasses and a plaid shirt is looking at the screen on the right. The screen shows a colorful abstract image. The background is a meeting room with a whiteboard and a poster.

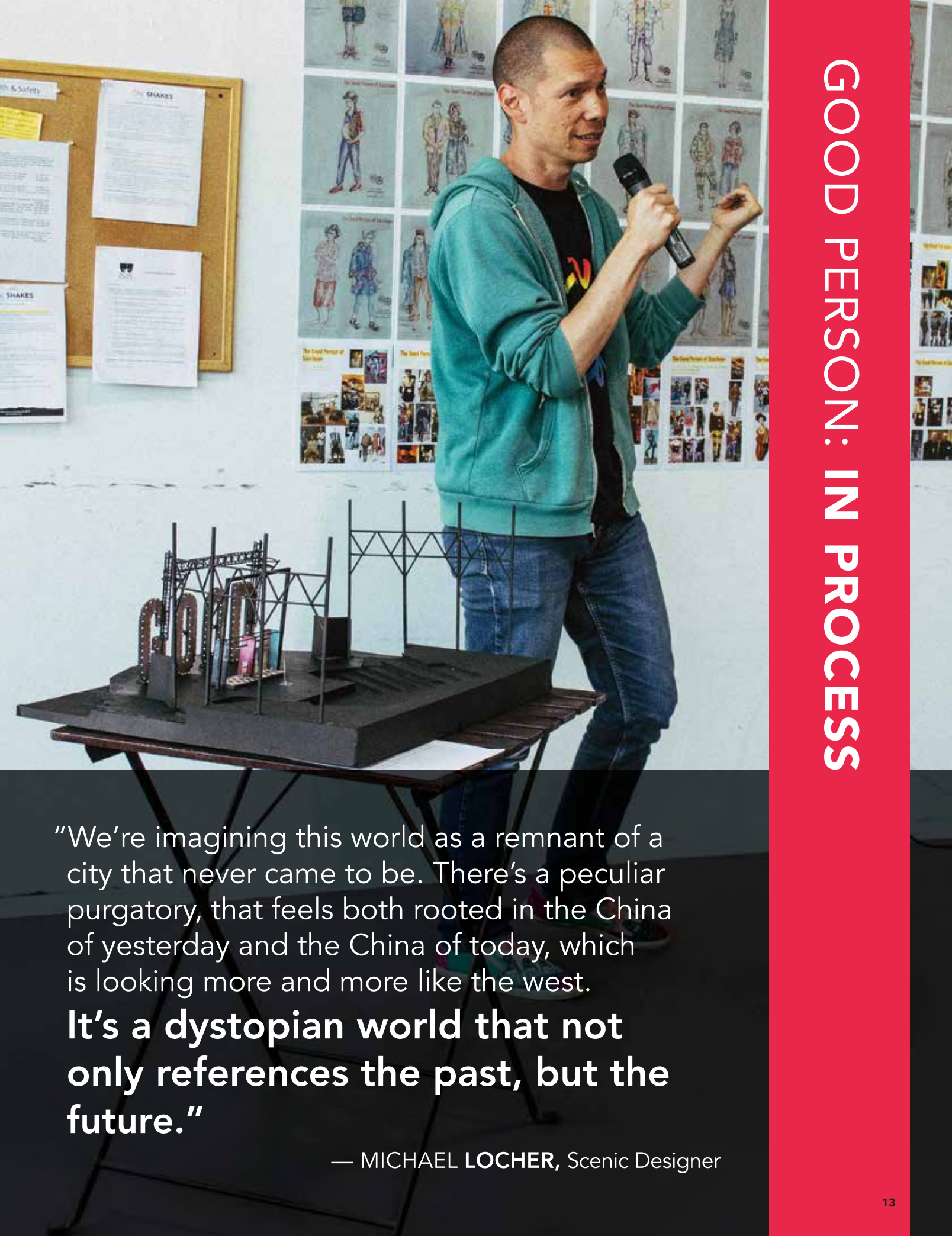
“Built into the work of Brecht is the obliteration of the fourth wall. The company of actors share the space with the audience at every moment, with constant reminders along the way of that relationship—we never allow the audience to disappear into the shadows, and there is agency in that, a great power. In traditional dramas, we lose ourselves in the play—that to me is like dreaming. **Brecht is like lucid dreaming.**”

— ERIC TING, Director

GOOD PERSON: **IN PROCESS**

CHARACTERS IN ORDER OF APPEARANCE

WANG, THE WATER-SELLER	LANCE GARDNER
THE FIRST GOD	PHIL WONG
THE SECOND GOD	LILY TUNG CRYSTAL
THE THIRD GOD	MONICA HO
SHEN TE / SHUI TA	FRANCESCA FERNANDEZ MCKENZIE
MRS SHIN	LILY TUNG CRYSTAL
THE WIFE	VICTOR TALMADGE
THE NEPHEW	DEAN LINNARD
THE HUSBAND	ANTHONY FUSCO
LIN TO, THE CARPENTER	PHIL WONG
MI TZU, THE LANDLADY	J JHA
THE BROTHER	MARGO HALL
THE GRANDFATHER	J JHA
THE NIECE	LILY TUNG CRYSTAL
THE SISTER-IN-LAW	MONICA HO
THE POLICEMAN	DEAN LINNARD
THE OLD WOMAN	MARGO HALL
YANG SUN, THE PILOT	ARMANDO McCLAIN
THE OLD SEX WORKER	ANTHONY FUSCO
THE UNEMPLOYED MAN	ANTHONY FUSCO
SHU FU, THE BARBER	PHIL WONG
THE OLD MAN	VICTOR TALMADGE
MRS YANG, SUN'S MOTHER	MARGO HALL
THE BONZE	DEAN LINNARD
ENSEMBLE	SHARON SHAO MONICA HO PHIL WONG LANCE GARDNER



