BARYSHNIKOV RETURNS TO BERKELEY REP WITH
BIG DANCE THEATER’S MAN IN A CASE

Obie Award-winning Big Dance Theater to stage high-tech adaptation of
Anton Chekhov’s Man in a Case

December 16, 2013 – Berkeley Repertory Theatre proudly welcomes back legendary performer Mikhail Baryshnikov to its Roda Theatre to star in Man in a Case, a play based on two of Anton Chekhov’s 1898 short stories, “Man in a Case” and “About Love.” Paul Lazar and Annie-B Parson, the creative masterminds behind the Obie Award-winning Big Dance Theater, bring their signature style of cutting-edge theatre to this adaptation to create a high-tech performance filled with movement, music, and video to illuminate those rare occasions when we’re offered life-changing possibilities. In Man in a Case two hunters trade stories both witty and haunting: one about a reclusive man’s courtship of a carefree young woman, which forces him to closely examine his own rigid nature; the other about a man who relives the story of lost love. Baryshnikov is joined onstage by a stellar cast of four veteran performers from Big Dance Theater including its co-director Paul Lazar, who joins the cast for the Berkeley run. Man in a Case plays only 20 performances at Berkeley Rep’s Roda Theatre. It previews on January 25, opens on January 26, and plays through February 16, 2014.

“Baryshnikov was last seen at Berkeley Rep in the sold-out production of In Paris. We’re thrilled to welcome him back,” remarks Michael Liebert Artistic Director Tony Taccone. “He is an artist who is always exploring new territory, consistently pushing the boundaries of artistic exploration. This time he has partnered with Big Dance Theater. Together he and directors Annie-B Parson and Paul Lazar have created a compelling theatrical presentation melding a panoply of elements — video, dance, and movement— to create an immersive experience that we look forward to sharing with our audience.”

“I grew up reading Chekhov’s stories and plays,” says Baryshnikov. “I have wanted to explore a Chekhov story for the stage for some time and I’m delighted to bring Man in a Case to Berkeley Rep. Both tales are about solitary men and their self-imposed restrictions. We know very little about the character in the first story, ‘Man in a Case,’ except that he teaches classical Greek and he’s kind of eccentric and conservative. But then something happens to him that is unexpected. The second story, ‘About Love,’ provides an arresting contrast to the first work. At their core both stories are about love. And I think it’s a romantic show in many respects that is perfect for Berkeley Rep’s audience.”

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Since its premiere at the Hartford Stage last spring, *Man in a Case* has played to enthusiastic audiences and rave reviews.

"It's hard to do justice to the freewheeling brilliance of Big Dance Theater’s combination of dance, theater, video and idiosyncratic imagination," says *The New York Times*. "Suffice it to say you should see the work of Annie-B Parson and Paul Lazar whenever possible."

"An intriguing, ultimately irresistible evening of live performance and mixed media," says the *Hartford Examiner*.

"Be entranced in a quiet spell that honors Chekhov’s simple and small tales of sweet/not-so-sweet absurdities of life, love and existence," hails *The Hartford Courant*.

"Truly unexpected and delightful...leave the theater with a little spring in your step," proclaims *The Springfield Republican*.

*Man in a Case* was produced by Baryshnikov Productions in association with ArKtype / Thomas O. Kriegsmann and commissioned and premiered by Hartford Stage Company on March 1, 2013.

**Big Dance Theater** Founded in 1991, Big Dance Theater, led by co-artistic directors Paul Lazar and Annie-B Parson, has created over 15 dance/theater works using sources ranging from Euripides, Flaubert, and Twain, to the illicit tapes of Richard Nixon to Okinawan pop. Big Dance Theater received "Bessie" Awards in 2002 and 2010; the company was awarded an Obie in 2000, and the first Jacob’s Pillow Dance Festival Award in 2007. Big Dance Theater is an inaugural member of the Hatchery Project, a residency consortium. Most recent commissions have been from the Brooklyn Academy of Music, Les Subsistances (Lyon, France), Theatre National de Chaillot (Paris, France), the Anticodes Festival, and the Walker Art Center. Big Dance Theater has been presented nationally by Brooklyn Academy of Music, New York Live Arts, Dance Theater Workshop, the Kitchen, Classic Stage Company, Japan Society, Jacob’s Pillow Dance Festival, the Museum of Contemporary Art (Chicago),International Festival of Arts and Ideas, Yerba Buena Center for the Arts, On the Boards, UCLA Live, and Spoleto Festival. Internationally, the company has performed at many festivals and theatres in France, Italy, Belgium, the Netherlands, Brazil, and Germany. Big Dance Theater is creating a film version of *Another Telepathic Thing* with Jonathan Demme.