"We're imagining this world as a remnant of a city that never came to be. There's a peculiar purgatory, that feels both rooted in the China of yesterday and the China of today, which is looking more and more like the west.

It's a dystopian world that not only references the past, but the future."

— MICHAEL LOCHER, Scenic Designer

BEING GOOD

by PHILIPPA KELLY, Resident Dramaturg



“What does it mean to be a **GOOD PERSON?**”


What does it mean to be a good person? Giving a couple of dollars, or a piece of pizza, to a person in need? Taking a meal to a bereaved family? Donating to the Humane Society or the SPCA? There are a million strokes of generosity that may come to mind. They can all rightfully be classified as “good,” especially if you compare them to “bad” (killing someone, stealing, adultery). But such acts of generosity are often—because we’re human, built for self-preservation—a reasonably priced sacrifice. For people who can afford to go to the theater, being good doesn’t usually necessitate cancelling a lunch date because we’ve cleaned out our pockets for the sake of another. Which isn’t to diminish acts of goodness, but rather to introduce Bertolt Brecht’s extraordinary play, *The Good Person of Szechwan*.

At the beginning of *The Good Person*, we are introduced to a water seller who has heard that the Gods are coming to Szechwan to relieve the great poverty that has descended on the region. He sees some men passing by. “It isn’t them [the Gods], their backs are bowed from carrying loads, they’re workers. And that one there isn’t a God either, just a factory clerk—ink on his fingers,” the water seller says. He sees some more: “They have the brutal faces of men who beat people, and the Gods don’t need to do that.”

But then the water seller recognizes the Gods: “these three! ... They’re well-fed, they don’t look like they do any work, and their shoes are dusty which means they come from far away.” Ringing quietly out here is Brecht’s ironic challenge: “What makes a good person?” The Gods can afford to be good. They have plenty of food and (Stairmasters being out of the question in the heavens), clearly they don’t work to offset caloric intake. Moreover, they have plenty to give: as the sex worker Shen Te finds out when approached to help them.

At the time that Brecht was writing *The Good Person of Szechwan*, there were, along with the unspeakable abuse and destruction of prisoners in concentration camps, over 34,000 European women forced into brothels during the German occupation of their own countries. The Swiss Red Cross mission driver Franz Mawick wrote in 1942:





Uniformed Germans ... gaze fixedly at women and girls between the ages of 15 and 25. One of the soldiers pulls out a pocket flashlight and shines it on one of the women, straight into her eyes ... The first one is about 30 years old. 'What is this old one [sic] looking for around here?'—one of the three soldiers laughs. 'Bread, sir'—asks the woman. ... A kick in the ass you get, not bread'—answers the soldier.

Shen Te is not a sex slave: she is a sex worker, with sufficient agency to make her one of the famous Brechtian female characters—written for Brecht's wife, actress Helene Weigel—who, while in some sense "estranged and disenfranchised members of society" (Iris Smith), are also, as Tony Kushner observes, "remarkably resistant to reductive labelling." Shen Te can refuse a customer in order to house three strangers for the night; and she does. The Gods have a bed in her home. Finally, they have met a truly good person: the next morning, they tell her so. And here, in the middle of World War II, having had his citizenship revoked by the Nazis for his anti-fascist views and travelled from country to country, ending up in America in 1941, there emerged Brecht's dramatic statement about what it means to be a good person: *Der gute Mensch von Sezuan* (translated as *The Good Human of Szechwan*.)

But how, Shen Te asks the congratulatory gods, can I remain a good person? I have my rent to pay, there is so much hardship, I do things I don't want to but I have to stay alive. Shen Te tells the Gods that surely it's impossible for her to stay good when they must revolt at her profession and yet everything's so expensive. The Gods respond: "Reluctance doesn't matter if you triumph over it."

It's clear from this response that Shen Te's test from the Gods isn't yet over. She is rewarded for her goodness with enough silver dollars to buy a tobacco shop, and the test begins all over again. Daily, the townspeople of Szechwan come to try her goodness, asking for loans they will never pay back, for love they will never return. Eventually, she feels compelled to make a choice that protects her. It is an extraordinary choice, but it makes perfect sense. You will have to see the play to discover it. And in the dramatic portrayal of this choice you will witness features of Bertolt Brecht that reveal much of who he was as a man, a playwright, an activist.