**Annie-B Parson** *(Adaptor / Co-Director / Choreographer)* co-founded Big Dance Theater in 1991 and has created over 20 works that have toured nationally and internationally. She received a 2007 Guggenheim Fellowship in choreography, two Lucille Lortel Award nominations (2011, 2012), a USA Artist Grant (2012), and two Bessie Awards (2002, 2010). Outside her work with Big Dance, Parson has choreographed for Nico Muhly's opera *Dark Sisters* (Gotham Chamber Opera, Music-Theatre Group, Opera Company of Philadelphia, 2011), David Byrne's *Here Lies Love* at The Public Theater, *The Broken Heart* at Theater for a New Audience, Sarah Ruhl’s *Orlando* at Classic Stage Company, string quartets (Ethel), MTV (Salt-n-Pepa, Laurie Anderson), and *Futurity* at American Repertory Theater.

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She has curated shows that include the Merce Cunningham memorial (Winter Garden, 2010), *Dancer Crush* (New York Live Arts, 2011), and *Sourcing Stravinsky* (Dance Theater Workshop, 2006). Since 1993 she has been a choreography instructor at New York University’s Experimental Theatre Wing. Parson has also been featured in *Bomb Magazine*, *American Theatre Magazine*, and *Dance Magazine*. She has published work in *Contact Quarterly*, *Ballet Review*, and *The Brooklyn Rail*. Parson has been performing her lecture/video *The Virtuosity of Structure* since 2008 with Chris Giarmo.

**Paul Lazar** (*Adaptor / Co-Director / Performer*) co-founded the Bessie and Obie Award-winning Big Dance Theater in 1991 with Annie-B Parson and Molly Hickok. His work with Big Dance includes conceiving, directing, and performing in such works as *Supernatural Wife* (Brooklyn Academy of Music, 2011), *Comme Toujour Here I Stand* (the Kitchen, 2010), *Plan B* (Japan Society, 2009), and Mac Wellman’s *Antigone* (Classic Stage Company, 2004). Lazar and Parson are currently creating a new piece entitled *Alan Smithee Directed This Play*, which will open in Lyon, France in the spring of 2014 and at the Brooklyn Academy of Music in the fall of 2014. Lazar has performed in the Wooster Group’s *North Atlantic, Brace Up, Emperor Jones*, and *The Hairy Ape*. His other stage credits include *The Three Sisters* at Classic Stage Company, Young Jean Lee’s *Lear*, Marie Irene Fornes’ *Mud*, and Richard Maxwell’s *Cowboys and Indians*. He has appeared in the films *The Silence of The Lambs, Philadelphia, The Host*, and the soon-to-be-released *Snow Piercer*. Lazar teaches at the Tisch School of the Arts at NYU.

**Mikhail Baryshnikov** (*Belikov*), a native of Riga, Latvia, began studying ballet at the age of 9. As a teenager, he attended the Vaganova Academy in Leningrad, graduating from student to principal dancer of the Kirov Ballet in 1969. In 1974, he left the Soviet Union to dance with major ballet companies around the world including the New York City Ballet, where he worked with George Balanchine and Jerome Robbins. In 1980 he began his 10-year tenure as artistic director of American Ballet Theatre, nurturing a new generation of dancers and choreographers. From 1990 to 2002, Baryshnikov was director and dancer with the White Oak Dance Project, which he co-founded with choreographer Mark Morris to expand the repertoire and visibility of American modern dance. In 2005, he opened the Baryshnikov Arts Center (BAC) in Manhattan, a creative home for local and international artists to develop and present work. Under his leadership as artistic director, BAC programs serve approximately 500 artists and more than 20,000 audience members each year. Baryshnikov’s many awards include Kennedy Center Honors, the National Medal of Honor, the Commonwealth Award, the Chubb Fellowship, the Jerome Robbins Award, and rank of Officer of the French Legion of Honor. His theatre credits include *In Paris* (Berkeley Rep, the Broad Stage, Lincoln Center Festival, and an international tour). He also appeared on Broadway in *Metamorphosis*, for which he received a Tony nomination and Drama Desk Award in 2008. Off Broadway he has appeared in *Forbidden Christmas or The Doctor and the Patient* (Lincoln Center Festival) and *Beckett Shorts* (New York Theatre Workshop). His film and television credits include *The Turning Point, White Nights*, and various television shows, including three Emmy award-winning specials.