(continued on page 18)

CALIFORNIA **SHAKESPEARE** THEATER

ERIC TING Artistic Director

TIRZAH TYLER Interim Managing Director

July 3 - 21

written by BERTOLT BRECHT

translated by WENDY ARONS

adapted by TONY KUSHNER

Directed by ERIC TING

**THE GOOD PERSON
OF SZECHWAN**

Michael Locher
Scenic Designer

Ulises Alcala
Costume Designer

Jiyoun Chang
Lighting Designer

Brendan Aanes
Sound Designer

Min Kahng
Composer &
Music Director

Philippa Kelly
Resident Dramaturg

Dave Maier
Resident Fight Director

Natalie Greene
Movement
Choreographer

Laxmi Kumaran*
Stage Manager

Chris Waters*
Assistant Stage Manager

LeeAnn Dowd
Casting 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 pre- or post-show images of the stage online, please credit the designers, above.

PRESENTERS

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Lily Tung Crystal*



Anthony Fusco*



Lance Gardner*



Margo Hall*



J Jha



Monica Lin



Dean Linnard*



Armando McClain*



Francesca Fernandez
McKenzie*



Sharon Shao



Victor Talmadge*



Phil Wong*

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

SETTING

A neighborhood outside a factory at the edge of a city—
an imaginary town—a Szechwan that never was but might one day be.

SYNOPSIS

Three gods descend from heaven hoping to find even one good person who lives a worthy life. Shen Te, a sex worker, gives them shelter for the night, and they gift their Good Person with a thousand silver dollars for her kindness. She then buys a small business, but her new circumstances and her generosity are exploited by the townspeople around her. To survive, she creates an alter-ego, "Shui Ta," that protects her from their demands. But it's hard being two people, at once decent, and then cruel, and Shen Te must find a way to remain a good in spite of herself.



BEING GOOD by PHILIPPA KELLY, Resident Dramaturg
(continued from page 15)

Brecht felt that Western acting was still deeply “parsonic”—that is, “to do with being a person.” He set his play in Szechwan because he felt that traditional Chinese acting lent itself to symbolic and mythic qualities. The Good Person displays Brecht’s belief in the mythic proportions of life that can be universally instructive to human beings. Myths illustrate cultural ideals and stories that are meant to represent and challenge human value systems. We turn to myths—origin stories that display the question of “what it takes to be good,” for example—to understand our fears, our ambitions and ideals. The famous analyst Carl Jung once said that myth is like music: it gives expression to the “greatest” thoughts that otherwise would remain blurred, if not for its power to break down barriers between feeling and intellect, taking recognizable shapes in the minds of people living decades and even centuries apart..

Brecht wanted to dramatize such myths. He wrote, “Art is not a mirror held up to reality, but a hammer with which to shape it.” His purpose was not to draw observers into an empathic involvement with a particular group of characters and situations, but to engage his audience in a critical evaluation of character and action. For this purpose, he used songs, non-realistic lighting, episodic structure and direct audience address to compel a sense of removal from the scene being staged—to question his characters and their actions, forbidding the audience from entirely entering the production as if it were an extension of their own world. Brecht believed that as theater-goers, we should always be exercising our critical faculties because theater, for him, has a duty to dramatize ethical and moral dilemmas. In *The Good Person*, these dilemmas are centered on Shen Te and her relationships with the townspeople around her.

Scholar Lauren Nussbaum writes tellingly:

The Shen Te figure must have ripened within [Brecht] for many years. All through the play he gives her some of his finest lyrics... Shen Te wants to love and be kind. Yet, in the end, her generosity and her goodness, and even the agonizing process of self-alienation ... are of little avail ... Nothing short of “a changed world” will do to ensure a liveable future ... and the audience is called upon to bring about this other and better world.”

Right now, in 2019, there are humans living in mud in Indonesia as a place preferable to the fear and destruction in Myanmar. There are refugees, effectively stateless citizens, from Syria, Afghanistan, Bangladesh, the Democratic Republic of Congo, South Sudan, the Middle East, Mexico, and Central America. Like the gods at the beginning of Brecht’s play, they await asylum, a truly good person to take them in for a night. And like the characters who begin Brecht’s play, we might offer all kinds of reasons why we can’t afford to do that. But the question may hang in the air long after we have rolled up our blankets and gone home: “What would it mean to live better? What would it take for us to be good?”



COMPANY BIOGRAPHIES

BERTOLT BRECHT

(Author) February 10, 1898–August 14, 1956), Eugen Berthold Friedrich Brecht, known professionally as Bertolt Brecht, was a German theatre practitioner, playwright, and poet known for the genre named epic theatre (which he preferred to call “dialectical theatre”). During the Nazi period and World War II he lived in exile, first in Scandinavia and then in the United States. Brecht left the United States in 1947 after having had to give evidence before the House Un-American Activities Committee. Returning to East Berlin after the war, he established the theatre company Berliner Ensemble with his wife and long-time collaborator, actor Helene Weigel.

TONY KUSHNER

(Playwright/adaptor) is an American playwright best known for his Pulitzer-winning two-part epic, *Angels In America: A Gay Fantasia on National Themes*. His other plays include *A Bright Room Called Day*, *Slavs!*, *Hydriotaphia, Homebody/Kabul*, as well as the musical *Caroline, or Change*, and opera *A Blizzard on Marblehead Neck*, both with composer Jeanine Tesori. Kushner has translated and adapted Pierre Corneille’s *The Illusion*, S.Y. Ansky’s *The Dybbuk*, Bertolt Brecht’s *The Good Person of Szechwan* and *Mother Courage and Her Children*, and the English-language libretto for the children’s opera *Brundibár* by Hans Krasa. He wrote the screenplays for Mike Nichols’ film of *Angels In America*, and Steven Spielberg’s *Munich* and *Lincoln*, which was nominated for an Academy Award, and won the New York Film Critics Circle Award, Boston Society of Film Critics Award, Chicago Film Critics Award, and several others. His books include *But the Giraffe: A Curtain Raising and Brundibar: the Libretto, with illustrations by Maurice Sendak; The Art of Maurice Sendak: 1980 to the Present; and Wrestling with Zion: Progressive Jewish-American Responses to the Palestinian/Israeli Conflict*, co-edited with Alisa Solomon. His recent work includes *Tiny Kushner*, and *The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures*. A revival of *Angels in America* ran off-Broadway at the Signature Theater and won the Lucille Lortel Award in 2011 for Outstanding Revival.

ERIC TING

(Director) Eric (he/him) is an Obie Award-winning director and was appointed Artistic Director of California Shakespeare Theater in November of 2015. For Cal Shakes: Shakespeare’s *Othello*; Marcus Gardley’s *black odyssey* (West Coast premiere); *The War of the Roses* co-adapted with Philippa Kelly from Shakespeare’s *Henry VI* Parts 1-3 and *Richard III*. Other recent credits include: *Between Two Knees* by The 1491s (World Premiere, Oregon Shakespeare Festival); Lauren Yee’s *The Great Leap* (World Premiere, Denver Center, Seattle Rep); *An Octoroon* (Berkeley Rep). Upcoming: *Gloria* by Branden Jacobs-Jenkins (A.C.T.). Eric is a proud member of the SDC Board. Eric is proud to call the Bay Area his home with his wife, director and producer Meiyin Wang, and their daughter Frankie.

ACTING COMPANY

LILY TUNG CRYSTAL

(Actor 3, ensemble) Lily (she/her) is excited and grateful to be making her Cal Shakes debut. Theatre credits include: Prosecutor Li (*Chinglish*, Portland Center Stage/Syracuse Stage), Bloody Mary (*South Pacific*, Mountain Play), Rachel Li/Rashida (*Tough Titty*, Magic Theatre), Amanda (*Private Lives*, Whirligig Theatre), Lulu (*Cabaret*, SF Playhouse), Mrs. Park (Jay Kuo’s *Homeland*, Magic Theatre; New World Stages), Korean #2 (*Songs of the Dragons*, Crowded Fire; BATCC nomination). Film: Danny Boyle’s *Steve Jobs*. Lily is also a director (two-time TBA Award finalist) and the founding artistic director of Ferocious Lotus Theatre Company. She is a 2016 YBCA 100 honoree, named as a “creative pioneer making the provocations that will shape the future of culture.” This fall, she will become the artistic director of Theater Mu in the Twin Cities. lilytungcrystal.com

ANTHONY FUSCO

(Actor 7, ensemble) Anthony appeared most recently at Cal Shakes in *A Midsummer Night’s Dream*; among his 14 other appearances here are *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*. He’s an Associate Artist with A.C.T. in San Francisco, having performed 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*). NYC credits include Broadway productions of *The Real Thing* and *The Real Inspector Hound*. www.anthonnyfusco.actor

LANCE GARDNER

(Actor 1, ensemble) Lance has previously appeared at Cal Shakes in *The War of the Roses*, *Everybody*, *A Midsummer Night’s Dream*, *Much Ado About Nothing*, *Fences*, *You Never Can Tell*, and *Othello*. His podcast, *The Empty Space*, about all things theatre, is available wherever you get your podcasts.

MARGO HALL

(Actor 5, ensemble) Margo’s (she/her) previous Cal Shakes performances include *black odyssey*, *Fences*, *Twelfth Night*, *A Midsummer Night’s Dream*, *A Raisin in the Sun*, *A Winter’s Tale*, *American Night*, *The Ballad of Juan José*, and *Spunk*. Other credits include JAZZ, *Skeleton Crew*, *Gem of the Ocean*, *Fences*, and *Seven Guitars* at Marin Theater Company, *Ah Wilderness!*, *Marcus; or the Secret of Sweet and Once in a Lifetime* at A.C.T., *BARBECUE* and *The Motherfu\$%er With the Hat* at SF Playhouse, *Fabulation* for Lorraine Hansberry Theatre,

Trouble in Mind at Aurora Theatre, and *Be Bop Baby: A Musical Memoir*, which she also wrote in collaboration with Nakissa Etemad. Margo is a founding member of Campo Santo, a local theater company, where she has directed and acted in over 15 productions. www.margohall.com