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The cast of *Man in a Case* includes Big Dance Theater’s co-director Paul Lazar, Tymberly Canale, Chris Giarmo, and Aaron Mattocks.

- **Tymberly Canale** (*Barbara*) has been a collaborator and performer with Big Dance Theater since 1995 and received a 2010 New York Dance and Performance Award (Bessie) for her work with the company. Recent roles include Tymbl Gurl in *Ich, Kürbisgeist* by Sibyl Kempson and Alkestis in *Supernatural Wife*. She has also appeared in the work of John Kelly, Richard Move, and David Neumann. In 2012 she choreographed the hysterical satirical play *I Hate F*** Mexicans*, written by Luis Enrique Gutiérrez Ortiz Monasterio and directed by Danya Taymor. Canale was assistant choreographer for Theatre for a New Audience’s off-Broadway production of John Ford’s *The Broken Heart*, and has contributed movement for the upcoming David Byrne/Alex Timbers/Annie-B Parson production of *Here Lies Love*. Canale is currently on faculty at University of the Arts in Philadelphia.

- **Chris Giarmo** (*Ivan*), an artist, designer, and composer based in Brooklyn, has performed with Big Dance Theater since 2005 and composed choral music for its 2011 production of *Supernatural Wife* (Brooklyn Academy of Music’s Next Wave Festival, 2011). He is also a founding member of New York-based theatre company Half Straddle, having composed music and designed sound for all of its productions since 2006, including its most recent *Seagull (Thinking of you)* and its upcoming *Ghost Rings*. His recent sound design and composition credits include Young Jean Lee’s *Untitled Feminist Show*, Faye Driscoll’s *You’re Me*, Jackie Sibblies Drury’s *We Are Proud to Present a Presentation*, and Mac Wellman’s *3 2’s or AFAR*.

- **Aaron Mattocks** (*Kovalenko*) has been named one of the finest young actor-dancers in New York by *The New York Times*. He has created roles in premieres by Big Dance Theater, David Gordon, Stephen Petronio, Jodi Melnick, Steven Reker, Phantom Limb, Yoshiko Chuma, Christopher Williams, Ursula Eagly, Kathy Westwater, and John Heginbotham, and performed as a guest with Faye Driscoll, Doug Elkins, Shaun Irons/Lauren Petty, John Kelly, Dean Moss, and David Parker. His own work was awarded a 2012 Space Exploration grant from Topaz Arts and has been shown at Throw at the Chocolate Factory, Late-Nite Cabaret at FlicFest (Irondale Center), for Sarah Maxfield’s One-Shot, at 92Y Fridays at Noon, and for Movement Research at the Judson Church. As a writer, Mattock’s work has been published in *The Performance Club, Critical Correspondence, Culturebot, Hyperallergic*, and in *The Brooklyn Rail*.

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The creative team for *Man in a Case* includes longtime collaborators of Big Dance Theatre. **Peter Ksander** (set designer) is the recipient of the 2008 Obie award for the scenic design of *Untitled Mars* (PS122). His design credits include set and/or lighting designs for *Botanica,* (with Jim Findlay, at 3D Art and Technology Center), *The Brothers Size* (The Public, the Old Globe), *Othello* (Theatre for a New Audience), *On the Levee* (Lincoln Center Theater 3), *1:23, Behind the Eye,* (Cincinnati Playhouse), *A House In Bali* (Cal Performances, BAM), *Making of Americans* (Walker Art Center), *Laude in Urbis* (Compagnia di Colombari, Orvieto, Italy) and many more. Ksander holds a MFA from the California Institute of the Arts and is an associate professor at Reed College. **Jennifer Tipton** (lighting designer) is well known for her work in theatre, dance, and opera. Tipton received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003, and in 2004 the Mayor’s Award for Arts and Culture in New York City. In 2008 she was made a United States Artists “Gracie” Fellow and a MacArthur Fellow. Her recent work in dance includes Alexei Ratmansky’s *Romeo and Juliet* for the National Ballet of Canada and Paul Taylor’s *Gossamer Gallants.* Tipton teaches lighting at the Yale School of Drama. **Oana Botez** (costume designer), a native of Romania, has designed for major theatre, opera, and dance companies including the National Theatre of Bucharest and was involved in different international theatre festivals such as the Quadrennial Scenography Show in Prague. She has collaborated with Robert Woodruff, Richard Foreman, Maya Beiser, Richard Schechner, Andrei Serban, Blanka Zizka, Brian Kulick, Zelda Fichlander, and Annie-B Parson and Paul Lazar among others. Botez has an MFA in design from New York University’s Tisch School of the Arts. She is the Princess Grace, NEA/TCG Career Development Program recipient and holds a Barrymore Award. **Tei Blow**’s (sound designer) work incorporates photography, video, and sound design with a focus on technological processes and their artifacts. His work has been featured at Dance Theater Workshop, the Kitchen, Baryshnikov Arts Center, the Wadsworth Atheneum, and at theatres in over 30 major cities around the world. **Jeff Larson** (video designer) has previously designed video for Big Dance Theater’s *Supernatural Wife* and the 2009 New York Dance and Performance (Bessie) Award-winning *Comme Toujours Here I Stand.* This marks Larson’s third collaboration with Annie-B Parson and Paul Lazar. Larson directed the critically acclaimed *Get Mad at Sin!*—featuring Andrew Dinwiddie as evangelical firebrand Jimmy Swaggart—presented at the Chocolate Factory (NYC), the Fusebox Festival (Austin, TX), the TBA Festival (Portland, OR), and at the San Diego Museum of Art. Larson is an adjunct faculty member with the Department of Design for Stage and Film at New York University’s Tisch School of the Arts.
This season Berkeley Rep will partner with the Theatre Development Fund to offer open-captioned performances viewable from at least 25 seats. This state-of-the-art technology will make performances accessible to patrons with hearing loss. An open-captioned performance for *Man in a Case* will take place Sunday, February 16, 2013 at 2:00 pm.