J JHA

(Actor 10, ensemble) J (all pronouns) is a transgender, asylee/refugee from India who is practicing the art of story telling while finding what their own story is. Disrupting a post MBA life, J jumped into the MFA-Acting program at the University of Washington, graduating class of 2014. Settled in San Francisco, some of the other stories she has told across the Bay: *Three Fat Sisters* at Cutting Ball, *Down Here Below* at Ubuntu Theatre Project, *Straight White Men* at Marin Theatre Co, *The Box* at Z-Space, *Peter & the Starcatcher* at Berkeley Playhouse, *Rickshaw Girl* at BACT, *Eat the Runt* at Altarena, *Seagull* with Utopia. Coming up in 2019: Solo telling of *Mahābhārata*. #Translivesmatter www.pankajkjha.com

MONICA LIN

(Actor 9, ensemble) Monica (she/her) is a Bay Area actor and has worked with SF Playhouse, SF Shakes, Custom Made Theatre, Marin Shakes, Ferocious Lotus, and Faultline Theatre. She is the winner of the 2016 Critics Circle Award for Best Actress for her work in *In Love and Warcraft* with Custom Made Theatre. Monica is a graduate of Foothill Theatre Conservatory and UC Berkeley, and currently entering her final year of graduate school where she will earn an MFA with American Conservatory Theatre. Monica thanks her mentors, her friends, and Carlos for their support.

DEAN LINNARD

(Actor 8, ensemble) Dean (he/him) is a bicoastal actor and teaching artist. He made his Bruns debut with *A Midsummer Night’s Dream* earlier this season. Other 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). BFA from NYU Tisch, Stella Adler Studio, RADA. DeanLinnard.com. “This one is for Mom and Dad.”

ARMANDO MCCLAIN

(Actor 4, ensemble) McClain (he/him) is very excited to be working back in the Bay Area again after some time away. Off Broadway: *Julius Caesar* (Theater For a New Audience) Regional: *Sense and Sensibility*, *The Odyssey*, *The River Bride*, *Twelfth Night*, *The Winter’s Tale*, *Much Ado about Nothing*, *Antony and Cleopatra*, *The Sign in Sidney Brustein’s Window* (Oregon Shakespeare Festival), *Othello* (Arabian

Shakespeare Festival), *Macbeth*, *Taming of the Shrew* (Livermore Shakespeare Festival) *Richard the First: Trilogy* (Central Works), *Man in Iron Mask*, *Henry IV pt II* (Shakespeare Santa Cruz), *Good Goods* (Crowded Fire), *Blue/Orange* (Pacific Repertory Theatre). MFA: California Institute of the Arts

FRANCESCA FERNANDEZ MCKENZIE

(Actor 2, ensemble) Francesca (she/her) is thrilled to make her Cal Shakes debut. Her last experience at Cal Shakes was as an Education Intern with the Summer Conservatory Camp. She is a theater maker and educator originally from Pleasanton and now based in the Bronx by way of New Orleans. Off-Broadway: *Gloria: A Life* (Daryl Roth Theatre), *Kenny's Tavern* (59E59). Regional: *Sheddin'* (Horizon Theatre), *Twelfth Night* (Mu Performing Arts), *Lily's Revenge* (Southern Rep), *Mister Paradise* (Provincetown Players), *Electra* (Stanford Summer Theatre). Yale: *As You Like It* (Rosalind), *Othello* (Emilia), *Our Lady of 121st St* (Inez). Film/TV: "Blue Bloods," "Locker Room Series." Francesca is a graduate of Santa Clara University and Yale School of Drama. Follow her @cheskamckenzie.

SHARON SHAO

(Ensemble) Sharon (she/her) is a Bay Area native delighted to make her debut on the Cal Shakes stage. She holds a double B.A. in Theatre Arts and Psychology from UC Santa Cruz, and is proud to be a full-time theatermaker and part-time teaching artist. Favorite credits include *Hamlet* (Ubuntu Theater Project), *Iron Shoes* (Shotgun Players), *Pool of Unknown Wonders* (Ubuntu), *Stupid F*cking Bird* (City Lights Theater), and *A Midsummer Night's Dream* (Inferno Theatre). Sharon is grateful to her late mother for her bright and guiding spirit, and her father for his undying support. You can see her next in Shotgun Theater's *Vinegar Tom* in the winter.

VICTOR TALMADGE

(Actor 6, ensemble) Victor (he/his) was last seen Cal Shakes in 2018's *Everybody*. Other Bay Area venues include: Berkely Rep, A.C.T., Center Rep, Theater Works, Aurora Theatre, SF Playhouse, Magic Theatre, Santa Cruz Shakespeare, and Z Space. He has worked extensively in New York and regional theaters and was on Broadway in the world premiere of David Mamet's *November*. He played The King in the Tony Award-winning production of the Broadway National tour of *The King and I* and was seen as Scar in the Los Angeles production of *The Lion King*. Victor boasts extensive film and television credits, as well. Most recently he was a recurring character on the TV series *Manhattan*. As a playwright, his play *The Gate Of Heaven* was awarded The Nakashima Peace Prize. It was the first live theater to be produced at The U.S. Holocaust Memorial and has been subsequently performed at The Old Globe Theater, Fords Theater, and The Annenberg Center, as well as various venues around the country. He is currently Professor of Practice and Director of Theater Studies, Mills College.

PHIL WONG

(Actor 11, ensemble) Phil (he/him) is an actor, musician, comic, and teaching artist making his

Cal Shakes debut. He is an Oakland native, a proud Obie, a Resident Artist with SF Shakes, and received his physical theatre training at the Accademia dell'Arte in Arezzo, Italy. Bay Area credits include work with TheatreWorks, SF Shakes, Word for Word, Shotgun, BACT, Quantum Dragon, The EXIT, Palo Alto Players, Lamplighters, KML, Los Altos Stage, and Ray of Light. Upcoming Fall 2019: *Free For All* at Cutting Ball Theater and *Model Minority Report*, an all-Asian sketch comedy show with KML (directorial debut). Phil saw his first Cal Shakes show during a 6th grade field trip, and his inner middle schooler can hardly believe he's back at the Bruns on stage. @phillywongsteak

CREATIVE TEAM

MICHAEL LOCHER

(Scenic Designer) he/him Previous designs for Cal Shakes include *black odyssey*, *Fences*, *Spunk*, and *The Winter's Tale*. His recent and upcoming regional credits include productions for the Guthrie Theater, Oregon Shakespeare Festival, the Alley Theater, St. Louis Repertory Theater, Yale Repertory Theater, Centerstage (Baltimore), Great Lakes Theater, and Playmakers Repertory Theater. Michael's designs have been seen Off-Broadway and at venues throughout New York and the northeast. His local credits include numerous productions with the Magic, CenterRep, and the Cutting Ball Theater, where he is a longtime artistic associate. Michael teaches scenic design at San Jose State University and is a founding member of Hollywood-based Tiled Field Productions. He also works as a freelance illustrator and graphic designer, specializing in work for the performing arts. Graduate: the University of California San Diego, Yale School of Drama.

ULISES ALCALA

(Costume Designer) Ulises (he/him) has designed costumes for theatre and opera at various companies in the Bay Area for the last 15 years, and is excited to return to the California Shakespeare Festival where he designed costumes for *Quixote Nuevo*. Recent engagements include: *Oedipus, el Rey* at Magic Theatre, *Actually* at Aurora Theatre, *Sweat* at American Conservatory Theatre in San Francisco, *White* at Shotgun Players, *The Abduction from the Seraglio* at Opera San Jose, *The Merry Wives of Windsor* at the Oregon Shakespeare Festival, *Don Pasquale* at the San Francisco Opera Center, and *Don Giovanni* at the San Francisco Conservatory of Music. Upcoming productions include *The Winter's Tale* at Santa Cruz Shakespeare and *Bull in a China Shop* at Aurora Theatre. Mr. Alcala is a professor of design at California State University, East Bay.

JIYOUN CHANG

(Lighting Designer) Jiyou's (she/her) work has been seen at Cal Shakes in *A Midsummer Night's Dream* and *The War of the Roses*. She collaborated with Eric Ting on *An Octoroon* at Berkeley Rep. New York credits: *Slave Play* (Drama Desk Nomination), *Sajourners*, *Her Portmanteau* (NYTW), *Marys Seacole*, *Plot Points in Our Sexual Development*, *brownsville song* (LCT3), *Something Clean*, *Too Heavy For Your*

Pocket, *Ugly Lies The Bone* (Roundabout), *You Never Touched The Dirt* (Clubbed Thumb), *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

BRENDAN AANES

(Sound Designer) Brendan (he/him) previously designed *The War of the Roses*, *The Glass Menagerie*, and *Othello* at Cal Shakes. Other recent credits include *Fire in Dreamland* at The Public Theater, *Balls with One Year Lease* (Drama Desk Nomination), *{my lingerie play}* at Rattlestick, *Marjorie Prime* at Marin Theater, *Heisenberg*, *The Unfortunates*, *John*, *The Hard Problem* and *Chester Bailey* at American Conservatory Theater, *Curious Incident Of The Dog in the Night-Time* at Kansas City Rep, and *The Music Man* at Sharon Playhouse. Brendan received his MFA in music from Mills College.

MIN KAHNG

(Composer/Music Director) Min (he/him) is an award-winning playwright and composer whose work includes *The Four Immigrants: An American Musical Manga* (Bay Area Theatre Critics Circle Awards for Original Script and Music, Theatre Bay Area Award for World Premiere Musical, Edgerton New Play Award), *Where the Mountain Meets the Moon: A Musical Adaptation*, *GOLD: The Midas Musical*, and *Inside Out & Back Again*. Kahng is an alumnus of the Djerassi Resident Artists Program, the Kimmel Harding Nelson Center for the Arts Residency, Berkeley Rep's Ground Floor, and TheatreWorks' New Works Festival. He is a Jonathan Larson Grant Finalist, a Richard Rodgers Award Finalist, a Resident Playwright at Playwrights Foundation, a Board Member of Theatre for Young Audiences USA, and a proud member of the Dramatists Guild. www.minkahng.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.