The 2013-14 season is supported by BART and Wells Fargo, who have generously renewed their commitment as Berkeley Rep’s official season sponsors. Berkeley Rep is also proud to have the *San Francisco Chronicle/SFGate.com* as a second-year season sponsor and the Strauch Kulhanjian Family as season producer. *Man in a Case* is also made possible by associate producers Edward Baker, David and Vicki Cox, and Don and Amy Louv.

**ABOUT BERKELEY REP**

Berkeley Repertory Theatre has grown from a storefront stage to an international leader in innovative theatre. Known for its core values of imagination and excellence, as well as its educated and adventurous audience, the nonprofit has provided a welcoming home for emerging and established artists since 1968. In four decades, four million people have enjoyed more than 300 shows at Berkeley Rep. These shows have gone on to win five Tony Awards, seven Obie Awards, nine Drama Desk Awards, one Grammy Award, and many other honors. In recognition of its place on the national stage, Berkeley Rep received the Tony Award for Outstanding Regional Theatre in 1997. Its bustling facilities – the 600-seat Roda Theatre, the 400-seat Thrust Stage, the Berkeley Rep School of Theatre, the Osher Studio, and a spacious new campus in West Berkeley – are helping revitalize a renowned city. See tomorrow’s plays today at Berkeley Rep.

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FACT SHEET

MAN IN A CASE

WHO: Adapted from two short stories by Anton Chekhov
Adapted and Directed by Annie-B Parson and Paul Lazar / Big Dance Theater
Choreographed by Annie-B Parson
An ensemble cast featuring Mikhail Baryshnikov, Tymberly Canale, Chris Giarmo, Paul Lazar, and Aaron Mattocks
Creative team: Peter Ksander (set design), Oana Botez (costume design), Jennifer Tipton (lighting designer), Tie Blow (sound design), and Jeff Larson (video design)

WHAT: Featuring Mikhail Baryshnikov, Paul Lazar, and a stellar ensemble of artists, *Man in a Case* is a high-tech fusion of theatre, movement, music, and video that illuminates those rare occasions when we’re offered life-changing possibilities.

WHERE: Berkeley Repertory Theatre
Roda Theatre, 2015 Addison Street @ Shattuck, Berkeley, CA 94704

WHEN: **20 PERFORMANCES ONLY:** January 25 – February 16, 2014
Tuesdays, Thursdays, and Fridays @ 8:00 PM
Wednesdays @ 7:00 PM
Saturdays @ 8:00 PM
Sundays @ 2:00 PM except on opening night 1/26

HOW MUCH: $45 - $125 (subject to change)
Discounts: Half-price tickets available for anyone under 30 years of age
$10 discount for students and seniors one hour before curtain
Groups of 15 or more, contact (510) 647-2918 or groups@berkeleyrep.org

TIX & INFO: (510) 647-2949 – [berkeleyrep.org](http://berkeleyrep.org)

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