NATALIE GREENE

(Movement Choreographer) Natalie Greene (she/her) is a multidisciplinary performing artist who has been creating dance and theater in the Bay Area since 2003. She is a longtime company member and current Artistic Director of the award-winning devised theater ensemble, Mugwumpin,

currently in residence at CounterPulse. Natalie teaches in the Department of Performing Arts & Social Justice at the University of San Francisco, leading arts-based community engagement initiatives in San Francisco, Colombia, and Peru. Her choreography has been seen at California Academy of Sciences, Custom Made Theater, Dance Mission Theater, The DiMenna Center (NYC), Intersection of the Arts, ODC Theater, Pro Arts Gallery, San Francisco Airport, SF City Hall, Shotgun Players, Stanford University, Z Space, as well as in site-specific locations throughout the beautiful Bay.

LAXMI KUMARAN

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

CHRIS WATERS

(Assistant Stage Manager) Waters (he/him) returns to Cal Shakes after working on *As You Like It* in the 2017 season. He has worked internationally at the Shanghai Children's Art Theatre, Off-Broadway at The Public Theater, and locally at American Conservatory Theater, Aurora Theatre Company, Berkeley Repertory Theatre, Magic Theater, Santa Cruz Shakespeare, and Z Space. Favorite past productions include *The Great Leap*, *Office Hour*, *Ain't Too Proud: The Life and Times of the Temptations*, *Hand to God*, *King Lear*, *Orlando*, and *A House Tour of the Infamous Porter Family Mansion with Tour Guide Weston Ludlow Londonderry*. Waters holds an MA in theatre management from University of California, Santa Cruz.

CAL SHAKES STAFF

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

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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 National has grown to more than \$45 billion in

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(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.

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- EVAN HU** *(Stage Management Apprentice),*
- MIKA RUBINFELD** *(Costume Design Assistant),*
- PATRICK MAHONEY** *(Assistant Lighting Designer)*
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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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Cal Shakes redefines the classical theater for the 21st Century, making works of extraordinary artistry that engage with our contemporary moment so we might learn about ourselves and each other in the fullness of our world.



Photo by Jay Yamada.

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IN MEMORY

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

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

BRUNS AMPHITHEATER

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

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



Photo by Jamie Buschbaum

IMPORTANT INFORMATION

CONTACT US

Box Office: 510.548.9666

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

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

Website: www.calshakes.org

Social Media: @calshakes



Group Sales (10+): 510.809.3290

General: 510.548.3422 or info@calshakes.org

Donations: 510.548.3422 x107 or donations@calshakes.org

Program Advertising: Mike Hathaway, Encore Media Group, 800.308.2898 x105 or mikeh@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.

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.

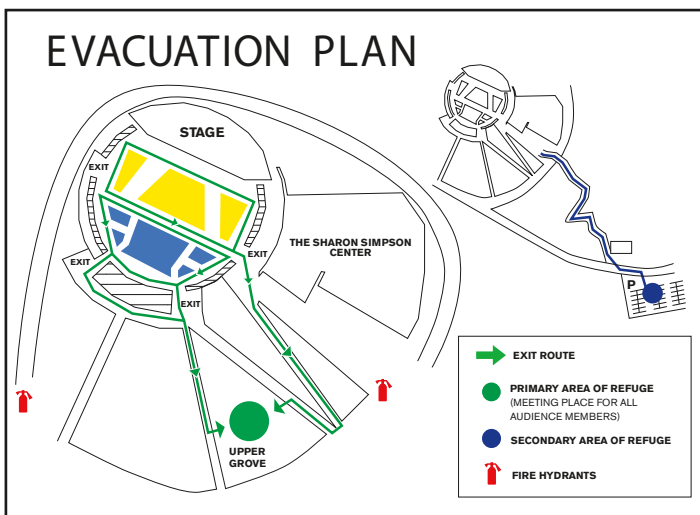
ENVIRONMENTAL STEWARDSHIP

The Land: The land on which we gather is the ancestral home of the Chochenyo-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
Raji Ahsan, ACTOR
Ulises Alcalá, COSTUME DESIGNER
Rinabeth Apostal, ACTOR
Nina Ball, SCENIC DESIGNER
Jessica Berman, VOCAL/TEXT/DIALECT
Oana Botez, COSTUME DESIGNER
Russell Champa, LIGHTING DESIGNER
Jiyoun Chang, LIGHTING DESIGNER
Ben Chau-Chiu, ASSISTANT DIRECTOR
Nina Fay, ASSISTANT DIRECTOR
Anthony Fusco, ACTOR
Arshan Gailus, SOUND DESIGNER
Lance Gardner, ACTOR
Natalie Greene, MOVEMENT
CHOREOGRAPHER
Margo Hall, ACTOR
Ásta Hostetter, COSTUME DESIGNER
Anna Ishida, ACTOR
J Jha, ACTOR
Jerrie Johnson, ACTOR
Min Kahng, COMPOSER & MUSIC
DIRECTOR
Phillippa Kelly, RESIDENT DRAMATURG
Kevin Kemp, ACTOR
Robyn Kerr, ACTOR
Warren David Keith, ACTOR
Wen-Ling Liao, LIGHTING DESIGNER
Monica Lin, ACTOR
Dean Linnard, ACTOR
Michael Locher, SCENIC DESIGNER
Catherine Luedtke, ACTOR
Patrick Mahoney, ASSISTANT LIGHTING
DESIGNER
Dave Maier, FIGHT DIRECTOR
Victor Malana Maog, DIRECTOR
Rami Margron, ACTOR & MOVEMENT
CHOREOGRAPHER
Armando McClain, ACTOR
Frecesca Fernandez McKenzie, ACTOR
Lawrence Moten, SCENIC DESIGNER
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Lily Tung Crystal, ACTOR
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Phil Wong, ACTOR
Annie Worden, ACTOR
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Berkeley, Eliza Boivin, Caleb Cabrera,

Geoffrey Colton, Chibueze Crouch,
Marisa Darabi, Alisha Ehrlich, Juliet
S. Evans, Lorenz Angelo Gonzales,
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Robertson, David Schiller, Sharon Shao,
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Jessica Bates, Gabby Battista, Ed
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MANAGER
Jossue Gallardo, PRODUCTION
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STAGE MANAGEMENT

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MANAGER
Cheryle Honerlah, Laxmi Kumaran,
Leslie Radin, STAGE MANAGERS

Chris Waters, Laxmi Kumaran, Mark
Seward, Cheryle Honerlah, ASSISTANT
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Julia Formanek, Canelle Irmas
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Justin Hes, Kaitlin Weinstein, Eva Hu,
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All listings current as of June 15, 2019.

PRODUCTION PROGRAM

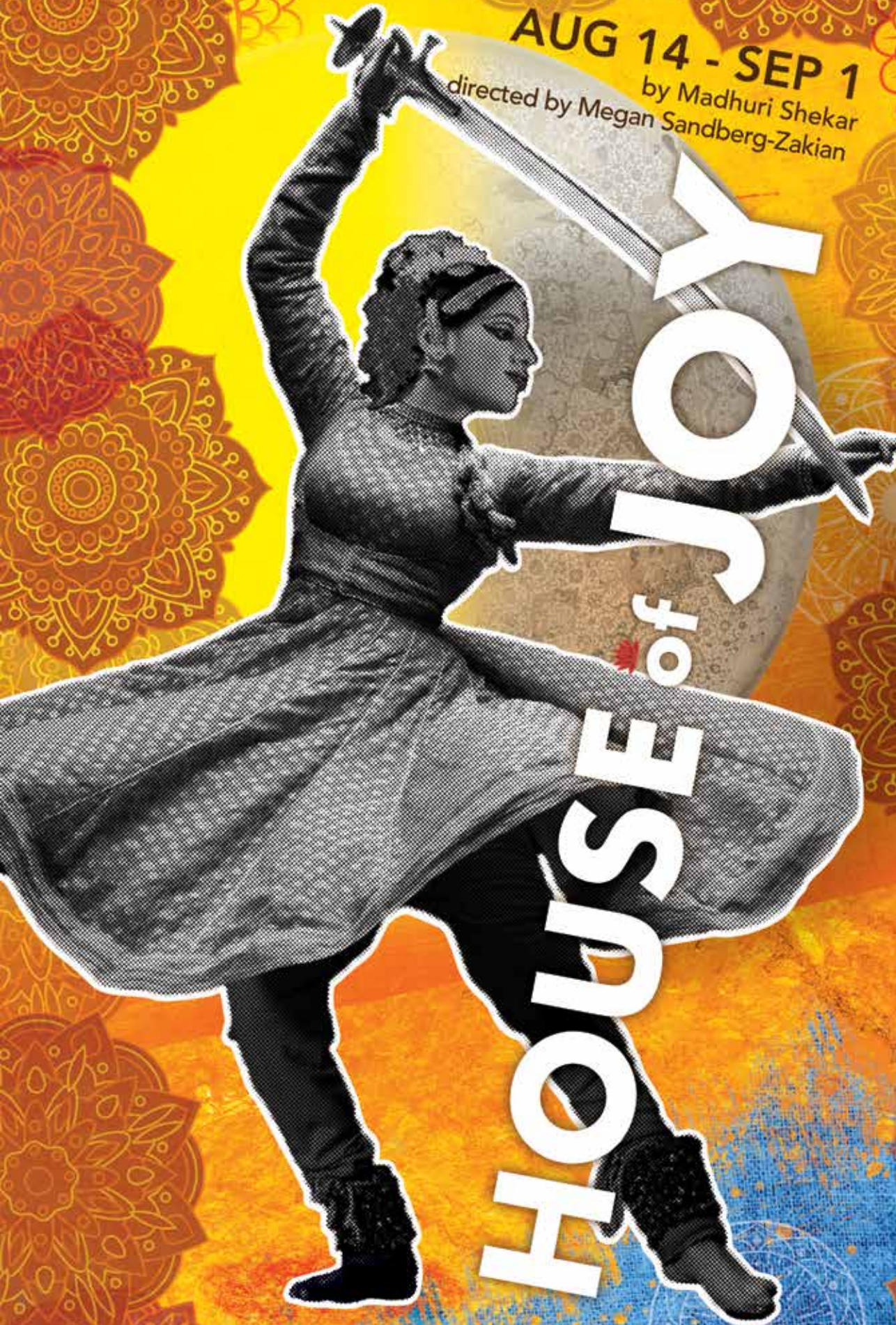
Volume 28, No. 2

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